

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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AUGUST, 1984

## Philadelphia Meeting

The University of Pennsylvania will host the fiftieth Annual Meeting of the Society at the Franklin Plaza Hotel, Philadelphia, from Thursday, October 25 through Sunday, October 28. The program, assembled by a committee chaired by Anne Dhu Shapiro in twenty-six sessions of great interest and diversity (two of them will be shared sessions with the Society for Music Theory), includes topical sessions (e.g., 19th-century opera; Notre Dame polyphony; Symbolism in Renaissance music; Terminology in 18th-century Criticism), sessions dealing with broad historical periods, and several sessions devoted to particular composers (Berlioz, Liszt and Wagner; Haydn and Beethoven; and, with SMT, a session devoted exclusively to Wagner).

Ten concerts have been planned by Philip Brett's Program Committee. Noontime offerings include harpsichordist Robert Hill playing suites by J. S. Bach; a lecture recital by Ellen Harris and Philip Gossett (voice and piano) featuring settings by Rossini of a Metastasio text; a lecture recital presenting Janáček folksongs by Michael Beckerman and Mary Henderson (voice and piano); the University of Pennsylvania Collegium Musicum (Mary Anne Ballard, director) in motets of Josquin, Willaert and others; and a piano recital by Roy Howat of newly discovered pieces by Debussy (discovered and edited by Mr. Howat himself). Evening concerts will include three programs of early music on authentic instruments. On Thursday, the Philadelphia Baroque Orchestra with guest artist Kim Heindel (harpsichordist) and Julianne Baird (soprano) will perform works of J. S. Bach: the Second Suite for Orchestra, the "Wedding" Cantata, and the Fifth Brandenburg Concerto. On the same evening the Classical Quartet will play quartets by Haydn and Mozart. The Baltimore Consort, artists-in-residence at the Walters Gallery, will play a program of

English and Scottish music for broken consort on Friday—it will feature works of Thomas Morley and Matthew Holmes.

On Saturday evening the University of Pennsylvania will sponsor a concert of particular significance. In honor of Professor-Emeritus Otto E. Albrecht, on the attainment of his 85th birthday, the Concerto Soloists of Philadelphia (Marc Mostovoy, director) will play works by Mozart and J. S. Bach. The conductor for the occasion will be an old friend of Otto's, Max Rudolf, the conductor-laureate of the Concerto Soloists, and the concert will feature the brilliant young Australian pianist, Kathryn Selby, in Mozart's Piano Concerto in G, K.453.

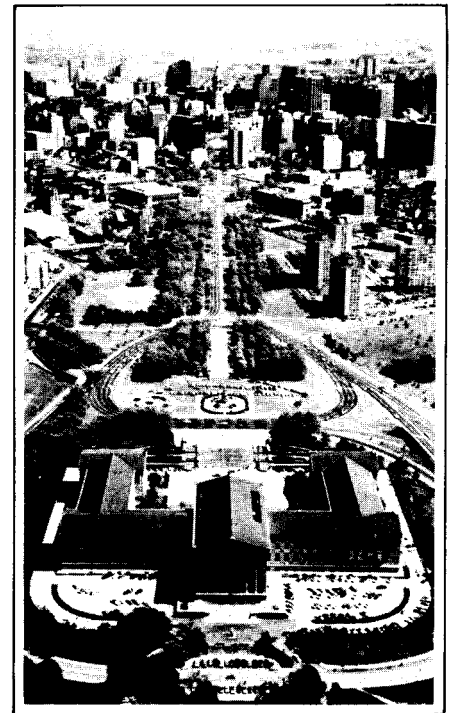
All the paper sessions and day-time concerts will be held at the Franklin Plaza Hotel, a first-class facility offering every amenity to its guests. Situated just off the Benjamin Franklin Parkway near Logan Circle, it is within easy reach of Philadelphia's historic and cultural attractions. Almost next door is the Free Library, which boasts one of the most important American music collections, while the wonderful Rodin Museum and the Philadelphia Museum of Art are a short distance along the Parkway. Independence Hall and the surrounding historical area (including Society Hill, an area of beautifully restored 18th-century housing) can be reached quickly and easily by public transport or taxi. Other places of interest to members, such as the Library Company of Philadelphia, the Historical Society of Pennsylvania, the Rosenbach Museum, are also nearby. Information and directions will be included in the registration packages. For medievalists there will be a tour of the Glen Cairn Museum at Bryn Athyn. This museum's Pitcairn Collection (stained glass, sculpture, and manuscripts) was considered the world's richest medieval collection still in private hands before it was recently opened to the public.

Elsewhere in this mailing members will find information on some important practical matters. These include some cheaper accommodations for students, arrangements for child care, and a service

to find roommates in the hotel for those who want to avoid the fairly high single-room rate at the Franklin Plaza.

Transport to Philadelphia by road or train is easy. Those coming by air should note the following. Eastern Airlines has a special toll free number (1-800-327-1295; from Florida, 1-800-432-1217) for reservations offering a 30% discount on their own flights. They will arrange travel from any city. Travel Headquarters, the Illinois agency which handled flight arrangements to Louisville last year, will also arrange discounted travel. Their number is 1-800-323-9128. In using these services you must specify that you are traveling to the AMS meeting (when calling Eastern, refer to Easy Access Number EZ10P68).

—Thomas H. Connolly



The Franklin Plaza is just to the left of the Cathedral of Sts. Peter and Paul (with cupola) in the upper center.

## President's Message

"Let us resolve now to be at the meeting in order to absorb wisdom, encourage speakers and exchange views," urged Secretary Edward N. Waters in the *American Musicological Society's Newsletter* of June, 1947, adding, "Even if you are a musicologist, you will find a little sociability and a companionable drink or two." Apart from its suggestion that musicologists by nature shrink from contact with other human beings, Secretary Waters's notice bears another touch that, judged from today's perspective, seems quaint: its hope that attendance at the forthcoming Annual Meeting in Boston would not be as "disappointing" as at Princeton the previous winter, when only a handful of the faithful showed up. Those who have been Society members in recent years have different memories. Our Annual Meetings have turned into four-day bazaars, mixing scholarly interchange, concert-going, sight-seeing, job-hunting, colleague-hunting, meals with friends old and new, general base-touching, and whatever level of wheeling and dealing we scholars can manage. Attending an Annual Meeting now is a bit like swimming in a heavy sea. One bobs one's way through hotel lobbies, through the roiling hordes at the no-host cocktail party, through the maze of presentations chosen by the Program Committee, treading people and papers, here and there finding one to hang on to.

We now take for granted the extent and force of this musical extravaganza—enough so that perhaps we feel free to criticize its ungainliness and bustle and its tendency to exhaust us by de-

livering more of a good thing than we want in one dose. In the beginning, however, the Society was too small to meet successfully on its own. It depended instead on large organizations like the Music Teacher's National Association to provide a framework within which musicological sessions could be organized. Although small, the Society in its early days was more polymathic than paltry. Its active members pursued a wide range of scholarly fields in music, including in their ranks historians, theorists, ethnomusicologists, even a few composers. AMS papers were assumed to be addressed to all members, and no simultaneous sessions were held. Simply to read the names of the Society's first set of officers (1935) is to evoke a bygone age of heroes, for they include the Babe Ruths and Ty Cobbs of American musicology: President Otto Kinkeldey, Vice-Presidents Charles Seeger and Oliver Strunk, Secretary Gustave Reese, and Treasurer Paul Henry Lang.

The American Musicological Society is an organization very different from the one founded half a century ago. It is surely larger than its founders dreamed. It is more a collection of specialists than of generalists. Membership, originally open only by approval of other members, may now be achieved by anyone who pays the dues. While only modestly endowed financially, the Society is rich in human resources. Thanks to bequests from some members and a willingness of others to donate their time and energy, it manages to promote and to publish musical scholarship on a regular basis. That the AMS has carved out a niche in American musical life is a signal, too, that mu-

sicology has found a home in academic circles. Scholarly careers in the field are in effect supported by universities: employing scholars to teach, they also expect them to conduct research and to publish their discoveries. Thus, the AMS depends upon and benefits from a strong, widespread impulse in America to study music seriously. By providing a forum within which the results of musical scholarship can be presented—orally at Annual and Chapter Meetings, in print in the *Journal* and other AMS publications—the Society both helps to focus research and to foster more. If not an originating force, it serves as a public space, visited regularly by members of the profession, without which scholarly communication would be infinitely more troublesome.

This forum, into which meetings, publications, and exchanges of evidence and interpretation are incorporated, is perhaps the Society's founders' chief legacy to us. In Philadelphia, we shall pause late Friday afternoon, October 26, to celebrate the founders' achievements and their spirit, and to honor the contributions of some of our distinguished colleagues: the Society's Honorary and Corresponding Members and its Past Presidents. While providing an occasion to review the past, however, the 50th Anniversary meeting will also mark an important step into the future: the launching of the Society's drive to raise an endowment for student scholarships in musicology. Thus, both homage to older and encouragement to newer members, both memory and fresh resolution, intersect in our 50th Anniversary celebration, which is as it should be in a vital scholarly society.

—Richard Crawford

## AMS 50

There is no better way to celebrate the past than by planning for the future. On the occasion of its fiftieth anniversary, the American Musicological Society is undertaking a major fund-raising effort. Its goal: the establishment by June, 1987 of an endowment of \$500,000, income from which will support five annual fellowships to assist student members of the Society during the year in which they are completing their dissertations.

The Board of Directors has approved action taken so far, which includes the submission of a proposal to the National Endowment for the Humanities for a Challenge Grant to be matched by the AMS on a 3:1 basis, and the appointment of a Committee to plan and co-ordinate the campaign. Contributions will be sought from corporations, foundations, performing artists and others, but it is from the mem-

bership itself that the longest enthusiasm and financial support must come. The Board is presently drafting guidelines for the Fellowship competition and considering the most equitable way to administer it.

AMS 50, as the three-year Capital Campaign is to be known, will be formally launched at the Philadelphia meeting. Members of the Society who would like more information before October, or who would like to share their ideas and volunteer their efforts, should contact one of the following: Margaret Bent, President-Elect, Dept. of Music, Princeton University, Princeton, NJ 08544; Alvin H. Johnson, Treasurer and Executive Director, Dept. of Music, University of Pennsylvania, Philadelphia, PA 19104; or Philip Gossett, Chairman of the Campaign Committee, Dept. of Music, The University of Chicago, Chicago, IL 60637.

## Survey of Computer Uses

The Board of the Society has asked me to gather information concerning computer-related activities of the Society's members. I therefore invite correspondence from members concerning your computer-assisted projects. Briefly mention the types of work you are doing and the hardware and software you use. If you are encoding music, please mention your approach. I will prepare for the Board's consideration at its October meeting an overview of your responses. The Board will want to know what kinds of activities a future committee on computing might undertake, and it would like to have a list of individuals who are currently active in the field. Correspondence may be sent to me at the School of Music, University of Michigan, Ann Arbor, MI 48109.

—David Crawford

## Vancouver—1985

In 1985 the American Musicological Society will hold its Annual Meeting in Vancouver, British Columbia. Co-hosted by the University of British Columbia and the University of Victoria, the meeting will take place at the Hotel Vancouver from Thursday afternoon, November 14, to Sunday noon, November 17. We shall be meeting together with the College Music Society, the Society for Ethnomusicology, and the Society for Music Theory.

The Program Committee invites the submission of abstracts for papers and proposals for sessions on the usual array of musicological topics. Given the number and diversity of the societies meeting simultaneously, the Committee would also hope to receive proposals for sessions or papers that might be especially appealing to the diverse constituencies that will be represented. Finally, the Committee solicits proposals for displays and informal reports on research in progress, which will be accommodated insofar as space and time allow.

Abstracts and proposals to be considered for the Annual Meeting should be submitted to: Charles M. Atkinson, Program Committee Chairman, School of Music, The Ohio State University, Columbus, OH 43210. Deadline for submission is February 1, 1985.

Abstracts of individual papers should be typed, double-spaced, on one side of 8<sup>1</sup>/<sub>2</sub> 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. Proposals for reports on research in progress should describe the format envisioned for the display and report. 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. 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 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, Richard Taruskin, Music Department, Columbia University, New York, NY 10027.

## AMS Membership Statistics

As of June 14, 1984, the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,349
Regular spouse	118
Student	728
Student spouse	25
Emeritus	174
Life	19
Sustaining	3
Corresponding	11
Honorary	11
Complimentary	3
	<hr/>
	3,441
Subscriptions	
Institutional	1,204
Individual	24
Complimentary	16
	<hr/>
	1,244
Grand total	4,685
Grand total	
1983	4,683
1982	4,763
1981	4,796
1980	4,809

## Air-Mail Delivery of Newsletter

At the request of members living outside Canada and the U. S., the Society wishes to offer air-mail delivery of the *Newsletter* packet in February and August. For those interested, please write to the AMS office at 201 South 34th St., Philadelphia, PA 19104. The charge will be \$5.00 in U. S. currency per year.

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: Kristine Forney, *AMS Newsletter*, 413 Morgan Creek Dr., Chapel Hill, NC 27514. 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.

## AMS President-Elect Margaret Bent

At the annual meeting in Philadelphia Margaret Bent will become the new President of the AMS. She studied with Thurston Dart at Cambridge University, where she completed the doctorate in 1969 with a dissertation on the Old Hall Manuscript. After teaching at London University, she came to the U. S. in 1975 as a Professor, first at Brandeis University and then at Princeton University from 1981. She served on the AMS Board of Directors in 1979 and 1980, and was awarded the Dent Medal in 1979 and a John Simon Guggenheim Fellowship in 1983.

Articles in various musicological periodicals reflect her primary concerns with the sources, theory and practice of late-medieval polyphony, and include studies of notation, manuscript transmission and *musica ficta*. She has published a monograph on John Dunstaple and has been active as an editor of English fifteenth-century music, Ciconia and Rossini.



AMS President-Elect Margaret Bent

## Obituaries

Otto E. Albrecht, Honorary Member of the Society, died July 6, 1984, two days before his 85th birthday.

### Boris Schwarz

On the first afternoon of last January several friends and colleagues gathered at my home to eat, drink and celebrate the New Year. When the bell rang two hours after we began, I thought that Patty and Boris Schwarz had finally arrived. But another guest entered with the news that Boris had died the previous night. Only after the initial shock waves through the company gave way to clear discourse were we able to talk about Boris. What surprised the group was the twofold impression made by Boris on most people, even on those who knew him but slightly: his complete professionalism and his loving-kindness.

To write correctly of Boris' professionalism, I must really identify his three different careers. First and possibly closest to his heart was that of the violinist. Born in Czarist Russia in 1906, the son of a concert pianist, Boris received, nevertheless, most of his musical training as a violinist in Germany where he made his debut at fourteen in Hanover. In later years the mature soloist found another performance medium at Queens College where he spent the greater part of his life. All of us recall many pleasurable years hearing our Quartet-in-Residence led by Boris in the first chair. Equally impressive was his second career, that of the orchestral conductor. Over many decades Boris was first the founder, then the guiding spirit and permanent conductor of the Queens Orchestral Society—a mix of college students and local amateur and professionals, who were soon to become a respected ensemble in New York. Twice yearly students and faculty of Queens College of the City University of New York, as well as residents of surrounding counties would come to our Colden Center Auditorium to hear orchestral music performed with or without soloists. For the latter, Boris often invited talented young people to further their careers with a public engagement.

Perhaps best known to the readers of this *AMS Newsletter* was Boris Schwarz the musicologist. A familiar figure at AMS meetings, where he frequently gave papers or participated on panels dealing with such subjects as the Beethoven "Notebooks" or the violin literature of the 18th and 19th centuries, Boris was actually very much at home with contemporary music—as is known to readers of his studies on Stravinsky and Schoenberg. His most notable contribution to the study of contemporary music was the highly acclaimed *Music and Musical Life in Soviet Russia, 1917-1970*. Yet, in *Great Masters of the Violin*

published but a few weeks before his death, Boris returned to his first love—the violin and its masters.

I cannot close this tribute with a mere re-telling of his professional accomplishments, impressive as they are. Many words must be added in praise of Boris the gentle and kind human being. Those of us fortunate to have known him socially could never miss the loving family man, deeply devoted to his charming wife Patty and concerned about the development of his sons. I was personally flattered to have had the privilege of teaching the younger of his two boys and quickly become aware of the close relationship of son and father. Which finally brings me to Boris the dedicated teacher, who was always available to students in need of help and advice. He followed their accomplishments closely and always kept in touch with those who succeeded as well as those who were having a difficult time. In these deeds he showed the less public part of his nature: his humanity and kindness to peers and students. He was incapable of nastiness, and my own cursory reading of his last book at Patty's home shortly after the funeral showed clearly that when unkind reports about some major and even minor violinists were perhaps close to the truth, Boris chose to stress whatever positive features he could find before he mentioned even obliquely their weaknesses. Such was the character of my friend and colleague Boris Schwarz. We shall miss him much.

—Edward R. Lerner

### Albert Seay

After a prolonged illness, Albert Seay, Professor Emeritus of Music at Colorado College, died during the night of January 7, 1984. The retirement he began in June, 1982, and had so long looked forward to, was cut short by his untimely death. Yet nearly to the end, Albert remained active with his research and correspondence.

Albert Seay was born on November 6, 1916, in Louisville, Kentucky. He earned a B.A. in Latin and a B.M. in Bassoon from Murray State College, an M.M. from Louisiana State University, and, after studying conducting at the Paris Conservatory while serving in the Intelligence Corps of the Army during World War II, his Ph.D. in Music History from Yale.

The broad scope of Albert's publications is evident from the bibliography compiled by Bill McClellan in *A Festschrift for Albert Seay* (Colorado College, 1982). His work included countless reviews of books and music, articles in scholarly journals, editions of Medieval and Renaissance composers and theorists (including the *Opera Omnia* of Jacques Arcadelt which earned him the Otto Kinkeldey Award in 1972), and the widely-used *Music in the Medieval World*.

Of all the publications with which he

was involved, certainly among Albert's favorites were the budget editions of the Colorado College Music Press. He began the Press in the late 1950's with one small donation and the proceeds earned from the bottle returns at a soft drink machine located outside his office. At first devoted to the publication of Renaissance music, Albert expanded it to include editions and translations of Medieval and Renaissance treatises. At the time of his death, the Music Press listed nearly 100 titles, all still available and most edited by Albert himself. His driving interest in pursuing this project was to make the editions available to the home library of a wider audience than could be reached by the impressive but expensive scholarly publications in our discipline. He always believed that the presence of the complete theoretical works of a figure like Tinctoris in a research library did not obviate the need for representative samples, with translations, in the scholar's or student's personal collection.

I first met Albert when I was an undergraduate at Colorado College. He was an extraordinary teacher, always witty, crude, and argumentative. His willingness to take a side other than what the student believed correct was legendary at the small institution and a memorable part of his educational method. We still recall the year he considered not mentioning Brahms in a 19th-century course, possibly only to have the opportunity to argue in support of his omission at a later time. One had to know a lot about Brahms to take such a position, he maintained!

Albert devoted his teaching energies to Colorado College. In turn, the College has honored one of its most celebrated scholars by naming the library in Packard Hall "The Albert Seay Library of Music and Art." This library, another of Albert's favorite projects at Colorado College, will house his own very extensive personal collection of books, journals, scores and microfilms.

During the course of his career as an educator and a scholar, Albert received numerous honors. He was always proud of the years he spent doing research in Italy, in 1956-57 as a Fulbright Scholar, in 1960-61 as a Guggenheim Scholar. In 1979, Yale University honored him with a Certificate of Merit, presented by the School of Music, in recognition of his distinguished contributions to the field of music.

Amazingly enough, his scholarly work and the extraordinary number of his publications did not consume all of Albert's time and keep him from other interests. He had a keen interest in four-hand piano music and frequently allured some unsuspecting student (or gladly-obliging colleague) into his office for a session that might include a Bruckner Symphony, a Mozart Sonata, or some Moszkowski schmalz. He also remained a connoisseur of mystery stories, a

*continued on page 5*

### Seay obituary, continued

collector of stamps (particularly French new issues), a devotee of French crossword puzzles, and chief engineer of a hand-built model railroad, the "Casanova and Fanny Hill". Albert and his charming, devoted wife, Janine, loved to have a few friends at their house to discuss music, food, restaurants in Paris and Florence, history, books, or nearly any subject that anyone might come up with. They listened to records, laughed, and enjoyed life.

With Albert Seay's death, our discipline has lost a remarkable scholar and teacher. To those of us fortunate enough to have known him, we have lost a memorable friend.

—Michael D. Grace

### IMS Notice

The International Musicological Society is the one fixed and regular forum we have to meet our colleagues from other countries. There have traditionally been strong ties among the European, British and American members, and the IMS has in recent years tried also to forge closer bonds between those of us working in the west, and scholars in East block countries, and in other parts of the world. The organization aspires to be a scholarly society (perhaps better *the* scholarly society) where musicologists from everywhere in the world can communicate with each other about their common concerns, whether those involve historical musicology and western European music, ethnomusicology, systematic musicology, or whatever else. It has tried to open the pages of its journal, *Acta musicologica*, to a wider variety of issues than are commonly addressed in other journals. It has sponsored small and large conferences in various parts of the world. And it has sponsored every five years a major congress that has become an important opportunity for us to meet and exchange views with our counterparts elsewhere. But the IMS has limited resources and opportunities to realize its ambitions. One of the reasons why its resources are so limited is simply that there are so few members. For example, there are fewer than 400 American members of the IMS, and there ought to be more. We urge all of you who do not belong to the IMS to join it. The Secretariat in Basel (International Musicological Society, P.O.B. 1561, CH-4001 Basel, Switzerland) will send you detailed information about the society and an application form if you will send them your name and address on a postcard.

—Howard M. Brown  
Lewis Lockwood

### Editor's Column

A *Verdi and Wagner Conference* has been scheduled at Cornell University from October 18 to 21, 1984. The joint organizers are Carolyn Abbate (Princeton University) and Roger Parker (Cornell University). Participants include Robert Bailey, Martin Chusid, John Deathridge, Philip Gossett, Ursula Günther, Joseph Kerman, Anthony Newcomb, Harold Powers, Reinhard Strohm, and Gary Tomlinson. For further information write to: Roger Parker, Music Dept., Lincoln Hall, Cornell University, Ithaca, NY 14853.

The Newberry Library will resume normal operations in October with expanded facilities for readers, new offices and seminar rooms for research programs and two new exhibit galleries. Readers and scholars will work in handsome new spaces, and the general public will be able to view the Newberry's treasures in bright new galleries. The first phase of the renovation, which was completed in November 1983, includes a state-of-the-art conservation laboratory and bindery as well as space for administrative support activities. Anyone planning work at the Newberry before October should call the library for a report on the situation before coming (312-943-9125).

The National Endowment for the Humanities has awarded a grant to the Music Library Association for the purpose of studying the feasibility of a major cooperative bibliographical program covering the music published in the United States since ca. 1826. D. W. Krummel will study the context of the program in general and its historical background; Jean Geil will survey collections already identified as major repositories of early American music; and Mary Kay Duggan will consider the bibliographical descriptions of the material. A report should be available during the summer of 1984.

Barry S. Brook and Richard J. Viano are currently preparing a second edition of *Thematic Catalogues in Music: An Annotated Bibliography*. They are eager to receive entries for all recent work in the following areas: thematic catalogues in theses and dissertations; unpublished and in-progress thematic catalogues; up-dated annotations from all authors whose catalogues were listed as "in progress" in the first edition; corrections of entries which appeared in the first edition; and literature *about* thematic catalogues. The closing date for receipt of new entries, corrections, etc., is January 1, 1985. They should be sent to: Barry S. Brook, Ph.D. Program in Music, Graduate School and University Center, 33 West 42nd St., New York, NY 10036.

*Proteus*, an interdisciplinary journal published by Shippensburg University, is soliciting manuscripts for its Spring 1985 issue, which will be devoted to "The Life and Music of Johann Sebastian Bach." Pa-

pers should not exceed 5000 words. Manuscripts should be typed, double-spaced, and formats should be in accordance with the MLA Style Sheet (2nd edition). Footnotes should be placed at the end of the text. Forward two copies and a stamped, self-addressed envelope by October 1, 1984, to: Angelo Costanzo, Editor, *Proteus*, Shippensburg University, Shippensburg, PA 17257.

While supplies last, the Music Library Association will sell this fall overstocks of selected titles from its Index Series and Technical Reports at very low prices. Details will appear in the September *Notes* advertising section as well as in *JAMS* and other academic journals.

The Smetana Centennial: An International Conference and Festival of Czechoslovak Music was held at San Diego State University from March 29 to April 8, 1984. The Conference and Festival were supported by grants from the National Endowment for the Humanities, the L.J. Skaggs and Mary C. Skaggs Foundation, the Paul C. Stauffer Memorial Fund, the Morley H. Golden Fund, the British Council, various institutions and the Friends of Czechoslovak Music. Twenty scholars presented papers (four from Czechoslovakia, two from England, one from Canada, and thirteen from the United States). The conference was planned around six sessions: Smetana: His Predecessors, Music and Influences; The National Revival and Smetana: Artistic, Social and Musical Issues; Sources, Editions and Specific Stylistic Problems; Smetana and his Contemporaries; A Twentieth-Century Perspective of Smetana; and a Round Table: Problems and Solutions in Smetana Research. Further information about the conference is available from the director of the Smetana Centennial, Jaroslav Mráček (Dept. of Music, San Diego State University, San Diego, CA 92182).

With the August issue of the *Newsletter* the present editor completes his term of office. The new editor will be Kristine Forney, and I extend to her my best wishes as she begins her new duties with the February 1985 issue. (Copy should be sent to her at the address listed elsewhere in this issue.) It is not possible to thank the many people who have assisted with the production of the *Newsletter* the past three years, but I do wish to acknowledge especially Richard Crawford and Howard Smither, Alvin H. Johnson, Frank Traficante and Ruth Steiner, Margaret Lospinuso, who assisted in preparing the Forthcoming Meetings Column, and Evelyn McLean-Cowan at A-R Editions, Inc., who maintained the tight production schedule with ease.

# Fiftieth Annual Meeting of the American Musicological Society and the Seventh Annual Meeting of the Society for Music Theory

October 25–28, 1984  
Preliminary Program

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## Thursday, October 25

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9:00–12:00—AMS Board Meeting

9:30–11:30—SMT Publications Committee Meeting

12:00–2:00—SMT 1983–1984 Executive Board Meeting

12:00–6:00—Registration

12:00–6:00—Exhibits

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2:00–5:00—AMS Papers

### Medieval Chant

Kenneth Levy (Princeton University), Chair

Thomas F. Kelly (Amherst College): "Benevento and Monte Cassino: Geographical Poles of Old-Beneventan Chant"

Eugene J. Leahy (University of Notre Dame): "A Tradition in Flux: The Basilican Office from Amalarius to Abelard"

JoAnn Udovich (University of North Carolina): "Modality and the Notation of Pitch in the St.-Denis Antiphonal"

Anne Walters (Yale University): "The Reconstruction of the Abbey Church of St.-Denis (1231–81): The Interplay of Music and Ceremony with Architecture and Politics"

### The German Baroque

Christoph Wolff (Harvard University), Chair

Robert Hill (Harvard University): "Style and Authenticity in Two Early Suites Attributed to J. S. Bach, BWV 832 and 833"

RESPONDENT: Russell Stinson (University of Chicago)

Stephen A. Crist (Brandeis University): "Bach's Debut at Leipzig: Observations on the Genesis of BWV 75 and 76"

RESPONDENT: Laurence Dreyfus (Yale University)

Frederick K. Gable (University of California, Riverside): "The Hamburg St. Gertrude's Chapel as a Performance Site for Polychoral Music"

RESPONDENT: Eric Chafe (Brandeis University)

### 19th-Century Opera

Andrew Porter (*New Yorker Magazine*), Chair

Janet L. Johnson (University of Chicago): "A Lost Rossini Opera Recovered: *Il Viaggio a Reims*"

Martin Chusid (American Institute for Verdi Studies, New York University): "Compositional Norms and Musical Dramaturgy as Exemplified in the Music of the Grand Inquisitor and the Monks in Verdi's *Don Carlos*"

Scott Balthazar (University of Pennsylvania): "The *Primo Ottocento* Duet, an Evolving Archetype"

James A. Hepokoski (Oberlin College): "A Problem of Textual and Musical Structure in Verdi's *Otello*: Desdemona's Willow Song, 'Piangea cantando'"

### The Classic Period

Bathia Churgin (Bar Ilan University, Israel), Chair

Sterling E. Murray (West Chester University): "The *Waldhorn* Concertos of Antonio Rosetti: Models for Mozart?"

Anne Schnoebelen (Rice University): "Padre Martini and his Circle"

Howard Brofsky (Queens College, CUNY): "Niccolò Jommelli and Padre Martini: The Anecdotal of a Relationship"

Rose Daria Marota (Bryn Mawr, PA): "'Folk Music' and 'Art Music' in the 18th Century"

### Machaut, Binchois, Dufay, Busnois

Marion Gushee (University of Illinois, Urbana-Champaign), Chair

Lawrence Earp (University of Wisconsin-Madison):

"Performance of Monophonic *Formes Fixes* in the 1390's: Evidence from the Lai Section of Machaut MS E(F-Pn fr 9221)"

Dennis Slavin (Princeton University): "Binchois and Escorial A"

Alejandro E. Planchart (University of California, Santa Barbara): "Guillaume Du Fay's Benefices and his Relationship to the Burgundian Chapel"

Flynn Warmington (Brandeis University): "A Very Fine Troop of Bastards?: Provenance, Date, and Busnois' Role in Brussels 5557"

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2:00–5:00—SMT Papers

### Contexts for Tonal Analysis

Joel Lester (The City College and The Graduate Center of CUNY), Chair

William A. Pastille (Cornell University): "Analysis as History: Schenker's View of the Musical Past"

Joseph Dubiel (Princeton University): "A Schenker Analysis and Some of Schenker's Theories"

Raphael Atlas (New Haven, Connecticut): "Enharmonic Equivalence in Tonal Music: The Listener's Perspective"

### Second Viennese School

Mark DeVoto (Tufts University), Chair

Patricia Hall (Yale University): "Derivational Unfoldings in the Sketches for *Lulu*: The Case of Dr. Schön"

Graham H. Phipps (Colorado State University): "Pitch Organization and Text Setting as Determinants of Musical Form in Webern's *Cantata I*, Op. 29"  
Christopher Lewis (University of Alberta): "Mirrors and Metaphors: Reflections on Schoenberg's Op. 6"

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**5:00–7:00—No Host AMS/SMT Cocktail Party**

**8:30—Concert: The Philadelphia Baroque Orchestra, All Bach Program**

**8:30—AMS 50 Campaign Committee Meeting**

**8:30—Concert: The Classical Quartet, Quartets of Haydn and Mozart**

**10:30—AMS Program Committee Meeting for 1985**

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## Friday, October 26

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**8:00–6:00—Registration and Exhibits**

**8:00—AMS Chapter Officers' Breakfast Meeting**

**8:00—AMS Publications Committee Meeting**

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**9:00–12:00—Joint AMS/SMT Session—Historical and Theoretical Studies of Landini's Music, A Symposium**

Raymond Knapp (Duke University): "Harmonic Organization in Landini's Three-Part *Ballate*"

Michael P. Long (Columbia University): "In Search of Landini's Cadence: A Reassessment of Some Compositional Conventions in *Trecento* Polyphony"

Session Discussants: John Rahn (University of Washington) and Don Randel (Cornell University)

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**9:00–12:00—AMS Papers**

### Echoes of Antiquity

Richard Crocker (University of California, Berkeley), Chair

Siegmund Levarie (Brooklyn College, CUNY): "Music: A Multidisciplinary Phenomenon"

Nancy E. Sultan, SMT (University of Minnesota): "New Light on the Function of 'Borrowed Notes' in Ancient Greek Music"

Diane Touliatos-Banker (University of Missouri): "Nonsense Syllables in the Music of the Ancient Greek and Byzantine Traditions"

Edward V. Williams (University of Kansas): "Holy Wood and Holy Iron: A Liturgical and Typological Link to Antiquity"

### Notre-Dame Polyphony

Janet Knapp (Vassar College), Chair

Steven Immel (New York University): "The Vatican Organum Treatise Re-examined"

Mark E. Everist (King's College, London): "Notre-Dame Polyphony, the Johannes Grusch *Atelier*, and the Production of Music Books in Mid 13th-Century Paris"

Edward H. Roesner (New York University): "The Emergence of *Musica Mensurabilis*"

Craig Wright (Yale University): "Leonin: Poet and Musician"

### Romantic Music

Rufus Hallmark (Queens College, CUNY), Chair

Thomas A. Denny (Skidmore College): "Schubert's C-Major Sonata: Perspectives on Schubert's Early Maturity"

Nicholas Temperley (University of Illinois, Urbana-Champaign): "Schumann and Sterndale Bennett"

Claudia MacDonald (Bonn, West Germany): "Schumann's F-Major Piano Concerto of 1831"

Victoria L. Cooper (University of Chicago): "The Novello Stock Book: A Chronicle of Publishing Activity, 1858–1864"

### French Baroque Opera

Mary Cyr (McGill University), Chair

Lionel Sawkins (Whitelands College, England): "Performances of Rameau's Stage Works at Bordeaux, 1745–63: Implications of Rediscovered Material for *La Princesse de Navarre*"

Barbara Coeyman (Pittsburgh, PA): "Theaters in the French Court, 1680–1730"

Leslie Ellen Brown (Louisiana State University): "The Roots of the Operatic *Récit* in 18th-Century French Tragedy"

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**12:00—JAMS Editorial Board Luncheon**

**12:00—Concert: The University of Pennsylvania Collegium Musicum, Mary Anne Ballard, Director, "Motets of Josquin, Willaert and Others"**

**12:00—Lecture Demonstration: Ellen Harris, Soprano, and Philip Gossett, Piano, Rossini's Settings of "Mi lagnerò tacendo": The Diary of an Obsession**

**12:00–2:00—SMT Executive Board Meeting for 1984–1985**

**12:00–2:00—Committee on the Status of Women Luncheon**

**1:00—Concert: Robert Hill, Harpsichord, Music of Bach, BWV 832 and 833**

**1:00—Concert: Barbara Bailey, Piano, Music of Griffes, Rochberg, and Persichetti**

**1:00–2:00—Graduate Students Meeting**

**1:30—Workshop Session: Linda R. Sacks (Institute for Scientific Information), "Arts and Humanities Citation Index: An Interdisciplinary Approach to Bibliographic Retrieval in Musicology"**

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**2:00–5:00—AMS Papers**

### Interdisciplinary Studies in Renaissance Music

James Haar, (University of North Carolina, Chapel Hill), Chair

Irving Godt (Indiana University of Pennsylvania): "A Major Angel Concert in Ferrara"

Lester D. Brothers (North Texas State University): "The Significance of the Scale in the Renaissance Motet"

Vivian S. Ramalingam (Roseville, MN): "A Hymenaeus for Beatrice"

Edward Lowinsky (University of Chicago): "Cipriano De Rore's Venus Motet: Its Poetic and Pictorial Sources"

### Italian Theater Music

Lowell Lindgren (Massachusetts Institute of Technology), Chair

Margaret Murata (University of California, Irvine): "The Church and the Stage in *Seicento* Rome"

William C. Holmes (University of California, Irvine): "Running a Theater in 18th-Century Florence"  
Piero Weiss (New York City): "The Role of Dialect in Early *Opera Buffa*"  
Mary Hunter (Bates College): "Sensibility and Social Class: Pamela, Cecchina and the Rise of the Sentimental Heroine in Late 18th-Century Italian *Opera Buffa*"

### The "New German" School: Berlioz, Liszt, and Wagner

Anthony Newcomb (University of California, Berkeley), Chair  
Jeffrey Langford (Manhattan School of Music): "Musical-Dramatic Correlations in the Operas of Hector Berlioz"  
James A. Deaville (Northwestern University): "Richard Wagner, Franz Brendel, and the *Neue Zeitschrift für Musik*: A Mythification Revealed"  
Andrew Bonner (Brandeis University): "'Les Préludes' and 'Les Quatres Eléments': A Reinvestigation"  
John Deathridge (King's College, Cambridge): "Wagner's Unfinished Symphonies"

### Problems of Terminology in 18th-Century Criticism

George J. Buelow (Indiana University, Bloomington), Chair  
Georgia Cowart (University of South Carolina): "Sense and Sensibility in 18th-Century Musical Thought"  
George J. Buelow (Indiana University): "Originality and Plagiarism: The Origins and Implications of These Concepts for 18th-Century English Music Criticism"  
Claude V. Palisca (Yale University): "'Baroque' as a Music-Critical Term"  
Gloria Flaherty (Bryn Mawr College): "Transport, Ecstasy, and Enthusiasm"

### Jazz Improvisation and Political Music

Lawrence Gushee (University of Illinois, Urbana-Champaign), Chair  
Greg Smith (New England Conservatory): "Homer, Gregory and Bill Evans? The Theory of Formulaic Composition in the Context of Jazz Piano Improvisation"  
Brian Mann (University of Nebraska): "Charles Mingus and his *Original Faubus Fables*: The Meeting of Art and Politics"  
William P. Malm (University of Michigan): "A Century of Japanese Political Proletarian Music"

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### 2:00–5:00—SMT Papers

#### Chromatic Harmony

James M. Baker (Brown University), Chair  
William E. Benjamin (University of British Columbia): "Harmony in Radical European Music (1905–20)"  
Avo Somer (University of Connecticut): "Harmonic Language and Tonality in a Piano Sonata of Sergei Prokofiev"  
Marietta Stephens (University of California, Berkeley): "Implications of Functional Theory in the Music of Max Reger"

#### Contour and Timbre

Christopher Hasty (Yale University), Chair  
Michael L. Friedmann (Hartt School of Music): "Contour as an Independent Parameter in Schoenberg's *Phantasy for Violin with Piano Accompaniment*, Op. 47"  
Wayne Slawson (University of Pittsburgh): "Sound Color Dynamics"

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### 5:00–6:00—SMT Business Meeting

### 5:00–7:00—AMS 50th Anniversary Reception in Honor of Past-Presidents, Honorary Members, and Corresponding Members

### 8:30—Concert: The Baltimore Consort (Artists in Residence, Walters Art Gallery), English and Scottish Music for Mixed Consort

### 8:30—AMS 50 Fellowship Committee Meeting

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## Saturday, October 27

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### 8:00–6:00—Registration and Exhibits

### 8:00—AMS Publications Committee Meeting

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### 9:00–12:00—Joint AMS/SMT Session: Wagner

Robert Bailey (Eastman School of Music), Chair  
Warren J. Darcy (Oberlin Conservatory of Music): "The Symphonic Process in *Siegfried* and *Götterdämmerung*"  
Robert Gauldin (Eastman School of Music): "The F#-C Complex in *Der Ring des Nibelungen*"  
Robert P. Morgan (University of Chicago): "Formal Circularity in the *Tristan* Prelude"

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### 9:00–12:00—AMS Papers

#### Renaissance Music

William F. Prizer (National Humanities Center), Chair  
Jessie Ann Owens (Brandeis University): "Charles Butler: A Key to the Music of William Byrd"  
Jonathan E. Glixon (University of Kentucky): "The Polyphonic Laude of Innocentius Dammonis"  
Richard Wexler (University of Maryland): "On the Authenticity of Ockeghem's Motets"  
RESPONDENT: Alejandro E. Planchart (University of California, Santa Barbara)  
Anna Maria Busse Berger (Stanford, California): "The Relation of Perfect and Imperfect Time in Italian Theory of the Renaissance"

#### 17th-Century National Styles

Ellen Harris (University of Chicago), Chair  
Barbara Garvey Jackson (University of Arkansas): "Oratorios by Command of the Emperor: The Music of Camilla di Rossi"  
Peter Jeffery (University of Delaware): "The Autograph Scores of Francesco Cavalli: A Case Study in the Identification of Early Musical Autographs"  
Katherine T. Rohrer (Columbia University): "The Italian Motet in Restoration England: The Case of Carissimi's *Lucifer*"  
Louise K. Stein (University of Chicago): "Music and Text in the 17th-Century Spanish Theater: The Spanish Style at Court and in the *Corrales*"

#### American Music of the Early 20th-Century

Vivian Perlis (Yale University), Chair  
Wayne D. Shirley (Library of Congress, Music Division): "The Manuscripts of *Porgy and Bess*"  
George D. Parish (Radford University): "Copland's 'Homage to Ives': The Sketches for *Night Thoughts*"



Carol J. Oja (Institute for Studies in American Music): "Colin McPhee's Road to Bali"

Mark Tucker (National Museum of American History): "The 'Jungle Music' of Duke Ellington"

RESPONDENT: Warren Susman (Rutgers University, Department of History)

### Panel Discussion: Fifty Years of American Research in Slavic Music

Malcolm Hamrick Brown (Indiana University, Bloomington), Chair

Participants: Barbara Krader (Berlin, West Germany)  
Miloš Velimirović (University of Virginia)  
Richard Taruskin (Columbia University)  
Laurel Fay (Ohio State University)

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### 9:00–12:00—SMT Papers

#### Rhythm and Form

Lewis Rowell (Indiana University), Chair

Marjorie Hess (Princeton University): "Another Theory about Tonal Rhythm"

William Rothstein (University of Michigan, Ann Arbor): "Rhythmic Complexity in the Shorter Piano Pieces of Chopin"

Stefania M. de Kenessey (New School for Social Research): "Towards a Model of Large-Scale Continuity in Cyclic Compositions: A Study of Beethoven's Op. 130/133"

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### 12:00 AMS Council Meeting

12:00—Concert: Roy Howat, Piano, Music of Debussy

12:00—Lecture/Recital: Michael Beckerman and Mary Henderson, Folksongs of Janáček

1:00—Workshop Session: Linda R. Sacks (Institute for Scientific Information), "Arts and Humanities Citation Index: An Interdisciplinary Approach to Bibliographic Retrieval in Musicology (repeated from Friday Afternoon)"

1:00–2:15—SMT Keynote Address: Edward T. Cone (Princeton University), "Twelfth Night"; Introduced by Richmond Browne (University of Michigan, Ann Arbor)

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### 1:30–4:30—AMS Papers

#### Italian Renaissance

Bonnie Blackburn (Chicago, Illinois), Chair

Mary S. Lewis (Brown University): "Rore's Setting of Petrarch's 'Vergine Bella': A History of Its Composition and Early Transmission"

Gary Towne (University of California, Santa Barbara): "The Organ and Liturgy in Renaissance Italy: A New Organ Book from Bergamo"

Frank A. D'Accone (University of California, Los Angeles): "Second Thoughts of a *Maestro di Cappella*: Francesco Corteccia's Reworkings of his Holy Week Music"

Arthur Ness (Daemen College): "Marco dall'Aquila and Style Change in Italian Lute Music Around 1520"

Robert E. Toft (Queen's University, Ontario): "The Use of Chromatic Signs (Accidentals) in the Intabulations of Josquin's Motets"

### Ethnomusicology in the Intellectual History of Musicology

Bonnie Wade (University of California, Berkeley), Chair

Bruno Nettl (University of Illinois, Urbana-Champaign): "On the Cultural Roots of Ethnomusicology"

Philip V. Bohlman (University of California, Berkeley): "The European Discovery of Music in the Islamic World and the Non-Western in 19th-Century Music History"

James Porter (University of California, Los Angeles): "The Evolution of Scholarly Techniques in Anglo-American Folk Music, 1900–1980"

Stephen Erdely (Massachusetts Institute of Technology): "Folk Music Research in Hungary"

Steve Blum (York University, Canada): "Rousseau's Concept of *Système Musical*"

Kay Kaufman Shelemay (New York University): "Values and Paradigms in Jewish Music Research"

### Turn-of-the-Century Europe

Marie Rolf (Eastman School of Music), Chair

Richard Mueller (University of Chicago): "Javanese Influence on Debussy's *Fantasy*"

Jann Pasler (University of California, San Diego): "A Sociology of the Apaches, 'Sacred Battalion' for *Pelléas*"

Walter M. Frisch (Columbia University): "'A Direction More My Own': Thematic Form and Schoenberg's D-Minor Quartet, Op. 7"

Tom Gordon (Bishop's University, Quebec): "The Cubist Metaphor: Picasso in Stravinsky Criticism"

### The Baroque Era in Venice

Ellen Rosand (Rutgers University), Chair

Beth Glixon (Rutgers University): "The Letter as Convention in 17th-Century Venetian Opera"

Craig Monson (Washington University): "*Giulio Cesare in Egitto*: From Sartoria (1677) to Handel (1724)"

Eleanor Selfridge-Field (San Francisco State University): "*La Scienza di Paradiso*: Writings about Music by a 17th-Century Censor"

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### 2:30–5:30—SMT Papers

#### History of Theory I

Benito V. Rivera (North Texas State University), Chair

Mark Lindley (Regensburg, Germany): "Euler's Music Theory"

Thomas Christensen (Yale University): "Science and Pseudo-Science in Enlightenment Music Theory: d'Alembert's Critique of Rameau"

Nola J. Reed (Salem College): "Precedents for Kirnberger and Koch: The Emerging Theory of Form in the Eighteenth Century"

#### Music since 1945

Robert Morris (Eastman School of Music), Chair

Charles D. Morrison (University of British Columbia): "Linear Continuity in György Ligeti's *Ten Pieces for Wind Quintet*"

Susan Blaustein (Harvard University) and Martin Brody (Wellesley College): "Criteria for Grouping in Milton Babbitt's *Minute Waltz*"

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### 4:45–5:15—AMS Presidential Address

### 5:30—AMS Business Meeting

### 6:00–8:00 SMT Banquet

8:30—Concert: Concerto Soloists of Philadelphia, Max Rudolf, Conductor; Music of Mozart

9:30—AMS Dance

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## Sunday, October 28

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8:00—AMS Board Breakfast Meeting

8:00–9:00—SMT 1983–1984 and 1984–1985 Program Committees Meeting

8:00–12:00—Exhibits

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9:00–12:00—AMS Papers

### Script and Print in the Renaissance

Daniel Hertz (University of California, Berkeley), Chair

Graeme Boone (Harvard University): "The Origins of White Notation"

Ann E. Faulkner (University of Chicago): "The Parker-Tallis Psalter Collaboration: The Untold Story"

Jane A. Bernstein (Tufts University): "Girolamo Scotto and the World of Venetian Printing"

Nathan A. Randall (Princeton University): "The Attaignant Keyboard Prints (1531): A New Evaluation"

### Baroque Performance Practice

Etienne Darbellay (Université Laval, Quebec), Chair

Paul Brainard (Princeton University): "Concerning Proportion and Pseudo-Proportion in 17th-Century Rhythm"

George Houle (Stanford University): "Meter and Performance in the 17th and 18th Centuries"

David J. Buch (Central Michigan University): "Style Brisé, Style Luthé, and the Choses Luthées"

Stewart Carter (Wake Forest University): "The String Tremolo in the 17th and 18th Centuries"

### 14th-Century Studies

William John Summers (Seattle University): "The Effect of Monasticism on the Development of 14th-Century English Music"

Peter M. Lefferts (University of Chicago): "Text and Context in 14th-Century English Polyphony"

Janet M. Palumbo (Princeton University): "A Reassessment of the Foligno Fragment"

### Haydn and Beethoven

Karl Geiringer (University of California, Santa Barbara), Chair

A. Peter Brown (Indiana University): "Toward Reviving the Earliest Performances of Haydn's 'The Creation'"

RESPONDENT: Robert N. Freeman (University of California, Santa Barbara)

John A. Rice (University of California, Berkeley): "Anton Reicha, Beethoven, and the *Sinfonia Eroica*"

Geoffrey H. Block (University of Puget Sound): "Beethoven's C-Major Concerto Op. 15: The Autobiography of an Autograph"

Philip Gossett (University of Chicago): "'Er sterbe!': Sources and Sketches for the Great Quartet in *Leonore*"

RESPONDENT: Joseph W. Kerman (University of California, Berkeley)

### Music of the Dance

Ingrid Brainard (The Cambridge Court Dancers), Chair

Bruce Brown (University of California, Berkeley): "Theatrical Dance in Vienna ca. 1750: New Sources on the Works of Hilverding and Starzer"

Carol Marsh (University of North Carolina, Greensboro): "'Les Cloches d'Oxford': English Country Dance at the French Court in the Late 17th Century"

Sarah B. Reichart (Princeton, NJ): "The Thuillier Contredanses"

Rebecca Harris-Warrick (Ithaca, NY): "*La Mariée*: Genesis of a Social Dance"

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9:30–12:30—SMT Papers

### Twentieth-Century Topics

John Clough (SUNY, Buffalo), Chair

David Neumeier (Indiana University): "Hindemith's Twelve-Tone Experiments: A Documentation"

J. Randall Wheaton (Yale University): "The Analog Operator as a Basis of a General Theory of Segmental Invariance in the Twelve-Tone System"

Alan Chapman (Occidental College): "Linear Aspects of Pitch-Class Set Recurrence"

### History of Theory II

David Beach (Eastman School of Music), Chair

Catherine Nolan (Yale University): "Bernhard Ziehn's 'Symmetric Inversion': A Sign of Tonality in Transition"

Ron Schreckenghaust (North Texas State University): "Gottfried Weber as *Stufentheoretiker*"

Ellon D. Carpenter (University of Pennsylvania): "Mode in Contemporary Soviet Musical Analysis"

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12:00–2:00—Joint Luncheon Meeting of the AMS Local Arrangements Committees for 1984 and 1985

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### Awards and Prizes

The following ACLS Travel Grants were awarded in the competition of March 1, 1984: Association Internationale d'Etudes Occitanes, first international congress, Southampton, England, August 4–11, 1984; Elizabeth Aubrey; Durham Conference on Baroque Music, University of Durham, England, July 13–16, 1984; Jeffrey G. Kurtzman and Anne Schnoebelen; Internationale Stiftung Mozarteum, Salzburg, Austria, August 31–September 3, 1984; David Bushler; L'Europa e la musica

del Trecento (sponsored by the Centro di Studi sull'Arts Nova musicale italiana del Trecento), Certaldo, Italy, July 19–21, 1984; Peter M. Lefferts; Mittelalterliche Einstimmigkeit und regionale Überlieferung, Veszprem, Hungary, September 17–21, 1984; Leo Treitler; Annual Meeting of the Editorial Board, The New Rameau Edition, Paris, France, July 9–13, 1984; Neal Zaslaw.

The National Endowment for the Humanities has awarded a grant to the Center for Renaissance and Baroque Studies at the University of Maryland. The grant will

support two institutes on the editing of baroque and classical musical texts during the summers of 1984 and 1985. Under the direction of Howard Serwer and Paul Traver, the first institute will include as guest faculty Howard M. Brown, Christoph Wolff, Klaus Hofmann, Reinhard Strohm, Ellen Harris, Neal Zaslaw, and Fredson Bowers.

Several members have received ACLS fellowships. These include: Frank A. D'Accone, "Music and Musicians at the Cathedral of Siena, 1350–1600," Allen Forte, "The Late Music of Franz Liszt,"

William C. Holmes, "18th-Century Italian Opera in the Albizzi Archives," Hans Lenneberg, "The Annotated Letters of Heinrich Probst to Breitkopf and Härtel in Leipzig," Robert S. Lord, "Newly Discovered Musical Sketches for Tournemire's *L'Orgue mystique*," and Piero Weiss, "Selected Aspects of 18th-Century Italian Opera" (Grants-in-Aid); James A. Hepokoski, "A Study of Verdi's *Otello*," and Marita P. McClymonds, "Innovations and Modifications in Italian Opera, 1750-1800" (Research in the Humanities and Related Social Sciences); and M. Elizabeth C. Bartlet, "The Development of the *Opéra-comique* during the French Revolution" and J. Peter Burkholder, "Modernism in Music and Its Relationship to the Classical Tradition, 1860-1980" (Fellowships to Recent Recipients of the Ph.D.).

Douglas Alton Smith has received a grant from NEH to complete six volumes of his edition of the complete lute works of Silivius Leopold Weiss, to be published by C. F. Peters under the auspices of the Musikgeschichtliche Kommission e. v.

At the Tenth Annual Meeting of the New England Association of Oral History at Assumption College Vivian Perlis received the Harvey A. Kantor Memorial Award for Significant Work in Oral History.

The Southeastern American Society for Eighteenth-Century Studies invites submissions for its annual competition. An award of \$250 will be given for the best article on an eighteenth-century subject published in a scholarly journal, annual or collection between September 1, 1983 and August 31, 1984 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, Tennessee). The interdisciplinary appeal of the article 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, articles must be submitted in triplicate, postmarked no later than November 15, 1984 to Charles M. Carroll, Department of Music, St. Petersburg Junior College, P.O. Box 13489, St. Petersburg, FL 33733. The winner of the 1983 award was R. B. Gill of Elon College for his article "Real People and Persuasion in Personal Satire," published in Vol. 82 of the *South Atlantic Quarterly*.

The Sonneck Society is pleased to announce as its second Honorary Member for 1983 Wilfrid Mellers, in recognition of his writings on American music, especially *Music in a New Found Land* (1964). Past Honorary Members are Nicolas Slonimsky (1979), Lester S. Levy (1980), Howard Hanson (1981), Virgil Thomson (1982), and Otto E. Albrecht (1983).

The Sonneck Society has established an award to memorialize the work of Irving Lowens, who died on November 14, 1983. Recognition will be given annually to the author of a significant book, edition, article, recording, or other piece of scholarship devoted to American music or music in the Americas. A committee chaired by Allen P. Britton is presently raising endowment funds to provide for a monetary award. Donations may be sent to the treasurer, Kate van Winkle Keller, 410 Fox Chapel Lane, Radnor, PA 19087. Checks should be made payable to the Sonneck Society, and should be identified as for the Lowens Award.

The Music Library Association announced its annual awards for publications in the field of music and music bibliography at its 1984 convention in Austin, Texas. Carol J. Oja was given the award for best book-length bibliography or other research tool in music for her *American Music Recordings: A Discography of 20th-Century U. S. Composers* (Brooklyn, 1982). For the best article-length bibliography or article in music librarianship or similar work, the award was made to James Bradford Young for his "An Account of Printed Music ca. 1724," (*Fontes Artis Musicae* xxix, July-September 1982, 129-36). Andrew Frank received the award for the best review of a book or piece of music in *Notes* for reviews of musical scores by Ellen Taaffe Zwilich, George Walker, Peter Maxwell Davies (*Notes*, March 1982, 691-93) and Jacob Druckman (*Notes*, June 1982, 930-31). Nominations for awards for publications appearing in 1983 in the same categories should be sent to: Harold E. Samuel, Yale University Music Library, 98 Wall Street, New Haven, CT 06520, by December 1, 1984.

### Call for Papers

In commemoration of the fiftieth anniversary of the death of Heinrich Schenker, The Mannes College of Music announces a **Schenker Symposium** to be held from March 15 to 17, 1985. Anyone interested in presenting a paper is invited to send an abstract by September 15, 1984, to: David Loeb, The Mannes College of Music, 150 West 85th St., New York, NY 10024.

The **Sonneck Society** will hold its 1985 Annual Meeting jointly with the Southern Chapter of the College Music Society at Florida State University, Tallahassee, from March 21 to 24, 1985. Abstracts of papers or proposals for workshops, lectures, recitals, or performances dealing with American music are solicited by the program committee. Topics dealing with American music and music activity in the south are particularly encouraged, but proposals on all aspects of American music are invited, and the program will reflect a broad range of interests. Proposals for the performance of American music are also solicited (these

should be accompanied by a cassette tape if possible). Abstracts or proposals should be submitted in six copies, before October 1, 1984, to: Frank Hoogerwerf, 1985 Sonneck Society Program, Dept. of Music, Emory University, Atlanta, GA 30322.

A colloquium on **Secular Music of the European Renaissance ca. 1500** will take place at Rutgers University, New Brunswick, New Jersey, on April 15 and 16, 1985. The colloquium will include papers by senior and younger scholars, discussions involving participants, guests, and graduate students, a performance workshop, and a concert by the Scottish Early Music Consort, Warwick Edwards, director. Scholars are invited to submit proposals for papers on any aspect of the subject, especially secular forms; musical, literary and iconographic sources; editing; or the interpretation and performance of secular music in Italy, France, the Low Countries, and Germany between 1480 and 1520. Papers should not exceed thirty minutes in length. Proposals and abstracts (about 250 words) should be sent to: Martin Picker, Dept. of Music MGSA, Rutgers University, Chapel Drive DC, New Brunswick, NJ 08903.

Papers are now being solicited for consideration for the **American Musical Instrument Society Annual Meeting** to be held in Boston from May 31 to June 2, 1985, immediately before the Early Music Festival. Due to the theme of both the meeting and the festival, preference will be given to topics dealing with organology, performance practices and iconography during the times of Schütz and Bach, Handel and Scarlatti. Deadline for receipt of one-page abstracts is September 30, 1984. Abstracts should be sent to: Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

The **American Chapter of the Neue Bach Gesellschaft** will meet at the University of Michigan at Ann Arbor from July 12 to 14, 1985. Abstracts of proposed papers should be sent by September 30 to: Ellwood Derr, School of Music, University of Michigan, Ann Arbor, MI 48105.

Hofstra University will hold an **Eighteenth-Century Women Writers' International Conference: Women and the Arts** from October 10 to 12, 1985. Submissions may focus on women writers, their texts, their audience, or on the social, political, economic, and cultural milieu out of which—or in opposition to which—eighteenth-century women artists worked. Papers should not exceed twenty minutes in presentation time and must be submitted in duplicate. The deadline for completed papers is February 1, 1985. Selected papers will be published. For further information, write to: Frederick M. Keener or Susan E. Lorsch, Dept. of English, Hofstra University, Hempstead, NY 11550.

ANNUAL REPORT OF THE TREASURER  
Statement of Receipts and Expenditures  
July 1, 1983 to June 30, 1984

STATEMENT OF ASSETS

	July 1, 1983	June 30, 1984	Increase
<b>RECEIPTS</b>			
Membership dues			
Journal	30,766.40		
Interest, cash reserves	3,703.00	2,188.33	
Sale of labels	9,987.38	7,522.76	
Martha Baird Rockefeller Fund for Music	7,777.34		
AMS-50 Fund	5,592.03		
Miscellaneous	30,000.00		
	10,255.77		
	106.06		
	67,199.50		
<b>EXPENDITURES</b>			
Administration			
President, Secretary, Treasurer	1,268.33		
Board of Directors	6,288.27		
Executive Director	15,481.59		
Vol. XXXVI-2, 3 & XXXVII-1			
Vol. XIII-2 & XIV-1	23,038.19		
Journal	70,715.63		
Newsletter	9,986.87		
Directory	3,468.00		
Annual Meeting	2,479.00		
Dues	2,340.00		
Chapter allotments, grants	2,308.05		
Mailing labels	2,992.55		
MLA/AMS Committee	952.70		
Martha Baird Rockefeller scholarships	30,000.00		
Transfer to AMS-50 endowment	10,255.77		
AMS-50 campaign expenses	367.98		
Miscellaneous	212.67		
Excess of receipts over expenditures	159,117.41		
	6,663.92		
<b>RECEIPTS</b>			
Endowment Fund	15,981.89		
Kinkeldey bequest	4,557.40		
Hibberd bequest	1,649.44		
Greenberg Award bequests	2,094.13		
Reese bequest	1,755.47		
Eva H. Einstein members	400.00		
Studies & Documents	588.00		
Back issues, JAMS	869.75		
International Index, 6th ed.	4,200.00		
Doctoral Dissertations, 7th ed.	211.57		
Abstracts, Bulletins, Masters' Th.	1,270.00		
Schenker, Free Composition	126.50		
IMS Congress Report	457.50		
Haydn Studies	1,505.52		
Sammartini Catalog	480.04		
Billings, Vols. I & II	190.00		
2,572.62			
11,883.50			
46,636.98			
<b>EXPENDITURES</b>			
Doctoral Dissertations in Musicology	15,050.84		
Schenker, Free Composition	71.50		
Committee on the Publication of American Music	632.00		
Administrative expenses	2,685.75		
Awards: Einstein, Kinkeldey, Greenberg	1,808.00		
Royalties	109.35		
Picrotta, Music and Culture in Italy...	4,325.00		
Wendelsohn and Schumann Studies	4,000.00		
Dunstabile reprint	4,005.81		
Transfer to Endowment Fund			
Excess of receipts over expenditures	9,263.00		
	41,991.25		
	4,645.73		

ANNUAL REPORT, FINANCE COMMITTEE

Two items in the Treasurer's report call for explanation. First, the \$30,000 from the Martha Baird Rockefeller Fund for Music and its expenditure was a mere service on our part in conjunction with the dissolution of the Fund that went on for over a year in the New York State courts. And somewhat related to the first item is the entry for the AMS-50 account; i.e., with our AMS-50 campaign we ultimately hope to fill the void in scholarship funding left by the demise of the Rockefeller Fund. Of the \$10,255.77 in the AMS-50 account, \$10,042 are payments on pledges already received, and \$213.77 dividends thereon. Our hopes are for a great leap forward in this venture in the coming year.

As is evident to those who pay attention to the equity markets, represented by our investments in the Massachusetts Investors Trust and the New Income Fund, the decline has been precipitous. Our paper losses on those two investments this past year have been \$20,538.92. However, income from them has increased by \$1,144.28 over the previous year. Paper losses, therefore, do not necessarily coincide with losses in earnings, and, at any rate, may be recovered with an upturn in the market. Counterbalancing our situation in the equity market is the gain in returns on money market funds due to the rise in interest rates. The income from all Endowment funds in 1983-84 increased over 1982-83 by \$5,398.24, i.e., 26%.

Respectfully submitted,

Richard Crawford  
James Webster  
Alvin H. Johnson, Chairman

## Grants and Fellowships Available

**The Council for International Exchange of Scholars** has announced the 1984-1985 competition for 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, Washington, DC 20036. The next deadline of September 15, 1984, applies to awards for research in Africa, Asia (except India), Europe, and the Middle East.

**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 1985-1986. Fellows newly appointed for 1985-1986 must have received the Ph.D. between January 1, 1983, and July 1, 1985. The stipend is \$23,000, 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, 1984. The Society will also appoint two Senior Fellows in the humanities for the academic year 1985-1986. 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 \$26,500 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, 1984. 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 1985-1986 academic year. The

deadline for applications is November 1, 1984. Applicants should have the Ph.D. and one or more years of college teaching experience. The focal theme for the competition is: Non-European Traditions in Western Civilization. Further information is available from: Jonathan Culler, Director, The Society for the Humanities, 27 East Avenue, Ithaca, NY 14853.

**The National Humanities Center** has announced a deadline of October 15, 1984, for applications for 1985-1986 fellowships at the National Humanities Center. Each year approximately 40 Fellows pursue their own research and participate in interdisciplinary 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 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, 1985, through June, 1986. 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, 1983. 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 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 1985-1986. In addition, resident fellowships in the humanities will be made available for 1985-1986 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 15, 1984. Address inquiries to: Rockefeller Foundation Humanities Fellowships, The Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036.

The Council for International Exchange of Scholars is now receiving proposals for the 1985-1986 **Fulbright Scholar-in-Residence Program**. Community and junior colleges, four-year colleges, and universities may submit proposals to invite a scholar from abroad to lecture for an academic year or term in any field of the humanities or social sciences. The deadline for receipt of proposals is November 1, 1984. For further information write to: Mary W. Ernst or Robert Burnett, Council for International Exchange of Scholars, 11 Dupont Circle, N.W., Washington, D.C. 20036.

The University of Pennsylvania will award **Mellon Postdoctoral Fellowships in the Humanities**. These are intended for younger scholars who, by September 30, 1985, will have held the Ph.D. for not fewer than three and not more than eight years. The award carries an annual stipend of \$18,000. Completed applications must be received no later than December 1, 1984. For further information, write to: John McCarthy, Chairman, Humanities Coordinating Committee, 16 College Hall/CO, University of Pennsylvania, Philadelphia, PA 19104.

**The Smithsonian Institution** offers fellowships in residence to support independent research and study in fields which are actively pursued by the various bureaus of the Institution. Six to twelve month pre- and postdoctoral fellowship appointments and ten week graduate student appointments are awarded. Proposals for research may be submitted in the history of music and in musical instruments. The application deadline is January 15 for each year. For further information, write to Smithsonian Institution, L'Enfant Plaza, Suite 3300, Washington, D.C. 20560.

**The Bibliographical Society of America** established in 1983 a program of short-term Fellowships to help support scholars undertaking research associated with the study of the history of books and printing. Nine new fellows have been named from the second annual competition. Inquiries about the Fellowship program may be addressed to the Executive Secretary, BSA, P.O. Box 397, Grand Central Station, New York, NY 10163.

**The American Council of Learned Societies** has announced several competitions to be held in 1984 and 1985. Among these are ACLS Fellowships for research in the humanities (deadline October 1, 1984), ACLS/Ford Fellowships, for humanistic research, broadly defined, on social issues (deadline October 1, 1984), Research Fellowships for Recent Recipients of the Ph.D. (deadline, October 1, 1984), Fellowships for Studies in Modern Society and Values (deadline October 1, 1984), Grants-In-Aid (deadline, December 17, 1984), Travel Grants for Humanists to Interna-

*continued on page 14*

### **Grants and Fellowships, continued**

tional Meetings Abroad (various deadlines), Grants for China Studies (deadline, February 15, 1985), and Grants for East European Studies (deadline, November 15, 1984). For further information, write to: American Council of Learned Societies, 228 East 45th St., New York, New York, 10017.

**The National Endowment for the Humanities** provides support for the preparation of music editions and research tools in music under the Reference Works Program of the Division of Research. The Editions category funds the editing of written materials, oral texts, and musical notation. Under the Research Tools category grants are made to prepare reference works such as dictionaries, encyclopedias, *catalogues raisonnés*, descriptive catalogues, and data bases. This category also accepts proposals to conduct surveys to establish the kinds of research materials thought to be most urgently needed by scholars working in a specific field in the humanities. The next deadline for the submission of applications to both categories is October 1, 1984 for projects beginning July 1, 1985. For further information write to Helen C. Aguera (Editions) or Crale D. Hopkins (Research Tools), Division of Research Programs, Room 319, NEH, 1100 Pennsylvania Avenue, N. W., Washington, DC 20506.

### **Forthcoming Meetings and Conferences**

This column seeks to list meetings that may be of interest to AMS members. The notices are ordered chronologically. 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: Kristine Forney, *AMS Newsletter*, 413 Morgan Creek Dr., Chapel Hill, NC 27514.

**Oral History Association**, September 20-23, 1984, Lexington, Kentucky. Address: Terry Birdwhistell, Oral History Program, University of Kentucky Libraries, Lexington, KY 40506.

**Music Analysis Conference**, September 27-30, 1984, University of London. Address: Jonathan Dunsby, Faculty of Music, King's College, London WC2R 2LS.

**Musique et Influences Culturelles Réci-proques entre l'Europe et l'Amérique latine du XVIème au XXème Siè-cle**, October 4-5, 1984, Brussels. Address: Christine Simeone, c/o Musée Instrumental, Grand Sablon 37, 1000 Bruxelles, Belgium.

**Popular Culture Association, Annual Meeting**, October 4-6, 1984, Knoxville, TN. Address: May C. Brown, PCAS Program Chair, Dept. of English, Georgia Institute of Technology, Atlanta, GA 30332.

**College Music Society, 27th Annual Meeting**, October 4-7, 1984, Nashville. Address: The College Music Society, 1444 Fifteenth St., Boulder, CO 80302 (302-449-1611).

**American Society for 18th-Century Studies, Midwestern Chapter**, October 11-13, 1984, University of Illinois. Address: A. D. Kaufman, Dept. of English, 208 English Building, University of Illinois, 608 S. Wright St., Urbana, IL 61801.

**Eleventh Annual Carolinas Symposium on British Studies**, October 13-14, 1984, Appalachian State University. Address: Charles A. Perry, History Dept., The University of the South, Seawane, TN 37375.

**Verdi and Wagner Conference**, October 18-21, 1984, Cornell University. Address: Roger Parker, Music Dept., Lincoln Hall, Cornell University, Ithaca, NY 14853.

**French Classicism and the Influence of Rome, 1640-1863**, October 20-22, 1984, University of Maryland.

**Social History Association, Ninth Annual Meeting**, October 23-28, 1984, Toronto. Address: William Claggett, Program Committee Chair, Dept. of Political Science, University of Mississippi, University, MS 38677.

**Convegno Internazionale di Studi su Francesco Morlacchi**, October 26-28, 1984, Perugia. Address: Biancamaria Brumana, Cattedra di Storia della Musica, Università degli Studi di Perugia, Piazza Morlacchi, 11, 06100 Perugia, Italia.

**16th National Convention of the American Association for the Advancement of Slavic Studies**, November 1-4, 1984, New York. Address: Abraham Ascher, Graduate School, CUNY, 33 W. 42nd St., New York, NY 10036.

**Bach im 20. Jahrhundert**, November 1-5, 1984, Kassel. Address: Kasseler Musiktage e. v., Postfach 100329, D-3500 Kassel 1.

**Maryland Handel Festival**, November 9-11, 1984, University of Maryland, College Park. Address: Jeannette Oliver, Maryland Handel Festival, University of Maryland, College Park, MD 20742 (301-454-5265).

**Britten Symposium**, November 23-25, 1984, London, Ontario. Address: Britten Symposium, Western Ontario Conservatory of Music, Conservatory Building, University of Western Ontario, London, Ontario, Canada NGA 5B7.

**Royal Musical Association**, November 24, 1984, Kings College, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge, England CB2 5NP.

**American Society of Church History, Annual Meeting**, December 27-30, 1984, Chicago. Address: Henry W. Bowden, Dept. of Religious Studies, Building 70, Stanford University, Stanford, CA 94305.

**Royal Music Association**, February 6, 1985, Kings College, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge, England CB2 5NP.

**Brown Symposium VII: Benjamin Britten and the Ceremony of Innocence**, February 20-22, 1985, Southwestern University. Address: F. Ellsworth Peterson, Dept. of Music, Southwestern University, Georgetown, TX 78626.

**Royal Musical Association**, March 6, 1985, Kings College, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge, England CB2 5NP.

**American Society for 18th-Century Studies, Southeastern Society**, March 7-9, 1985, Athens, Georgia. Address: Carl R. Kropf, Dept. of English, Georgia State University, Atlanta, GA 30303.

**Schenker Symposium**, March 15-17, 1985, Mannes College of Music. Address: David Loeb, Mannes College of Music, 150 West 85th St., New York, NY 10024.

**Sonneck Society, Annual Meeting**, March 21-24, 1985, Florida State University. Address: Frank Hoogerwerf, 1985 Sonneck Society Program, Dept. of Music, Emory University, Atlanta, GA 30322.

**Renaissance Society of America**, March 22-23, 1985, Los Angeles. Address: Edward Gosselin, Vice President, RCSC, History Dept., California State University, Long Beach, Long Beach, CA 90840 (213-498-4431).

**Secular Music of the European Renaissance ca. 1500**, April 15-16, 1985, Rutgers University. Address: Martin Picker, Dept. of Music MGSA, Rutgers University, Chapel Drive DC, New Brunswick, NJ 08903.

**American Society for 18th-Century Studies, Annual Meeting**, April 17-21, 1985, Toronto. Address: Patricia Brückmann, Trinity College, Toronto, Canada M5S1H8.

**International Bach Conference**, April 18-21, 1985, University of Michigan at Flint. Address: Johannes Tall, Music Dept., The University of Michigan-Flint, Flint, MI 48503.

**Royal Musical Association, Twentieth Annual Conference**, April 29-30, 1985, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge, England CB2 5NP.

**Heritage: A Reappraisal of the Harlem Renaissance**, May 2-4, 1985, Hofstra University. Address: Stanley Brodwin, Dept. of English, Hofstra University, Hempstead, NY 11550.

**Second International Schumann Symposium, Schumann's Work: Text and Interpretation**, May 17-18, 1985, Düsseldorf. Address: Robert-Schumann-Gesellschaft, Bilker Strasse 6, 4000 Düsseldorf 1, Germany (BRD).

**American Musical Instrument Society, Annual Meeting**, May 31-June 2, 1985, Boston. Address: Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

**Neue Bach Gesellschaft, American Chapter**, July 12-14, 1985, Ann Arbor. Address: Ellwood Derr, School of Music, University of Michigan, Ann Arbor, MI 48105.

**International Commission for the Application of Quantitative Methods in History**, August 25-September 1, 1985, Stuttgart. Address: Konrad H. Jarausch, Dept. of History, Hamilton Hall 070A, University of North Carolina, Chapel Hill, NC 27514.

**Eighteenth-Century Women and the Arts**, October 10-12, 1985, Hofstra University. Address: Hofstra University Cultural Center, Hofstra University, Hempstead, NY 11550 (516-560-5669).

**The Scottish Enlightenment, 1750-1800**, March 1-September 30, 1986, Institute for Advanced Studies in the Humanities, University of Edinburgh. Address: The Directors of IPSE, 17 Buccleuch Place, Edinburgh, Scotland EH8 9LN.

## Papers Read at Chapter Meetings

### *Allegheny*

April 14, 1984

*Sister M. Benedicta Berendes* (Marywood College): "The Office of Vigils for the Feast of Saint John the Baptist"

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

*Stephen Carlton* (Carnegie-Mellon University): "Source Problems Concerning Schubert's Piano Sonatas"

*Bradford R. DeVos* (Marshall University): "John Dowland's Lute Song 'Lasso vita mia fa morire' as a Solfege Study after his Translation of Ornithoparcus's *Micrologus*"

*Barbara Coeyman* (City University of New York): "The Regency of Louis XV: New Musical Life for Paris in the Early Eighteenth Century"

*Robert Copeland* (Geneva College): "The Lady is a Musician": The Case of Gertrud Martin Rohrer"

### *Capital*

Fall Meeting  
Hood College

*Martin Williams* (Smithsonian Institution): "The Evolution of an American Vocal Style"

*Wayne Shirley* (Library of Congress): "The Full Last Measure: A Twentieth-Century Mannerism"

*Christine Niehaus* (Levine School of Music): "Paderewski's Debut in America"

*David Schulenberg* (University of Virginia): "New Musical Theories and Fantasies? Some Question of Early Baroque Style"

*Diana Hallman*: "The American Pianist Fannie Bloomfield Zeisler"

*Charles Jahan*: "A Salute to Opera in the United States"

January 14, 1984  
Folger Shakespeare Library

*Deborah Lawrence* (University of Maryland, College Park): "The Influence of the Spanish *Diferencia* on the Virginalists as Reflected in Two English Manuscripts"

*Thomasin La May* (University of Michigan): "The Significance of Imitation in the Development of Monteverdi's Madrigal Style"

*Joan S. Applegate* (Shippensburg University): "The English Court Air and the Broadside Ballad: Some Points of Contact"

*Richard Wexler* (University of Maryland, College Park): "On the Authenticity of Ockeghem's Motets"

*Mary Hunter* (Bates College): "Characterization in Late Eighteenth-Century Italian Sentimental Comedies"

*Alicia Kopfstein-Penk*: "The Battelle: An English Lute Duet from Egerton 2046"

April 7, 1984  
University of Virginia

*Judith Shatin-Allen* (University of Virginia): "Debussy's 'Salut printemps' and 'Le printemps'"

*Linda Whitesitt* (Radford University): "The 1920s, Paris and George Antheil"

*David Stephenson* (St. John's College): "The Visual Representation of Tonal and Atonal Music"

*Scott Deveaux* (University of Virginia): "The Rise of the Jazz Concert"

*James Little* (Virginia Union University): "Carvings of Musical Instruments in the Choir Stalls of Medieval English Cathedrals and Abbeys"

*Homer Rudolf* (University of Richmond): "The Evolution of St. Cecilia as Patron Saint of Music—Evidence in 16th-Century Motets"

*Virginia Mosser* (University of Virginia): "Some Suspicions about Symphony No. 1, Op. 38, by Robert Schumann"

*James Parakilas* (Bates College): "Nineteenth-Century Piano Ballades"

### *Greater New York*

October 8, 1983  
Columbia University

*Leeman L. Perkins* (Columbia University): "Busnois, Ockeghem, and the Rhetoric of Imitation: The *L'homme armé* Masses Reexamined"

*Elaine Brody* (New York University): "Operas in Search of Brahms"

December 3, 1983  
New York University

Joint Meeting with the American Institute for Verdi Studies

*James A. Hepokoski* (Oberlin College): "Compositional Emendations in Verdi's Autograph Scores: *Il Trovatore*, *La Traviata*, and *Un Ballo in Maschera*"

*Roger Parker* (Cornell University) and *Matthew Brown* (Harvard University): "Problems of Structure in Verdi's *Otello*"

February 11, 1984  
Columbia University

*Floyd K. Grave* (Rutgers University): "On Common-Time Displacement in Mozart"

*John Graziano* (City College, CUNY): "Cinderella, or The Fairy Queen and the Little Glass Slipper: The Covent Garden Adaptation of *La Cenerentola*"

March 24, 1984  
Columbia University

*Don M. Randel* (Cornell University): "Music and Poetry, History and Criticism: Reading the Fifteenth-Century Chanson"

*Alan Tyson* (Institute for Advanced Study): "Mozart's D-Major Horn Concerto: Problems of Dating and of Authenticity"

May 5, 1984  
Columbia University

*Laurence Dreyfus* (Yale University): "J. S. Bach's Concerto Ritornellos and the Question of Invention"

*Barry S. Brook* (Graduate Center, CUNY): "Determining Authenticity through Internal Analysis: A Multi-Faceted Approach, with Special Emphasis on the Haydn String Trios"

*continued*

**Papers Read, continued**

**Mid-Atlantic**

September 24, 1983  
University of Pennsylvania

Stephen C. Fisher: "Haydn's Two-Movement Overture"

Glenda Thompson: "Primary Sources for Rogier Pathie, Habsburg Court Composer"

John Platoff: "Music and Drama in the *Opera buffa* Finale: Mozart and his Contemporaries"

March 4, 1984  
West Chester State College

John H. Roberts (University of Pennsylvania): "Handel's Borrowings from Keiser"

Don O. Franklin (University of Pittsburgh): "Problems of Tempo in the Keyboard Works of J. S. Bach"

April 28, 1984  
Haverford College

Jean K. Wolf (Ardmore, PA) and Eugene K. Wolf (University of Pennsylvania): "Rastrology and Its Use in Eighteenth-Century Manuscript Studies"

Rose Daria Marota (Bryn Mawr, PA): "Folk Music in Eighteenth-Century Vienna and Surrounding Courts"

**Midwest**

September 24–25, 1983  
Bismarck Hotel, Chicago

Alexander Main (Ohio State University): "Liszt the Writer in Paris: The Authorship Question to 1936"

J. Peter Burkholder (University of Wisconsin—Madison): "'A Place beside Beethoven': Brahms and Twentieth-Century Classical Music"

Scott Messing (Alma College): "France *pro* and *contra* Wagner, 1880–1900"

James McKinney (Indiana University): "Webern's Variations for Piano, Op. 27, Movement II: A Sound Spectrograph Study of Performance Practices"

Bonnie J. Blackburn (Chicago): "Two 'Carnival Songs' Unmasked: A Commentary on MS Florence Magl. XIX. 121"

Philip T. Jackson (Ball State University): "The Manuscript Versions of the 'Jachet' Masses in Italian and German Sources"

Russell Stinson (University of Chicago): "Johann Peter Kellner's Copy of Bach's Sonatas and Partitas for Unaccompanied Violin"

Robert A. Green (Northern Illinois University): "Eighteenth-Century French Title Pages as Guides to Performance Practice"

Dale Bonge (Michigan State University): "Conducting and Time Beating in the Later Middle Ages"

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

Theodore D. Kinnaman (University of Wisconsin Center—Janesville): "Thomas Wright on 'How Musicke Stirreth Up These Passions'"

David J. Buch (Northwestern University): "Concepts of Mode in *La Rhétorique des Dieux*"

April 14–15, 1984  
University of Cincinnati

Eugene J. Leahy (University of Notre Dame): "Performance Practice and Old Roman Invitatories"

Blake Wilson (Indiana University): "The Italian Religious Confraternity and the Rise of the Monophonic Lauda"

Barton Hudson (West Virginia University): "Two Ferrarese Masses by Jacob Obrecht"

Lavern John Wagner (Quincy College): "Some Considerations on Plantin's Printing of George de la Hele's *Octo Missae*"

Steven E. Plank (Oberlin College): "Of Sinners and Suns: Luigi Rossi's Cantatas for the Roman Oratory"

Richard Englehart (Kent State University): "A Reappraisal of Domenico Mazzochi's Role in the *Casa Aldobrandini* in Light of New Documentary Evidence"

Chappell White (Kansas State University): "Gaviniès's *Symphonie Concertante* for Violin and Cello: Misidentification Corrected"

Shelagh Aitken (Northwestern University): "Mozart in Paris: The Reviews of *Don Giovanni* in the *Journal de l'Empire*, 1805–1806"

Jane F. Fulcher (Indiana University): "*La Muette de Portici* and the Politics of the Opera in Restoration France"

Morton Achter (Otterbein College): "The *Mémoires* of Ambroise Thomas"

James R. Briscoe (Butler University): "Debussy's Grand Opera *Rodrigue et Chimène*, a Necessary Fiasco"

Therese M. Ellsworth (University of Cincinnati): "The Piano Music of Edgar Stillman Kelley"

**New England**

October 8, 1983  
Smith College

Richard Sherr (Smith College): "A Distressing Incident: Choirboys, Canons, and Homosexuality in Late Sixteenth-Century Italy"

Joel Sheveloff (Boston University): "Odd Meter Out"

Kent Werth (Tufts University): "A Sketch from Berlioz's *La Damnation de Faust*: A New View of the Composer at Work"

Howard M. Brown (University of Chicago): "Lord, Have Mercy on Us: Texting in Early Sixteenth-Century Kyries"

May 5, 1984  
Harvard University

Stephen A. Crist (Brandeis University): "Bach's Debut at Leipzig: Observations on the Genesis of BWV 75 and 76"

Mary S. Lewis (Brown University): "Rore's Setting of Petrarch's 'Vergine Bella': A History of Its Composition and Early Transmission"

Mary Wolinski (Brandeis University): "The Structure and Dating of the Manuscript Collection of Thirteenth-Century French Polyphony, Montpellier, Bibliothèque Interuniversitaire, Section de Médecine, H 196"

Virginia Hancock (University of Connecticut): "Brahms's Viennese Performances of Early Choral Music"

**New York State—St. Lawrence**

October 15–16, 1983  
University of Toronto

Thomas Green (Frederick Harris Music Company): "The Mirthis Mystery"

Graham Sadler (University of Hull, England): "Editing Rameau—the New Edition"

Jérôme de la Gorce (Centre National de Recherches Scientifiques, Paris): "Set Models for the Paris Opera in the Time of Rameau"

James Grier (University of Waterloo): "Substitutes for the *Benedicamus Domino* Versicle in the Notre Dame Repertory of Conductus"

Maurice Esses (University of Toronto): "The Impact of French Dancing on Spanish Society during the 18th Century"

Gail Dixon (University of Western Ontario): "Structural Coherence in Varèse's *Ameriques*"

Peter Hardwick (University of Guelph): "Peter Maxwell Davies and the Plainsong Influence"

April 7–8, 1984  
SUNY at Albany

Philip Friedheim (SUNY at Binghamton): "The Harmonic Structure of *Tristan und Isolde*"



Ernest F. Livingstone (Eastman School of Music): "The Case for a Different Order of Performance of *Four Last Songs* by Richard Strauss"

David Ossenkop (SUNY at Potsdam): "Schubert's 'Adewold und Emma': Two Tributes"

Thomas A. Denny (Skidmore College): "Schubert's C-Major Sonata: Perspectives on Schubert's Early Maturity"

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

William Pastille (Cornell University): "Misunderstanding Schenker"

Anne E. MacNeil (Eastman School of Music): "Carl Dahlhaus and Hans-Georg Gadamer: Toward a Hermeneutic Musicology"

William Carragan (Hudson Valley Community College): "Completing Bruckner's Ninth: A Contest of Scholarship and Invention"

### Pacific Northwest

April 14-15, 1984  
University of Calgary

Mary Térey-Smith (Western Washington University): "*Proserpina rapita*, an Unknown Fragment in Vienna/Munich. Who is the Composer?"

Erich Schwandt (University of Victoria): "The NBA's Edition of the *Goldberg Variations*: Something Must Be Broken in the Mechanism"

Paul F. Rice (Shakespeare Music Catalogue, University of Victoria): "A Rediscovered Manuscript: John Abraham Fisher's *Music for the Opening of Macbeth*"

Rita Steblin (University of Alberta, Edmonton): "Towards a History of Absolute Pitch Recognition"

Joan Backus (University of Victoria): "Liszt and the Program: The Case of *Hamlet*"

Brent Waddell (University of Calgary): "The Influence of Japanese and Medieval Genres on Britten's *Curlew River*"

Michael T. Roeder (University of Alberta, Edmonton): "Dave Brubeck and the Emergence of the Cool Style"

Marcia Epstein (Calgary Institute for the Humanities): "The Poet and the Priest: Popular Theology in Trouvère Devotional Songs"

Marilyn Engle (University of Calgary): "Playing Music, Playing the Piano: Practicing Phenomenology"

Lawrence Starr (University of Washington): "Interdisciplinary Approaches to Musicology"

### Pacific Southwest

November 19, 1983  
California State University, Los Angeles

Ellen King Kravitz (California State University, Los Angeles): "Arnold Schoenberg as Artist"

Alan Houtchens (University of California, Santa Barbara): "From the Vistula by Way of the Vltava to the Danube: Dvořák's *Vanda* in Vienna"

Edward H. Clinkscale (University of California, Riverside): "The UCR Motet Index: Past, Present, and Future"

Clare G. Rayner and Nancy Wolbert (California State University, Long Beach): "Hands-On Music Bibliographic Search and Retrieval"

March 29-31, 1984  
San Diego State University

Joint Meeting with The Smetana Centennial: An International Conference and Festival of Czechoslovak Music

Roger Hickman (Honolulu): "Bohemian Contributions to the Viennese String Quartet of the 1790s"

Nors S. Josephson (California State University, Fullerton): "Thematic Dualism in Smetana's and Janáček's String Quartets"

Alan Houtchens (University of California, Santa Barbara): "*Libuše* and *Vanda*: Legendary and Operatic Sisters"

Jaroslav Mráček (San Diego State University): "Jan Loewenbach on Smetana: An Early Twentieth-Century Perspective"

Charles E. Brewer (New York, NY): "The Origins of the Polyphonic Repertoire of the Literary Brethren"

Mark Germer (Princeton, NJ): "On the Importance of the Pastorella"

Kenneth DeLong (Calgary, Canada): "J. V. Voříšek, Schubert and the Impromptu"

Adela Gebr (Tarzana, CA): "The Compositional Process in Smetana's Operas"

May 5-6, 1984  
Stanford University

Joint Meeting with the Northern California Chapter

Pamela C. White (University of California, Los Angeles): "Sketch Types in the Sources to Schoenberg's *Moses und Aron*"

Roland Jackson (Claremont Graduate School): "Extended Chordal Possibilities in Brahms, Bruckner, and Moussorgsky"

Olga Termini (California State University, Los Angeles): "*L'Irene* at Venice (1695) and Naples (1704): Tyrant and Victim"

Margaret Murata (University of California, Irvine): "The Barberini Manuscripts of Music in the Vatican"

### Rocky Mountain

April 27-28, 1984  
University of Arizona, Tucson

Amy Holbrook (Arizona State University): "Calcidius Musicus"

Thomas Mathiesen and David Hodges (Brigham Young University): "The Ancient Greek Aulos: Literature and Reconstruction"

Jon Solomon (University of Arizona): "Turning Ptolemy into English"

Richard Haefer (Arizona State University): "The Bishop's Banquet: Music, Musical Instruments and Cuisine in Medieval Iberia"

Laura Rhoades Rush (University of Northern Colorado): "Contrasting Versions of a Mid-Eighteenth Century Harpsichord Concerto"

Deborah Hayes (University of Colorado): "Anna Bon, Composer and Chamber Music Virtuosa of the Mid-Eighteenth Century"

John Hajdu (University of California, Santa Cruz): "An Important Hand in the Sources of Lully's Music"

Meredith Little (Tucson): "French Court Dancing in Germany at the Time of Johann Sebastian Bach"

Robert Reynolds (Arizona State University): "Textless Choral Music"

Rebecca Wilcox (Brigham Young University): "The *Mise en scène* at the Paris Opéra (1821-1873): A Preliminary Study"

Bertil H. van Boer, Jr. (Brigham Young University): "Joseph Martin Kraus's *Aeneas i Cartago*: A Rediscovery of Fragments of the 1782 Versions"

Richard B. Wedgewood (University of Saskatchewan): "Hoene Wronski's Writings on Music and Their Influence"

Rayna Barroll (Arizona State University): "Early Keyboard Style of Karol Szymanowski"

Edward Murphy (University of Arizona): "Tonal Organization in five Strauss Tone Poems"

### South-Central

April 6-7, 1984  
Carson-Newman College

Eleanor F. McCrickard (University of North Carolina, Greensboro): "The Sonatas of Lelio Colista (1629-1680): A Chapter in the History of Roman Instrumental Music"

Paul Ridgway (Carson-Newman College): "The Keyboard Sonatas of Friedrich Wilhelm Rust"

continued

**Papers Read, continued**

Ernest Harriss (University of Tennessee at Martin): "Johann Mattheson, Johann Adolph Scheibe and the Birth of Musicology"

Betsy Farlow (Western Carolina University): "Cubism in Music? A Speculation Concerning Virgil Thomson and Gertrude Stein"

Renee Cox (University of Tennessee at Chattanooga): "The Ontological Status of Musical Works"

Ben Arnold (University of Kentucky): "War, Destruction and the Apocalypse in Music since World War II"

Margaret Doult (University of Kentucky): "Sonata Forms in Mozart's Arias and Concerto Slow Movements: A Comparison"

Claire Detels (University of Arkansas): "Rameau's Dissertation sur les différentes méthodes d'accompagnement"

Nancy R. Ping-Robbins (Shaw University): "Some Teutonic Music Professors in the Antebellum Southwest"

Thomas L. Riis (University of Georgia): "Spirituals and Jubilee Singing: The International Emergence of Afro-American Music in the 19th Century"

Susan Borwick (Wake Forest University): "Through the Looking Glass: Perspective on Lenya"

Jonathan E. Glixon (University of Kentucky): "The Polyphonic Laude of Innocentius Dammonis"

Robert Lamar Weaver (University of Louisville): "Theatrical Music in Florence, 1751-1800"

Jane Johnson (Crab Orchard, Tennessee): "Music Found in a Portuguese Organ Case: A Sonata by Carvalho? or Vento?"

**Southeast**

September 30-October 1, 1983  
Mountain Lake Resort Hotel, Virginia

James C. Kidd (Hampden-Sidney College): "Special Features of Musical Syntax in Mozart's 'Dies Bildniss ist bezaubernd schön'"

Georgia Cowart (University of South Carolina): "Sense and Sensibility in 18th-Century Musical Thought"

Lilian Pruett (North Carolina Central University): "Style, Form, and Performance: Some Observations on Haydn's Late Piano Trios"

Raymond Knapp (Duke University): "The Formal and Stylistic Significance of Haydn's Wit: Thematic Interplay in Opus 64, No. 3"

William Grim (St. Andrew's Presbyterian College): "A New Look at the *Sturm und Drang*: A Comparative Analysis of Haydn's Symphonies Nos. 2, 45 ('Farewell'), and 73 ('La Chasse')"

Ludwig Finscher (University of Heidelberg): "Thoughts on the *Sturm und Drang*: A Reconsideration"

March 23-24, 1984  
University of South Carolina, Columbia

David Gramit (Duke University): "The Musical Iconography of the Capella Palatina in Palermo"

Martha Fawbush (Christopher Newport College): "*Le Reniement de Saint Pierre* by Marc Antoine Charpentier: A Critical Study"

Paul Laird (University of North Carolina, Chapel Hill): "Staves, Smert and Trouluffe: The Carol Layer of the Ritson Manuscript"

Nola Reed (Salem College): "Berlioz's *Harold en Italie* II: A Possible Model for Borodin's *In the Steppes of Central Asia*"

George Parish (Radford University): "Multi-Level Unification in Mozart's Piano Sonata K. 333"

Nancy Ping-Robbins (Shaw University): "Hermann L. Schreiner: An Immigrant Extraordinaire"

**Southern Chapter**

March 7-9, 1984  
Loyola University

Ben J. Legett (Louisiana State University): "Sellenger's Round"

John O. Robison (University of South Florida): "The Easter Cycle of *Tetrardus* Responds"

John L. Snyder (Nicholls State University): "Theinred of Dover's Pentachords and Tetrachords: A Counter Proposal to the Theory of Guido d'Arezzo"

John Peter Sennick (Louisiana State University): "Musical-Rhetorical Figures in the Chorale Preludes of Johann Nicolaus Hanff"

David Beveridge (University of New Orleans): "Echoes of Dvořák in the Third Symphony of Brahms"

William Horne (Loyola University): "Brahms's Lieder and Chamber Music"

Robert L. Parker (University of Miami): "Chavez Chases the Dance, or How the Hell Do You Get a Ballet Produced?"

David Penri-Evans (Louisiana State University): "A Comparison of Different Editions of Certain Webern Compositions"

Dorothy Drennan (University of Miami): "The Sixties: Bonanza of Choral Music"

Lisa Dominick (Loyola University): "Existing Gaps Can Be Narrowed: Musical-Political Activism in the Netherlands, 1960-1980"

Ronald Riddle (University of California, Los Angeles): "The Short, Happy Life of the American Piano Novelty"

William J. Jones (University of Southern Alabama): "The Reconstruction of Frank Johnson's Music to Its Original Sound"

H. M. Lewis (Louisiana State University at Shreveport): "The Music in the N. S. Allen Collection: A Look at Musical Life in the Ark-La-Tex during the Last Half of the Nineteenth Century"

Melanie Stanberry (Louisiana State University): "Webern's Melodic Signature as Articulation of Poetic Theme and Symbol"

Robert Schmalz (University of Southwestern Louisiana): "New Light on Old Questions: A First Look at an Important Source of Musical Americana"

**Southwest**

March 31, 1984  
University of Texas, Austin

Linda Ferguson (Fort Worth, Texas): "Time-Beating and Multiple Direction in Early Nineteenth-Century Performances of Beethoven's Symphonies"

Rebecca Baltzer (University of Texas, Austin): "The Early Motet: A Genre in Search of Itself"

Diane Penney (North Texas State University): "Schoenberg's *Erwartung*: Unity in Oscillation"

Lester Brothers (North Texas State University): "Palestrina and the Hexachord Mass Tradition"

Elliott Antokoletz (University of Texas, Austin): "Newly Acquired French Music Manuscripts of the Late 19th and 20th Centuries in the Humanities Research Center"

Symposium: "Aspects of Sacred Music in 17th-Century France"

Robert J. Snow (University of Texas, Austin): "Resources for the Study of Sacred Music in 17th-Century France in the Harry Ransom Humanities Research Center at the University of Texas, Austin"; Steven C. Turpin (University of Texas, Austin): "Artus Aux-Cousteaux and his Two Volumes of *Noëls et cantiques spirituels*"; Susan Cannedy (University of Texas, Austin): "Jacques de Gouy's Settings à 4 of Antoine Godeau's Poetic Paraphrases of the Psalms of David"; Bary D. Gibbs (University of Texas, Austin): "The *Stances chrestiennes* of Claude Oudot"; Rui V. Nery (University of Texas, Austin): "French and Italian Elements in the Motets of Paolo Lorenzani"