

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XVI, NUMBER I

FEBRUARY, 1986

AMS Awarded NEH Challenge Grant

Vancouver—1985

1985: The year of Bach, Berg, Handel, Schütz, Scarlatti, et al.; the year marking the 100th anniversary of the appearance of Adler's "Umfang, Methode und Ziel der Musikwissenschaft"; the first time that all four of the North American societies devoted to musical scholarship had met concurrently. This year's meeting of the Society obviously had much to celebrate, and it did so in a most resounding fashion. Even the weather cooperated: to those of us arriving early Thursday afternoon the glimpse of the snow-covered mountains ringing Vancouver, awash in sunlight under the deep blue sky, was breathtaking, and it proved to be a glimpse of things to come in a professional, scholarly realm as well. The Vancouver Local Arrangements Committee had simply outdone itself in providing us a beautiful, comfortable environment in which to convene and in seeing to it that whatever could go wrong didn't. Their job was not easy. With the four societies' meetings being held in three different hotels, with as many as thirteen sessions going on at any given moment—all of them with their own peculiar audio-visual needs—our hosts clearly had their work cut out for them. They met the challenge superbly. Somehow they even managed to see to it that one never had to wait more than a few seconds for an elevator! I am sure that I speak for all who were in attendance in extending the Committee our most sincere thanks and warm congratulations.

The scholarly program for the Vancouver meeting was distinguished by a large number of excellent papers on a wide array of topics. Sessions covered the chronological spectrum from Antiquity to the Twentieth Century, as well as offering a musicological Cook's tour from Russian music to American popular music and jazz and points in between. Appearance on the Vancouver program was, however, a "tough ticket." Given the rather special nature of this meeting, only one of every three abstracts submitted to the Program Committee could be accepted. Altogether there were some 96 papers, arranged in 25 sessions. Included among them were one ses-

sion on eighteenth-century keyboard music, held jointly with SMT, as well as special sessions devoted to Bach and Handel, with invited speakers from both sides of the Atlantic. Through the generosity of the Goethe-Institute of Vancouver and the British Council, respectively, we were able to hear papers by Werner Breig on Bach and Winton Dean on Handel. Domenico Scarlatti's anniversary was honored not with a paper session, but by a concert of his music performed by harpsichordist Eiji Hashimoto. The rich offering of concerts also provided a sampler of American parlor songs, Bach's *Die Kunst der Fuge*, and sonatas by Kalkbrenner, to name just a few. In addition to their concert performance of French music of the early nineteenth century, the University of California at Davis Symphony Orchestra, conducted by D. Kern Holoman, imparted new meaning to *Puttin' on the Ritz* by performing waltzes, polkas, and quadrilles for our dancing pleasure at the AMS/SMT Ball.

A special feature of this year's meeting was a plenary session, in which the presidents of AMS, CMS, SEM, and SMT each addressed the issue of *Fact and Value in Contemporary Musical Scholarship*. The session was a memorable one for several reasons, one of the chief among them being the presentation by AMS President Margaret Bent. Her call for an integrated, cosmopolitan musical scholarship, advancing our knowledge of music on as many fronts as possible, struck many of those present as a beautiful example of the right message delivered to the right audience at the right time.

In the call for papers for the Vancouver meeting I had expressed the hope that this year's meeting would honor 1985 as a year of *Musikwissenschaft*—musical scholarship, in the full breadth and depth that the term implies. The Vancouver meeting of our Society certainly did that and more. It was a meeting that truly left one feeling excited about being a musicologist.

The thanks of all those attending the Vancouver meeting must be extended to our host institution, the University of British Columbia, and to the Local Arrange-

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Matching Funds Increase Pledge Values by One-Third

The National Endowment for the Humanities has awarded the American Musicological Society a Challenge Grant of \$118,750. This award is for AMS 50, the Society's campaign to raise an endowment of \$500,000, income from which will support five fellowships annually for students completing their doctoral degrees in any field of musical scholarship. Together with the contributions already received or pledged from the membership, the NEH Grant brings our total to over \$275,000, a sum well beyond the halfway mark.

This award from NEH is in large part due to the support AMS 50 has already received from the membership: that support attested unequivocally to the seriousness of our effort and was a crucial factor in our success this year. Our determination was also made manifest to NEH by the prompt formation of a Fellowship Committee to oversee the adjudication of the awards and the Board's decision to name the first AMS Fellow for the academic year 1986-87.

But the NEH award is a Challenge Grant, and it leaves the Society with an enormous challenge indeed. If we are to receive the full amount from NEH, we must raise an additional \$225,000 within the next three years. When we applied unsuccessfully for a Challenge Grant in 1984, the campaign was scheduled to continue through the end of 1987. Because of our successful 1985 application to NEH, and in accordance with NEH regulations, the period of the campaign has been extended through the end of 1988. Those three years will pass very quickly, though, and we cannot lull ourselves into imagining that there is plenty of time. We need to act now and redouble our efforts.

Enclosed in this mailing you will find a current list of donors and a pledge card and envelope. If your name does

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ments Committee, co-chaired by Gregory Butler and H. Robert Cohen. Thanks are also due to the AMS Performance Committee, chaired by Richard Taruskin, as well as to the Program Committees of the three societies meeting with us and their respective chairs: Gerard Béhague (CMS), Mantle Hood (SEM) and William Benjamin (SMT). I should also like to extend my own personal thanks to the members of the AMS Program Committee—Mark DeVoto, Douglas Johnson, Margaret Murata, Anne Dhu Shapiro, and Tom R. Ward—and finally, to all of those who by reading or responding to papers, chairing sessions, or performing concerts did so much to make the Vancouver meeting the exhilarating experience that it was.

—Charles M. Atkinson

Looking Ahead to Cleveland 1986

The 52nd Annual Meeting of the American Musicological Society will be held in Cleveland, Ohio on 6–9 November 1986. The host institutions will be Baldwin Wallace College, Case Western Reserve University, Cleveland State University, Kent State University, and Oberlin College. We anticipate that the Music Critics Association will participate in some of the meetings as well.

The sessions will be held at Stouffer's Inn on the Square, which is located in downtown Cleveland on Public Square. The centrally-located hotel is walking distance from Cleveland State University, Trinity Cathedral, and a number of concert halls. It is also a short distance (a ten-minute ride) from University Circle (the home of Case Western Reserve University), Severance Hall (the home of the Cleveland Orchestra), the Cleveland Museum of Art, the Western Reserve Historical Society, and many other prominent institutions. The downtown location is ideal for shopping at major department stores, hundreds of small shops, and enjoying numerous restaurants.

The 1986 AMS Program Committee is headed by Douglas Johnson (Rutgers University) and the Performance Committee by Kay Jaffee. We anticipate a wide selection of performances and sessions, including participation by members of the Music Critics Association.

The Local Arrangements Committee for the Cleveland meeting is co-chaired by John G. Suess and Quentin Quereau from Case Western Reserve University, and includes Elinor Barber of Baldwin Wallace College, Sylvan Suskin of Oberlin College, William Martin of Cleveland State

University, and Richard Shindle of Kent State University. The Committee is working on special arrangements for visiting rehearsals of the Cleveland Orchestra, concerts at the Cleveland Museum of Art and Trinity Cathedral, special tours to the Riemanschneider-Bach Archive at Baldwin Wallace College, and excursion tours. Negotiations are also under way for securing low rates on flights to Cleveland from major points in the U.S.A. and Canada.

—John G. Suess

Report of the Publications Committee

Since the last report of the Publications Committee some changes in the makeup of the Committee have taken place, and some news can be communicated. James Webster has stepped down as Chairman after a number of years of outstanding work on the Committee's behalf. I am his replacement for 1985–86, and in 1986 Edward Roesner will take over the position of Chairman. Another long-time and devoted member, Cynthia Hoover, has also stepped down from the Committee, to be succeeded by Richard Crawford. The thanks of the Committee go to Cynthia for her important contributions over the years, especially with regard to the publication of American music.

The next Annual List of *Doctoral Dissertations in Musicology*, edited by Cecil Adkins and Alis Dickinson, is in preparation and will be distributed to AMS members with the present issue of the *Newsletter*. The Committee has recommended and the Board has approved that an index to *JAMS* be compiled by 1988, covering its first forty volumes as well as its predecessors, *BAMS* and *PAMS*. The pamphlet, *The Ph.D. and Your Career: A Guide for Musicologists*, edited by Cynthia Verba, has been distributed to all student members of the Society. The Committee recommended, and the Board approved, a subvention to the University of Illinois Press in support of its publication of *Women Making Music: The Western Art Tradition, 1150–1950*, edited by Jane Bowers and Judith Tick.

—Lewis Lockwood

Editorial Note

In the last Report of the Publications Committee (*Newsletter*, February 1985, Vol. 15, No. 1, p. 6), the three volumes cited in column 3 (Pirrota; Antokoletz; the Mendelssohn-Schuman Conference Report) should have been preceded by the remark: "The following volumes assisted by subventions from the Society have appeared." We regret any confusion caused by this omission.

Society Election Results

The results of the last election were announced at the Annual Meeting of the Society in Vancouver:

President-Elect:	Lewis Lockwood
Members-at-Large of Board:	Ann Besser Scott R. Larry Todd Robert S. Winter
Secretary:	Ruth S. Steiner

Alvin Johnson Elected Honorary Member

The AMS Council nominated and the Board of Directors elected Alvin H. Johnson as an Honorary Member of the Society. The AMS Bylaws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." The membership of the Society heartily endorsed the election of its newest Honorary Member with a standing ovation.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by 15 May and for the February issue by 1 December to:

Kristine K. Forney
Editor, *AMS Newsletter*
Department of Music
California State University
Long Beach, CA 90840

The *AMS Newsletter* is published twice yearly 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 issues should be directed to:

Alvin H. Johnson
Executive Director of the AMS
Department of Music
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104

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President's Message

The Local Arrangement Committee in Vancouver did a wonderful job hosting the first ever concurrent meeting of four societies (AMS, CMS, SEM, SMT): to all of them go our warmest thanks. First under the acting chairmanship of Wallace Berry, then co-chaired by H. Robert Cohen and Gregory Butler, they triumphed over vicissitudes of mail delays, customs regulations, and much more. Any prior regrets that the societies could not all meet under the same roof were rapidly lulled by the elegance and comfort of the accommodations, the ease of hotel-hopping, and the hopelessness of choosing between attractive concurrent AMS sessions on Medieval and nineteenth-century topics, let alone between simultaneous offerings by SEM and SMT on dance and on rhythm. One plenary session at least brought us together symbolically; and if there were substantive differences among representatives of the societies, they seemed no further apart than healthy differences within any one of them. It was good to see members of all societies at the AMS Ball; those who arrived early had the additional fun of dancing polkas and waltzes with the University of California at Davis Orchestra, directed by D. Kern Holoman.

The AMS Performance Committee under Richard Taruskin also overcame distance problems and selected worthy entertainment for those refined spirits noble enough to prefer music to food. Our Program Committee, chaired with distinction by Charles M. Atkinson, had to make hard choices within a rich field of submissions. I heard fewer papers than I would have liked to, but heard about many and read all the abstracts. We

have no cause to feel gloomy about the quality of our profession. There were some especially distinguished performances by doctoral students as well as predictably fine ones by established scholars. It is obviously important that we continue to encourage those at both ends of the spectrum of experience to submit abstracts for our meetings and articles to our JOURNAL.

We must all continue to be concerned about our younger members and about the continuing shortage of jobs. Cynthia Verba's booklet, *The Ph.D. and Your Career: A Guide for Musicologists*, sets out to offer guidance on various aspects of preparation for employment. We hope it will be useful. It has been mailed to all student members and is further available from Alvin Johnson in the Society's Office. Suggestions for revisions at its next printing—or indeed any student concerns—should be sent to Ruth Solie, who as Council Secretary is responsible for liaison with students. The current launching of the first competition for a single \$8,000 AMS Fellowship marks the success of the first year of the AMS 50 Campaign. This is the first opportunity for nationwide competition for a dissertation-completion fellowship specifically in musicology since the demise of the Martha Baird Rockefeller Fund for Music; and by adopting a broad definition of musicology, it is open to a much wider range of musical scholarship than were those fellowships. Whether we can offer two or even more fellowships next year will depend on the continuing efforts and commitments of members. Many of us have still not contributed; now that we have been awarded the distinction of an NEH Challenge Grant, all contributions will be worth even more. We must, however, have more contri-

butions in order to have the federal money released to us.

Our thanks go to the retiring members of the Board; Richard Crawford, our out-going President, is unsurpassed in charm, vigor, and astuteness. His presidency will be warmly remembered by many members for a wide range of reasons. Privately I shall remember his generous counsel, and publicly his gracious tributes to our founding fathers at the 50th anniversary celebration last year. Ellen Rosand, James Webster, and Craig Wright have all contributed uniquely. Webster also relinquishes his four-year period as a wise and energetic chairman of the Publications Committee, and Cynthia Hoover ends a period of devoted service to this committee as well. Lawrence Gushee has ably chaired COPAM through a formative period, and now hands over the reins to Rich Crawford. Marcia Citron's chairmanship of the Committee on the Status of Women also ends at this time. To these and all others who have served the Society on its committees, whether continuing or not, go our warm thanks, as also to Jean Wolf, who is now assisting Alvin Johnson in the Society's Office on a part-time basis. A new term of JOURNAL editorship will begin in 1987 with Anthony Newcomb.

Two distinguished Honorary Members of the Society died this year; Vincent Duckles and Edward Lowinsky are commemorated elsewhere in this *Newsletter*. In Vancouver, the membership acclaimed Alvin Johnson as the Society's newest-elected—and youngest!—Honorary Member. No one can be more conscious than Alvin of the full range of what service to the Society means, and few, if any, can have served it as devotedly as he.

—Margaret Bent

AMS President-Elect Lewis Lockwood

At the 1986 Annual Meeting in Cleveland, Lewis Lockwood will become the new President of the AMS. Lockwood studied with Oliver Strunk and Arthur Mendel at Princeton University, where he completed his Ph.D. in 1960 with a dissertation on *The Counter-Reformation and the Sacred Music of Vincenzo Ruffo*. After many years of teaching at Princeton University, Lockwood went to Harvard University in 1980, and currently is the Fanny Peabody Professor of Music there. He served the AMS as Vice-President in 1971-72, and has been a

member of the Publications Committee from 1980 to the present. From 1963-66, he was Editor-in-Chief of *JAMS*, he received the Einstein Award in 1971, and is the 1985 recipient of the Kinkeldey Award (see p. 5 of this issue).

His many publications on music of the 15th and 16th centuries include, most recently, *Music in Renaissance Ferrara, 1400-1505* (Harvard University Press, 1984). His other main field is Beethoven scholarship, principally the study of style and compositional process. He is also General Editor for the Oxford University Press monograph series, *Studies in Musical Genesis and Structure*.

Three for Free

Members may obtain the following publications gratis from the Office of the Society, 201 South 34th Street, Philadelphia, PA 19104: (1) a facsimile edition of J. C. Bach's *Sei Canzonette a Due, Op. 4* (London, [1765]), with an introduction by Elwood S. Derr (Ann Arbor, UMI Research Press, 1982); (2) *The American Musicological Society 1934-1984, An Anniversary Essay* by Richard Crawford (Philadelphia, 1984); and (3) *Studying American Music* (AMS Presidential Address, 1984) by Richard Crawford (I. S. A. M. Special Publications No. 3).



Greenberg Award Winner, Boston Renaissance Ensemble



Greenberg Award Winner Hajdu

Greenberg Award

Application Deadline—1 April 1986

The Noah Greenberg Award Committee invites applications for the 1986 Award, to be submitted by 1 April 1986. Members of the Society wishing to apply for the Award should submit their applications, along with a proposed budget and any accompanying materials or tapes to the committee chair: Mary E. Cyr, Faculty of Music, McGill University, 555 Sherbrooke Street

West, Montreal, Quebec H3A 1E3, Canada.

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica in memory of their founder and first director. It is intended to stimulate active cooperation between scholars and performers and to encourage a high level of performance by ensembles specializing in music written before 1700. For instance, awards are given to enable performers to prepare concerts they would otherwise not be able to give, or to publish materials of special interest to performers.

Guidelines for the Noah Greenberg Award

The Noah Greenberg Award will be given annually for a distinguished contribution to the study and performance of early music (provided that the committee responsible for awarding the prize judges at least one of the entries to be of sufficient distinction). The Award is intended to stimulate new approaches and imaginative solutions to the problems of the performance of early music, of a sort characteristic of the man for whom the Award is named.

It seems to the Committee consistent with these goals to give the Award either to a performer or a group of performers who needs the money to do something he could not otherwise do, or to a scholar to help him publish an article, monograph, or edition that will be useful to performers and thus lead to more and better performances of early music. Both scholars and performers should apply, since the Award may subsidize publication costs or support public performances.

The Noah Greenberg Award will consist of a sum up to \$1000. Normally, there will be a single award; in some years, however, the committee may make two awards. A committee of five members will judge entries for this purpose.

The Board is currently considering changes in these guidelines with a view to removing the 1700 date limit. Full details will be given in the next issue of the *Newsletter*, but will not affect the 1986 award.

AMS 50 Benefit Concerts

Members of the Society interested in giving concerts to benefit the AMS 50 campaign should contact Rebecca Baltzer, Department of Music, University of Texas, Austin, TX 78712.

NEH Grant, continued

not appear on the list, take this opportunity to make your pledge and first payment. If your name does appear, consider making another contribution or raising your pledge. Talk to your colleagues and friends about adding their names to those who are already supporters of AMS 50.

Have you published a trade book, an edition, or a textbook recently? Does the name of your publisher appear on the list of corporate donors? Have you made any recordings recently, or written liner notes for a record? Does the name of the record company appear on the list of corporate donors? Have you shared your expertise with any performers, providing music, answering questions, writing program notes? Do their names appear on the list of individual donors? If these corporations or individuals have not yet contributed to AMS 50, would you be willing to make a personal appeal? You would be sur-

prised how receptive people can be when they understand the purpose of this campaign, and any size contribution is welcome. We have received with gratitude corporate gifts from \$100 to \$10,000, and artist contributions from \$100 to \$3,000. Most are the result of personal appeals by members of the Society who have a personal relationship with the corporations or artists. Please let me know if you would be willing to undertake any individual appeals, so that they can be cleared first with our master list of those who have already been approached.

The NEH Challenge Grant should give us a renewed commitment to AMS 50. If each of us does his or her share, through direct contributions, individual appeals, benefit concerts, and ideas, we will meet the challenge and leave a permanent legacy to future generations of musical scholars.

—Philip Gossett

Awards and Prizes

The Otto Kinkeldey Award was presented to Lewis Lockwood (Harvard University) for his book, *Music in Renaissance Ferrara, 1400-1505* (Harvard University Press, 1984). The Society for Italian Historical Studies awarded Lockwood the Marraro prize for his book, cited as "the best work on Italian history" published in the past year.

The Albert Einstein Award was presented to Peter Jeffery (University of Delaware) for his article, "The Introduction of Psalmody into the Roman Mass by Pope Celestine I (422-432): Reinterpreting a Passage in the *Liber Pontificalis* (*Archiv für Liturgiewissenschaft*, Jahrgang 26, Heft 2, 1984, pp. 147-155).

Two Noah Greenberg Awards were presented this year. The Boston Renaissance Ensemble, including David Hahn, Margaret Pash, and John Tyson, was given an Award to develop a program of late 15th- and early 16th-century music in collaboration with Andrea van Ramm. John Hajdu (University of California, Santa Cruz) received a Greenberg Award for a performance and recording of two motets by Lully ("Notus in Judeae" and "Jubilate Deo"), planned to coincide with Lully's tricentennial.

The Edward J. Dent Medal, given annually by the Royal Musical Association for an outstanding contribution to musicology, was awarded to Curtis Price (King's College London). Price is the author of *Henry Purcell and the London Stage* (Cambridge University Press, 1984).

The American Council of Learned Societies has awarded fellowships to: Michael B. Beckerman (Washington University, St. Louis), *The Theoretical Works of Leoš Janáček*, and Joan Allen Smith (University of California, Santa Barbara), *Alban Berg and Other 20th-Century Viennese Artistic and Cultural Figures*. ACLS Grants-in-Aid were given to the following Society members: Graydon F. Becks, Jr. (Pomona College), *Music at Cannons*; Joscelyn Godwin (Colgate University), *Speculative Music in France, 1775-1909*; David B. Rosen (University of Wisconsin), *Verdi's La Traviata, King Lear, and Don Carlos*; Richard J. Sherr (Smith College), *Music and Musicians during the Reign of Julius II*; and Judith Tick (City University of New York, Brooklyn College), *A Biography of Ruth Crawford Seeger*.

Anne Dhu Shapiro (Harvard University) is the recipient of a NEH Research Grant for a computer study of the melodic relationships among tunes in the British-American folk-song tradition. Fritz A. Kutner (New York, NY) has received a NEH Research Grant for the following topic: 2,000 Years of Acoustical Experimentation in Ancient China (c1400 B.C.-800 A.D.)



Kinkeldey Award Winner and President-Elect Lewis Lockwood

George Stauffer (Hunter College and Graduate Center, City University of New York) was awarded a 1985 Guggenheim Fellowship to study tempo in the keyboard works of J. S. Bach.

M. Elizabeth Bartlet (Duke University) has received an award for her article "Politics and the Fate of *Roger et Oliver*, A Newly-Recovered Opera by Grétry" *JAMS* (Spring 1984) from the Southeastern American Society for Eighteenth-Century Studies "for the best essay on an eighteenth-century subject published in a scholarly journal in the past academic year."

Blake McDowell Wilson (Indiana University) has been awarded a Fulbright grant to Italy to research the monophonic lauda in late medieval Tuscany.

Kinkeldey Award

The Otto Kinkeldey Award will honor each year the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published the previous year in any language and in any country by a scholar who is a citizen or permanent resident of the United States or Canada. By "work" is meant a major book, edition, or other piece of scholarship that exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and of communication.

The Award shall consist of the sum of \$400 and a certificate. The work shall be selected by a committee of three, whose chairman will announce and confer the Award at the Annual Business Meeting of the Society. Nominations, including self-nominations and publications, may be submitted to the chair of the current committee: Kenneth Levy, Department of Music, Princeton University, Princeton, NJ 08544. Nominations and submissions are



Einstein Award Winner Peter Jeffery

not required for this Award, but neither are they discouraged.

Einstein Award

The Alfred Einstein Award will honor each year the author of the article on a musicological subject deemed by a committee of scholars to be the most significant by a young scholar who is a citizen or permanent resident of the United States or Canada. The article must have been published in a periodical during the preceding calendar year. A "young scholar" shall be defined as one who at the time of publication has not reached the thirty-sixth birthday nor has held a Ph.D. longer than five years. "Periodical" shall be defined as a serial publication appearing at least once a year in any country and in any language.

The Alfred Einstein Award shall consist of the sum of \$400 and a certificate. The article shall be selected by a committee of three, whose chairman will announce and confer the Award at the Annual Business Meeting of the Society.

The nominations of articles for the 1986 Alfred Einstein Award are now open. Articles that appeared during the 1985 calendar year will be considered for this year's award. Consideration will be given only to those articles that are *formally nominated*. The Committee notes that some worthy articles have not been nominated in recent years and *urges eligible authors to nominate their own articles*. Nominations should be sent by *1 June 1986* to the committee chair: Sarah A. Fuller, Department of Music, State University of New York, Stony Brook, NY 11790.

The Board is currently considering changes in the guidelines with a view to removing the age limit. If adopted, notice will be given in the next issue of the *Newsletter*; the change will not affect the 1986 Award for articles published in 1985.

Obituaries

Vincent H. Duckles (1913–1985)

Vincent H. Duckles died on 1 July at the age of 71 of complications relating to Parkinson's disease. He was an Honorary Member of the AMS and served on the Executive Board in 1963, 1965, and 1969–70, as well as on many of our committees. He was also a major figure in the Music Library Association—its President in 1960–62, and in 1980 the recipient of a special Citation for Outstanding Contributions to the Profession. His service to the corresponding international societies, and to the professions of musicology and music librarianship at large, was also very extensive.

Vincent Duckles was an organist and a double-bass player; he received a B.A. at Berkeley, after which he went to Columbia University for an Ed.D. He then returned to Berkeley, where he pursued degrees in librarianship and musicology. As a Ph.D. student of Bukofzer, Duckles was a member of a small but select group that included Leonard G. Ratner and Edgar H. Sparks. From 1947 until his retirement in 1980, he was Head of the Music Library at Berkeley, and from 1957 he was also a Professor of Music. This was a joint appointment that brought unique benefits to both the Department of Music and the University Library.

Under Duckles, the Berkeley music collection grew from what had been called a "closet-sized gaggle of teaching materials" to a formidable research and reference institution, which is now ranked with the greatest university libraries in the nation. "As a selector, gatherer, and curator of materials, he simply had no peer," according to one of his colleagues. Apart from the collection itself, he built an atmosphere of friendship in the library that was entirely characteristic of the man himself. Those who worked there—scholars, students, and staff alike—all experienced his concern for people as well as books, his patience, and sheer good will.

His Ph.D. dissertation, which nowadays would be published at once, was on the Gamble MS of English song from the Silver Age following that of Campion and Dowland. His fundamental article on the stylistic distinctions within this repertory appeared in the first volume of *JAMS*. He continued to work on English poetry and music: there is a notable study of the first-known English recitative, Nicholas Lanier's *Hero and Leander*, in the Publication of the William A. Clark Library in Los Angeles. The other research area to which Duckles turned was music historiography. He wrote the article on "Musicology" for the *New Grove*, for which he was a member of the Executive Committee.

Duckles' best-known work is *Music Reference and Research Materials*, originally

published in 1964; the third edition came out in 1974, and he was working on a new revision at his death. Plans are now underway to complete and issue this revision. He has been called the nation's foremost music bibliographer of his generation. Like Otto Kinkeldey, in another time and place, Vincent Duckles is remembered with gratitude by generations of graduate students for his "Introduction to Musical Scholarship" seminar. This seminar culminated in a research project on some rare materials in the Music Library; the papers were presented somewhat ceremoniously in the final week of classes, always to musical accompaniment.

"Affection" is indeed a word that comes to mind when we think of Vincent Duckles. He simply radiated goodness. No one can remember his ever uttering a sharp word. He and his wife Madeleine were constantly involved in liberal and humanitarian causes; until his last disease, he was actively involved with music making, both jazz and classical, and he was an unstoppable concert-goer. His circle of friends among the musicological community of two continents was very wide. Vincent will be remembered most officially for the library he built, and particularly for the manuscript and rare book collections whose assembly was his special delight. But we remember all these other things about him too.

—Joseph Kerman

Edward Elias Lowinsky (1908–1985)

With the death of Edward Lowinsky on 11 October 1985, an era ended. He was the youngest of that group of scholars—some of them native-born Americans and others refugees from Hitler's Germany—who established musicology as a discipline in this country. We have lost one of our founding fathers. Many of us take it for granted that the study of music in a university should be guided by composers and musicologists, men and women who devote their lives to understanding the art and science of music and its history. Those who established policy in American universities forty or fifty years ago, however, did not all agree. Many American universities then did not have musicologists on their staff, and many presidents, deans, and even department chairmen did not think they were necessary. Our founding fathers, Edward among them, had no easy task to persuade the authorities otherwise.

But then Edward did not have an easy life. He had to flee Nazi Germany while he was still in his twenties. After working for seven years in the Netherlands as a piano teacher—surely an ungratifying task for an intense young Ph.D. eager to teach and to pursue his burning interest in the music of the Renaissance—he had to flee again, just

before the German armies overran his temporary refuge. After a short stay in Cuba, and some months without work in New York City, Edward got his first teaching position at Black Mountain College. Black Mountain was a noble social experiment that doubtless appealed to Edward's lifelong liberalism and offered him many fascinating challenges. But it was scarcely the ideal ivory tower in which to nurture the fledgling scholar. So it was not until his appointment at Queens College, beginning in 1947, that he was at last able to spread his musicological wings, by helping to establish there a lively and vital scholarly tradition. And his talents and achievements were further recognized by his appointments as professor at the University of California at Berkeley from 1956 to 1961, and finally as the first Ferdinand Schevill Distinguished Service Professor of Music at the University of Chicago, which he held from 1961 until his retirement in 1976.

During his Chicago years he was immensely active in the cause of scholarship. He founded and served as general editor of a distinguished series, *Monuments of Renaissance Music*, the American scholarly edition that most resembles the grand old European Denkmäler. He founded and served for many years as the first chairman of the Renaissance Seminar of the University of Chicago, which brings scholars in various disciplines and from various universities together for fruitful dialogue on topics of common interest. He was rightly proud of his immense success in organizing and directing the International Josquin Festival-Conference held at Lincoln Center in New York in 1971, an event we all told him could not succeed, and which we all now remember with great fondness. And he was a founding member and eventually an honorary member of the International Committee for the New Josquin Edition, organized by the American and Dutch musicological societies and by the International Musicological Society, and which was organized in New York during the last days of the Festival-Conference.

Edward had gained recognition as a scholar before he came to Chicago. He had already held his first Guggenheim Fellowship and several Bollingen Foundation grants, and he had enjoyed a two-year fellowship at the Institute for Advanced Study at Princeton. After his arrival in Chicago, many more honors came to him, among them the Otto Kinkeldey Award of the American Musicological Society, and his election as a Fellow of the American Academy of Arts and Sciences, as a foreign member of the Royal Netherlands Academy of Arts and Sciences, as an Honorary Member of the American Musicological Society, and as Albert A. Bauman Distinguished Research Fellow of the Newberry Library. One honor that must have given him spe-

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Grants and Fellowships Application Deadlines and Addresses

ACLS Travel Grants

For humanists to attend international meetings abroad. Submit meeting details with request for forms. Maximum award: \$1,000. Deadline: *1 March* for July–October meetings; *1 July* for November–February meetings; *1 November* for March–June meetings. Address: American Council of Learned Societies, 228 E. 45th Street, New York, NY 10017 (212) 697-1505.

American Philosophical Society

For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: \$3,500 (\$2,500 for full professors). Deadline: *1 February*, *1 April*, *1 June*, *1 October* and *1 November* for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19104. Forms sent to those eligible.

Cornell University Mellon Fellowships

Postdoctoral teaching–research fellowships in humanities, effective September 1986. Must have completed Ph.D. after June 1981 but before application. Deadline: *15 February 1986*. Address: Anna Geske, Mellon Postdoctoral Fellowships, Andrew D. White House, Cornell University, Ithaca, NY 14853.

NEH Fellowships for Independent Study and Research

Grants in support of scholars, teachers, and others who undertake full-time independent study and research. Deadline: *1 June 1986* for projects beginning after 1 January 1987. Address: Fellowships for Independent Study and Research, Room 316, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506 (202) 786-0466.

NEH Fellowships for College Teachers

Grants in support of teachers in two-year, four-year, and five-year colleges and universities to undertake full-time study and research. Deadline: *1 June 1986*. Address: Fellowships for College Teachers, Room 316 (see address and telephone above).

NEH Project Research

Grants in support of collaborative or coordinated research projects of up to three years in duration in all fields of the humanities. Deadline: *1 March 1986* for projects beginning after 1 January 1987. Address: Project Research, Room 319G, (see address above) (202) 786-0207.

NEH Summer Seminars For College Teachers

1986 Summer Seminars for college teachers. Deadline: *1 March 1986*. Music seminars and addresses appear in the next column.

NEH Translations

To support annotated translations into English of primary and secondary documents and works significant to the humanities. Deadline: *1 July 1986*. Address: Translations, Room 319M (see address above) (202) 786-0210.

Newberry Center for Renaissance Studies

1986 Summer Institute in the Early-Printed Book, directed by Henri-Jean Martin, Centre Nationale des Chates, 23 June–1 August 1986, for faculty, qualified graduate students, and unaffiliated scholars. Deadline: *1 March 1986*. Address: Newberry Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610 (312) 943-9090.

1986 NEH Summer Seminars

NEH has announced its 1986 Summer Seminars for College Teachers; these include a number of interest to Society members. Allen Forte's seminar on *Three Masterworks of Early Twentieth-Century Music* (Schoenberg's *Pierrot Lunaire*, Stravinsky's *The Rite of Spring*, and Berg's *Wozzeck*) is offered from 16 June–8 August 1986 at Yale University. Address: Allen Forte, Department of Music, c/o Yale Summer & Special Programs, Box 2145 Yale Station, 53 Wall Street, New Haven, CT 06520.

Harold S. Powers (Princeton University) is offering a seminar on *Verdi and the Playwrights* (including Hugo's *Hernani* and *Le roi s'amuse*, Gutierrez' *El trovador* and *Simon Boccanegra*, Schiller's *Kabale und Liebe* and *Don Carlos*, and Shakespeare's *Macbeth* and *Othello*). The seminar dates are 23 June–15 August 1986. Address: Harold S. Powers, Department of Music, Princeton University, Princeton, NJ 08544.

Steven Paul Scher's seminar on *Literature and Music* is being offered at Dartmouth College from 16 June–8 August 1986 (includes consideration of writings of Goethe, Brentano, Hoffman, Poe, Baudelaire, Mallarmé, Schwitters, Mann, Joyce, Eliot, Huxley, Brecht, and Celan). Technical knowledge of music is welcomed, but not required. Address: Steven Paul Scher, Department of German, Dartmouth College, Hanover, NH 03755.

Eileen J. Southern (Harvard University) is offering a seminar on *Afro-American Music in the Nineteenth Century* from 23 June–15 August 1986 that focuses on extant musical documents, analysis, repertoires, and oral and written musical traditions. Primary sources will include works of Delany, Payne, Handy, Porter, Trotter, and Willson. Address: Eileen J. Southern, Afro-American Studies, Harvard University, Cambridge, MA 02138.

This seminar program is designed to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their fields. Stipends of \$3,000, covering travel, books, research, and living expenses, are available on a competitive basis. More detailed information and application forms may be obtained directly from seminar directors. Application deadline: *1 March 1986*.

The Endowment encourages applications from scholars with distinguished teaching and publishing records for the 1987 competition to select Summer Seminar directors. Proposed topics should focus on enduring issues, seminal texts, or current scholarship in the humanities. Prospective directors for 1987 must apply by *1 March 1986* to Summer Seminars for College Teachers, Room 316, Division of Fellowships and Summer Seminars, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

Call for Papers

The XIVth Congress of the International Musicological Society will be held in Bologna, Italy from 30 August to 4 September 1987. The general theme will be a consideration of the processes involved in the transmission and reception of musical culture. The program will include nine round tables, one each on the following topics: (1) music in the history of universities; (2) processes of constitution and conservation of polyphonic repertoires in the 14th and 15th centuries; (3) production and distribution of music in 16th- and 17th-century European society; (4) forms of popularization of music in the 19th century and up to World War I; (5) interpenetration of folk, popular, and art music in the 20th century; (6) transmission and reception of music in the ancient Near and Middle East; (7) the relationship of theory to practice in non-Western musical traditions; (8) music as culture in oral tradition; and (9) analysis and interpretation in musical criticism. Also planned are a round table dealing with operatic material not specifically linked to the conference theme, this session to be held on 2 September 1987 at the Istituto di Studi Verdiani in Parma, and study sessions and free papers, to be proposed by IMS members.

The program committee, comprised of Lorenzo Bianconi as Chairman, Zoltan Falvy, Iain Fenlon, Ludwig Finscher, F. Alberto Gallo, Masakata Kanazawa, Hans Oesch, Gordon Spearritt, and Christoph Wolff, calls on IMS members to submit proposals by 28 February 1986 to the following address: Programme Committee of the XIVth Congress of the IMS, c/o Dipartimento di Musica e Spettacolo, Università degli Studi, Strada Maggiore 34, I 40125 Bologna, Italy.

An international colloquium on *Théophile Gautier et la musique* will be held in Montpellier, France on 2-4 July 1986. Live performances of rarely-heard works will complement papers and discussion; these will include a production of *La Péri*, Gautier's second ballet, to be performed by the Ballet de Monte Carlo, and a concert of vocal works on Gautier's poetry, notably Ernest Reyer's *Sélem*.

Papers in the area of Gautier and music, as well as on related topics in music history and the relationship between music and literature, are cordially invited. Further information may be obtained from Andrew G. Gann, Department of French and Spanish, Mount Allison University, Sackville, New Brunswick EOA 3Co, Canada or from Claudine Lacost, Centre d'Etudes Romaniques, Université Paul Veléry, B.P. 5043, 34032 Montpellier, France.

The Fourteenth Annual Conference on Medieval and Renaissance Music will be hosted by the Faculty of Music, King's College London, England, 15-18 August

1986. Proposals for papers and requests for further information should be addressed to Mark Everist, Faculty of Music, King's College London, 152-3 Strand, London WC2R 2LS, England.

The Second Biennial Conference on Musical Analysis will take place in Cambridge, England, on 26-28 September 1986. The conference, designed for professional musicians, college and university professors, and students, will include analysis of early music, opera, and the relationship of analysis to performance. Proposed titles and abstracts of 500 words are invited to be submitted by 1 March 1986 to Derrick Puffett, St. John's College, Cambridge CB2 1TP, England.

The Tenth Annual Conference of the German Studies Association will be held in Albuquerque, New Mexico on 26-28 September 1986. The program committee invites proposals on any topic in German studies, including history, political science, philosophy, art, *Germanistik*, music, and pedagogy. Proposals for entire sessions are encouraged, as are interdisciplinary sessions. Proposals should be submitted by 1 March 1986 to Jennifer E. Michaels, Department of German, Grinnell College, Grinnell, Iowa 50112.

The Augustinian Historical Institute invites participation in the **XIth International Conference on Patristic, Mediaeval, and Renaissance Studies**, to be held at Villanova University on 20-22 September 1986. Abstracts for prospective papers on all aspects of the three conference periods are welcome, as are pre-organized sessions. Proposals should be sent by 15 March 1986 to Thomas A. Losoncy or Rev. Joseph C. Schnaubelt, O. S. A., PMR Conference, Villanova University, Villanova, PA 19085.

Editor's Column

The Royal Musical Association announces that its *Proceedings* will be superseded by the *Journal of the Royal Musical Association*, a semiannual publication that will be edited by David Greer (University of Newcastle upon Tyne). The journal will present important new research in all branches of musical scholarship, including historical musicology and ethnomusicology, theory and analysis, textual criticism, archival research, organology, and performing practice. The Editorial Board for the new journal consists of Geoffrey Chew (Royal Holloway College), Eric Cross (University of Newcastle upon Tyne), David Fallows (Manchester University), Iain Fenlon (Cambridge University), Oliver Neighbour (London), Julian Rushton (Leeds University), Stanley Sadie CBE (London),

and Brian Trowell (King's College, London). Contributions are invited for this new forum for musical scholarship; the first issue copy date is 1 July 1986. The editorial address is: David Greer, Department of Music, The University, Newcastle upon Tyne NE1 7RU, England.

The Arizona State University Russian and East European Studies Consortium announces the establishment of a series of occasional publications, *Studies on Russia and Eastern Europe*; this series endeavors to offer timely publication of current research in the field of Slavic and East European Studies and to provide significant teaching materials for the promotion of work in the field. Authors and editors are invited to submit manuscripts pertinent to any field of Slavic and East European studies; manuscripts may range from pamphlet to book length. All manuscripts will be reviewed by an internal committee of the Consortium as well as by outside referees. Submit manuscripts in duplicate to Robert W. Oldani, Russian and East European Consortium, Arizona State University, Tempe, AZ 85287.

The Ira F. Brilliant Center for Beethoven Studies at San Jose State University officially opened on 27 September 1985. The Center originated with a collection of first editions, manuscript letters, and other Beethoven items presented to SJSU by the Brilliant family of Phoenix, Arizona. At present, the collection consists of approximately ninety first editions and fifty early editions of Beethoven's music, including all the symphonies in their first score editions, the string quartets, the major choral works, and many chamber works. Photocopies of editions in the collection may be ordered for a modest fee. The Center currently has on loan a 12,000-card Beethoven bibliography compiled by the Michigan Beethoven Society, which includes the holdings of Beethoven collections at the New York Public Library, the British Library, the Newberry Library, the Fondren Library at Rice University, and collections in Boston and Moscow. This bibliography also includes all entries in MacArdle's *Beethoven Abstracts*. The Center publishes *The Beethoven Newsletter*. Scholars wishing to have items searched or who desire information about first and early editions should write to William Meredith, Ira F. Brilliant Center for Beethoven Studies, San Jose State University, San Jose, CA 95192-0171.

The Associated Music Libraries Group (consisting of the libraries of the Eastman School of Music, Indiana University, University of Illinois, University of California at Berkeley, Harvard University, Yale University, and Stanford University) has received a grant of \$233,000 from the U. S. Department of Education in support of a pilot project that will add or significantly enhance 30,000 titles in the OCLC and

RLIN networks. Although the project is now undertaken by three libraries, those of Eastman, Indiana, and Berkeley, the expanded version will, through the enrichment of national bibliographic networks: (1) benefit musicians and scholars by enlarging the quantity of bibliographic records available; (2) assist thousands of libraries to perform smaller conversion projects; and (3) facilitate resource sharing. Mary Davidson (Eastman School of Music), David Fenske (Indiana University), and Michael A. Keller (University of California, Berkeley) are the institutional project directors.

The American Handel Society has been recently formed, a result of the symposia that have taken place annually at the University of Maryland. The Society was formed on Handel's 300th birthday, 23 February 1985, in Halle (Saale), G.D.R. The goals of the AHS include the following: (1) to foster research and study of the life and works of Handel; (2) to facilitate interdisciplinary exchange among scholars in all disciplines that touch on Handel and his times; (3) to serve as a clearinghouse in the U. S. for information about Handel studies; (4) to provide a center of contact for American scholars with sister organizations in England and on the Continent; and (5) to disseminate information about and encourage the performance of Handel's works. The AHS will publish a newsletter reporting meetings, conferences, and performances as well as other matters of interest to Handelians. In addition, the Society plans to publish an annual that would contain articles and reviews. For further information about the AHS, write to the American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

On 6-7 September 1985, a celebration and exhibition was held in Trent to commemorate the work of Laurence K. J. Feininger. Though Feininger's work spans all branches of musicology, his achievement in the field of sacred music was a landmark for musicologists. Upon his death, Feininger left his music collection to the province of Trent, including 1,000 printed volumes, over 200 handwritten scores of the Roman polychoral school, about a hundred parchment codices of Gregorian and Ambrosian chant, and a photograph archive of about 300,000 reproductions of manuscripts and printed music. An exhibition, featuring the most interesting pieces of this collection, was held at the Castello del Buonconsiglio in September and October 1985 and a catalog of the exhibition was published featuring essays on Feininger's life, works, and musicological legacy, and including a tribute by Edward Lowinsky. A congress focusing on the Trent codices and historical questions relating to

Feininger's work was held in Trent in September 1985, chaired by Nino Pirrotta.

The Dickinson Collection of music manuscripts and rare published scores (Livonia, NY) has been permanently transferred to the Schumann-Archiv of the Heinrich-Heine Institut Düsseldorf. The collection, which is described in *Fontes*, vol. 27 (1980), is primarily devoted to Robert and Clara Schumann. For further information, write the Heine-Institut, Bilker Str. 4, 4000 Düsseldorf 1, Postfach 1120, West Germany.

Lowinsky Obituary, continued from p. 6

cial pleasure was the renewal by the University of Heidelberg of his doctoral degree fifty years after it was initially granted him.

The character and quality of Edward's scholarly achievements are well known, and Ludwig Finscher has offered us a penetrating assessment of Edward's work up to 1958 in a long review-article in *Die Musikforschung*, Vol. 15 (1962). Edward was never content to accept the obvious or to stop before all sides of an issue were carefully examined. His practice was to begin with a single item, a small observation, discovery, piece, or manuscript. He would explore all its aspects in an attempt to illuminate all its meanings, to make explicit all its implications. His classic studies grow from a central point to become vehicles for reviewing a whole genre or reconceiving a major issue. He set new standards for many aspects of editing: for fully argued and truly critical commentary, for a soundly based approach to text underlay, and for the principled addition of editorial accidentals. All of these issues gave rise to lengthy independent essays and to debates carried on indefatigably both in public and private. He set new standards for careful extensions of musical ideas, or their incursions into music. He explored the techniques and processes of composition, not only the exceptional, arcane and sophistic but also the normal: the early use of scores, and the origins of harmonic thinking. Above all, he showed passionate concern, intellectual and moral fastidiousness, and profound integrity about the nature of our discipline.

Members need no reminder of Edward's capacity for provocation, which was an integral part of his own personality, his teaching, and his writing. He invited controversy, a circumstance that means that he had to bear the burden of being thought difficult, of being misunderstood, of isolation, scepticism, and hostility. But we should not forget that it was he who enabled discussion, for example of the Medici Codex, to reach a highly refined level, engaging an impressive number of our leading scholars and drawing from them some of their best thinking. It was Edward who

started the debate that has focused so much interest on subjects that he opened up, subjects that might not have been tackled but for his lead.

Edward was an intense man, intensely devoted to his friends and intensely devoted to his discipline. Quite simply put, musicology was his life, and he had little patience for those who could not meet his exacting standards. He was not a person about whom one told warm and charming anecdotes, and I suspect that he would actually have been rather contemptuous of anyone who tried. I learned many things from him, among them, that the majority is not always right, and that it is important to fight for the things in which you strongly believe. He never gave up until every strategy had been tried, and every defense tested. And those qualities of doggedness and determination, of fighting fiercely to the end, and of making every scrap of evidence yield all its secrets marked his person as well as his work. He was always outspoken in his views, especially in defense of the underdog, and most especially of the underdog who believed strongly in musicology.

Edward was a complex and brilliant man. He could be prickly and difficult. But he could also be a courtly European, even though he took great pride in his identity as an American. Edward could become extremely angry about what sometimes seemed to me quite small and insignificant irritations. And yet sometimes when you least expected it, he could be urbane and tolerant even to a fault.

Although he hated having anyone change even a single word of his writing, he would forgive me, I feel sure, for making three emendations to his translation of Jean Molinet's epitaph for Johannes Ockeghem, which was set to music by Josquin des Prez and copied in the Medici Codex:

Nymphs of the woods, goddesses of the fountain,
Skilled singers of all nations,
Change your voices so clear and proud
To sharp cries and lamentations.
For Death, terrible satrap,
Has caught your Lowinsky in his trap,
True professor of music and chef
d'oeuvre,
Learned, handsome in appearance, and
not stout,
Great pity that the earth should cover
him.

Clothe yourselves in mourning,
Josquin, Pierrson, Brumel, Compere,
And weep great tears from your eyes,
For you have lost your good father.
May he rest in peace. Amen.

— Howard M. Brown

Papers Read at Chapter Meetings, 1984–85

Allegheny Chapter

20 April 1985
University of Pittsburgh

BARBARA COEYMAN (City University of New York): "Delalande's *Ballet de Melicerte*: A Model for French Court Theatre Music at the End of the Seventeenth Century"

BARBARA D. WRIGHT (Pittsburgh, PA): "Felix Mendelssohn's Search for Historical Authenticity: His Two Performances of Bach's St. Matthew Passion"

BARTON HUDSON (West Virginia University): "Two Ferrarese Masses by Jacob Obrecht"

JUDY L. TAYLOR (Marshall University): "Sesquialtry and Sesquiharkenafter, or Did John Baldwin Understand Latin Proportional Terminology?"

STEVEN SAUNDERS (University of Pittsburgh): "Publication History of Stephen Foster's 'Massa's in the Cold Ground': A Text-Critical Study"

DEAN L. ROOT (Curator, Stephen Foster Memorial, University of Pittsburgh): "An Introduction to and Tour of the Research Resources of the Foster Hall Collection, Stephen Foster Memorial"

Capitol Chapter

20 October 1984
Peabody Conservatory of Music,
Baltimore, MD

THOMASIN LA MAY (Baltimore, MD): "*Concerti delle donne* in Italy, 1600–1640"

KATHERINE K. PRESTON (City University of New York): "The Founding of A.S.C.A.P."

LAURA YOUENS (Hyattsville, MD): "George Rhaw and the French Chanson"

MICHAEL BROYLES (University of Maryland Baltimore County): "Stylistic Dualism in Early Beethoven and the Leonore Challenge"

19 January 1985
Library of Congress, Washington, DC

SHELLEY G. DAVIS (University of Maryland): "Keats, Shelley, Byron, and Music: An Introduction"

BARTON HUDSON (West Virginia University): "Two Ferrarese Masses by Jacob Obrecht"

CYRILLA BARR (Catholic University of America): "Music in the Ascension Plays of the Company of Saint Agnes in the Church of Maria del Carmine in 15th-Century Florence"

CLAUDIA J. WIDGERY (Washington, DC): "Musical Paradigm and the Evolutionary Cycle of Style: Whither the Twentieth Century?"

PHILIPPE VARLET: "Performance Styles in Irish Traditional Dance Music"

13 April 1985
University of Delaware
Joint Meeting with
Mid-Atlantic Chapter

PETER JEFFERY (University of Delaware): "Datable Gradual and Tract Texts (4th–9th Centuries) and their Melodies"

HONEY MECONI (Harvard University): "Some Problems of Authenticity in the Chansons of Pierre de la Rue"

GEORGE HOULE (Stanford University): "Articulation and Inequality According to Engramelle"

LLOYD P. FARRAR (Silver Spring, MD): "Washington Blues and Delaware Greys: Band Music from before the War in Keyboard Score"

KATHERINE K. PRESTON (City University of New York): "Carry Me Back: Musicians in the Mountain Resorts of Western Virginia, 1830–1900"

LARRY PETERSON (University of Delaware): "The Application of Laser Disc Technology to the Teaching of Music Literature"

Greater New York Chapter

13 October 1984
New York University

Music in Czech History and Culture

CHARLES BREWER (University of Alabama): "The Origins of the Polyphonic Repertories of the *Literati*"

MARK GERMER (New York University): "The Historical and Liturgical Context of the Pastorella"

JOSEPH ZACEK (State University of New York, Albany): "Smetana as Nationalist"

15 December 1984
Columbia University

RICHARD TARUSKIN (Columbia University): "Busnoys and the *L'Homme armé* Tradition"

SCOTT FRUEHWALD (City University of New York): "Authenticity Problems in Franz Joseph Haydn's Early Instrumental Works: A Stylistic Investigation"

LÁSZLÓ SOMFAI (Bartók Archives, Budapest; Liszt Academy of Music): "Deadlocks and Perspectives in Bartók Research Today"

9 February 1985
New York University

THEODORE KARP (Northwestern University): "Chronology as a Factor in the Analysis of Chant: Second-Mode Tracts Reconsidered"

MARGARET BENT (Princeton University): "The Fourteenth-Century Italian Motet"

26 February 1985
City University of New York

DOUGLAS JARMAN (University of Manchester): "*Mann hat auch nur Fleisch und Blut*: Towards a Berg Biography"

GEORGE PERLE (City University of New York), Respondent

9 March 1985
New York University
Joint Meeting with the American
Institute for Verdi Studies

HAROLD POWERS (Princeton University): "Multivalent Analysis: The Dynamics of *Otello*, Act I, Scene 3"

LUKE JENSEN (New York University): "Verdi and the Reductions of His Earliest Operas"

16 March 1985
Columbia University

Handel Symposium

JOHN ROBERTS (University of Pennsylvania): "Handel and Charles Jennens's Italian Opera Manuscripts"

GEORGE BUELOW (Indiana University): "Handel's Parody and Borrowing Techniques: Some Fundamental Questions Derived from a Study of *Agrippina* (Venice, 1709)"

13 April 1985
New York University

GEORGE STAUFFER (Hunter College): " 'This fantasia is unique, and never had its like'—Problems of Dating Bach's Chromatic Fantasia and Fugue in D minor, BWV 903"

CAROLYN ABBATE (Princeton University): "Wagner's Symphonic Metaphor"

Mid-Atlantic Chapter

6 October 1984

MICHAEL BROYLES (University of Maryland Baltimore County): "Beethoven's *Coriolan Overture*: Stylistic Radicalism and Historiographical Neglect"

WILLIAM E. HETTRICK (Hofstra University): "Ludwig August Frankl and the Autobiography of Adalbert Gyrowetz: New Documentary Evidence"

ANN MCNAMEE (Swarthmore College): "The Role of the Piano Introduction in Schubert's Lieder"

3 February 1985

KEITH WARD (Pennsylvania State University): "Charles Ives and the Oversoul"

SAM DENNISON (Curator, Fleisher Collection of Orchestral Music): "The Current State of Research in American Music"

CHARLES HAMM (Dartmouth College): "Stephen Foster and Charles Ives"

13 April 1985
Joint Meeting with Capitol Chapter
(See listing above)

Midwest Chapter

22–23 September 1984
Chicago, IL

Midwest Chapter, continued

Studies in Medieval Music

ELIZABETH AUBREY (University of Iowa): "Form and Formula in the Melodies of the Troubadours"

DOLORES PESCE (Washington University, St. Louis): "The Significance of Text in Thirteenth-Century Latin Motets"

HANS TISCHLER (Indiana University): "G. A. Anderson's Conductus Edition and the Rhythm of Conductus"

VINCENT J. CORRIGAN (Bowling Green State University): "The Rhythm of Pre-Notre-Dame Polyphony"

Musical Americana

JAMES W. CLARK (Grand Rapids, MN): "Music Journalism in the Midwest During the Gilded Age: W. S. B. Mathews as Editor"

CRAIG B. PARKER (Kansas State University): "Philanthropist Huntington Hartford and His Influence on American Music"

KATHRYN REED (University of Michigan): "The Walk-Arounds of Dan Emmett"

LESLIE LASSETTER (University of Cincinnati): "The Stage Works of Philip Glass: A New Direction in Twentieth-Century Opera"

Issues of Theory, Methodology, and Aesthetics

MARCELLO SORCE-KELLER (Urbana, IL): "Modular, Kaleidoscopic, and Segmental Compositional Procedures: A Look at Oral Transmission in Italian Folk Music"

SCOTT MESSING (Alma College): "The Origins and Early Uses of the Term 'Neoclassicism'"

W. T. ATCHERSON (University of Iowa): "Speculation About a Well-Known Tune"

LINDA C. FERGUSON (Valparaiso University): "Is Reel Music Real Music? A Critical Issue of the 1950s"

20-21 April 1985
University of Michigan, Flint

CHRIS GOERTZEN (Champaign, IL): "Compromises in Orchestration in Mozart's Coronation Concerto, K. 537"

VALERIE GOERTZEN (University of Illinois): "The Art of Preluding in the Early Nineteenth Century"

GEORGE DAMP (Lawrence University): "Sketch, Autograph, and Analytical Studies of Beethoven's 9th Symphony, 3rd Movement"

ALBERT ROTOLA, S. J. (St. Louis University): "Gaspar Stouquerus' Solmization Method: A Further Simplification of the Hexachord System"

DANIEL POLITOSKE (University of Kansas): "The *Ardo si* Madrigals: A Compendium of Modal Practice in Munich from 1585"

VICTOR COELHO (University of Wisconsin, Madison): "The Colascione and the Commedia dell'Arte"

DAVID BUCH (Central Michigan University): "An Alternative Explanation for the Origins of the Baroque Dance Suite"

GLEN COCKERHAM (Indiana State University): "The Chameleon Characteristics of the Chamber Sonata"

PAMELA FOX (Miami University): "Compositional Eclecticism in the 1740s and 1750s"

New England

29 September 1984
Boston University

CLARA MARVIN (Yale University): "The *Examen breve ac modestum* of Hieronymus Ninius: A New Source for the Scacchi-Siefert Controversy"

ANN C. SCHREFFLER (Harvard University): "Transformation or Revision? A Comparison of Beethoven's *Leonore* Overtures 2 and 3"

JAMES PARAKILAS (Bates College): "Bulow the Composer: The *Ballade*, Op. 11, for Piano"

JOSHUA RIFKIN (Institute for Advanced Study, Berlin): "Toward a New Image of Heinrich Schütz"

23 February 1985
Brown University

DAVID SCHROEDER (Dalhousie University): "Haydn's London Symphonies and the Aesthetic of Reception"

HONEY MECONI (Harvard University): "Some Problems of Authenticity in the Chansons of Pierre de la Rue"

MYRON SCHWAGER (University of Hartford): "Public Opera and the Trials of the *Teatro San Moisè*"

JOHN DAVERIO (Boston University): "Schumann's *Im Legendenton* and Friedrich Schlegel's *Arabeske*"

13 April 1985
Tufts University
Joint Meeting with the
Society for Ethnomusicology

IVAN WALDBAUER (Brown University): "Ostinato Technique and Sonata Form in Schubert, Piano Sonata in A, D. 959"

JESSIE ANN OWENS (Brandeis University): "Cipriano de Rore: Founder of the *Seconda Pratica*"

KEITH POLK (University of New Hampshire): "Urban Patronage of Music in Peace and War in the Renaissance"

HENRY KINGSBURY (Somerville, MA): "Music as a Cultural System: Social Relations in an American Conservatory"

ANNE DHU SHAPIRO (Harvard University): "The Mescalero Apache Girls' Puberty Ceremony: A Consideration of the Role of Music in Structuring Ritual Time and Transformation"

MARK DEVOTO (Tufts University): "The Keel Row and Debussy's *Gigues*: An Argument for Bipolar Tonality"

WILLIAM S. COLE (Dartmouth College): "Non-Western Instruments and Sounds in

African-American Music as Exemplified in the Music of Bill Cole"

**New York State-
St. Lawrence Chapter**

29-30 September 1984

MARY ANN PARKER-HALE (University of Toronto): "Handel's Choral Recitatives"

SISTER JOSEPHA KENNEDY (Nazareth College of Rochester): "The Songs of Charles Tomlinson Griffes"

EDITH BORROFF (State University of New York, Binghamton): "Three *Silhouettes for Piano* (1912) by American composer Marie Bergersen"

K. DREW HARTZELL (State University of New York, Albany): "Aspects of the Prototype of the Aethelred Troper"

ALICE L. MITCHELL (State University of New York, Binghamton): "Czerny's View of Bach"

NELLY MAUDE CASE (St. Lawrence University): "Theme as Structural Microcosm in Copland's *Variations*"

30-31 March 1985
Munson-Williams-Proctor
Institute, Utica, NY

STEPHEN BONTA (Hamilton College): "Compromises in the Design of the Bass Violin, 1530-1700"

MARY JANE CORRY (State University of New York, New Paltz): "Matters of Fact: A Reconsideration of F. L. Ritter's *Music in America* (1883)"

ERIC FREDERICK JENSEN (Syracuse University): "Adventures of a French Wagnerian: The Works of Villiers de l'Isle-Adam"

PAUL WALKER (State University of New York, Buffalo): "From Renaissance *Fuga* to Baroque Fugue: The Role of the 'Sweelinck Theory Manuscripts'"

JOSEPH P. SWAIN (Colgate University): "Form and Function of the Classical *Cadenza*"

ROBERT FALCK (University of Toronto): "Berg and Schnitzler: Hand in Hand?"

HENDRIK VAN DER WERF (University of Rochester): "Musica Ficta in Medieval Music"

DEANNA BUSH (North Texas State University): "Handel's Eight Great Keyboard Suites of 1720: Their Style with Special Emphasis on the Preludes"

JACK ADRIAN (University of Rochester): "Czerny's *Systematische Anleitung zum Fantasien auf dem Pianoforte*: Beethoven's Legacy to Liszt"

ROB HOPKINS (Hamilton College): "Secondary Parameters and the Articulation of Form in Mahler's Fifth Symphony"

Northern California Chapter

16 February 1985
Notre Dame College

Northern California Chapter, continued

BIRGITTE MOYER (Notre Dame College): "Angel Musicians in Rynkeby Church: A Sixteenth-Century Danish Iconographic Source"

WILLIAM MAHRT (Stanford University): "Modal Analysis for Tallis and Byrd"

DAVID BRECKBILL (University of California, Berkeley): "Performance as Analysis: A Case Study"

27-28 April 1985
Joint Meeting with Pacific Southwest Chapter (See below)

Pacific Northwest Chapter

12-13 April 1985
University of Victoria

LAURIE-Jeanne LISTER (University of Victoria): "Brahms and Variation Procedure: Unifying Elements in the Variations on an Original Theme, Op. 21, No. 1"

MARY INGRAHAM (University of Victoria): "Folk Material in the Songs of Brahms: A Paradox in Musical Realization"

MARY TÉREY-SMITH (Western Washington University): "A Late Eighteenth-Century Private Opera Company in Pressburg"

PATRICIA DEBLY (University of Victoria): "Joseph Haydn as Comic Dramatist in *Il Mondo della Luna*"

MILTON L. STEWART (University of Washington): "Earl Hines's 'Trumpet' Piano Style and Louis Armstrong's Trumpet Phrasing"

BARBARA EBBESON (University of Victoria): "The Character of Schigolch in Alban Berg's *Lulu*"

MICHAEL ROEDER (University of Alberta): "Improvised Ornamentation as Illustrated in Manuscript Sources Associated with Tartini's *Scuola delle Nazioni*"

EUGENE CRAMER (University of Calgary): "The Structure and Performance of Bach's C Major Prelude, BWV 846"

GLEN CARRUTHERS (University of Victoria): "On the Discrimination of Musical Borrowings: Arrangements, Transcriptions, and the Controversy Concerning Nomenclature"

REGULA BURCKHARDT QUERSCHI (University of Alberta): "Medieval Flagellant Songs: A Contextual Perspective"

CLAUDIA JENSEN (Princeton University): "An Early Circle of Fifths: Nikolai Diletskii's *A Grammar of Musical Song* [*Grammatika musikiiskago peniia*]"

ROBERT KLAKOWICH (State University of New York, Buffalo): "John Mercure and the Evolution of *Style-Brisé* in Seventeenth-Century English Keyboard Music"

WILLIAM KINDERMAN (University of Victoria): "Wagner's *Parsifal*: Musical Form and the Drama of Redemption"

ZOLTAN ROMAN (University of Calgary): "Mahler's *Wunderhorn* Texts: The Tradition of 'Creative License'"

Pacific Southwest Chapter

16 February 1985
University of California, Los Angeles

PATRICK MACEY (University of California, Los Angeles): "*Caeli enarrant*: An Inauthentic Psalm Motet Attributed to Josquin"

NANCY VAN DEUSEN (California State University, Northridge): "Narration, A Concept of History, and Medieval Liturgical Drama: The 'Epiphany Play' Reconsidered"

ROLAND JACKSON (Claremont Graduate School): "Marenzio's Polish Sojourn and His Polychoral Motets"

MURRAY BRADSHAW (University of California, Los Angeles): "The First Monody: Cavalieri's 'Lamentations' of 1599 and 1600"

KATHRYN REICHARD (University of California, Riverside): "Nebe's Handel Biography of 1808"

PATRICK J. ROGERS (Claremont Graduate School): "Continuo Accompaniment of Unisono Passages in Handel"

ROBERT WINTER (University of California, Los Angeles): "Fact and Fiction About the Fortepiano"

27-28 April 1985
Joint Meeting with Northern California Chapter

Ingolf Dahl Award Session

ALYSON McLAMORE (University of California, Los Angeles): "Tactus: The Common Woodcutter's Beat"

CHRISTOPHER ALAN WILLIAMS (University of California, Berkeley): "Summation of Process: The Rondo-Finale of Mahler's Seventh Symphony"

SUSAN P. FINGER (University of California, Los Angeles): "Setting Fancy Free: Women Composers in Los Angeles, 1918-1939"

CATHERINE P. SMITH (University of Nevada, Reno): "Resident Composers in Southern California Before 1935: The First Los Angeles School"

JOAN ALLEN SMITH (University of California, Santa Barbara): "The Berg-Morgenstern Correspondence"

LETA E. MILLER (University of California, Santa Cruz): "Music Theory in the Royal Society of London, 1660-1750"

D. KERN HOLOMAN (University of California, Davis): "Rouget de Lisle, Berlioz, and the *Chant du neuf Thermidor*"

DEBORAH TELOW (Stanford University): "'The Base by tableture after the leero fashion': Lyra Viol Accompaniment in Robert Jones's *Second Booke of Songs and Ayres* (1601)"

JANN PASLER (University of California, San Diego): "Forces Behind the Scandal of *Pelléas et Mélisande*"

H. COLIN SLIM (University of California, Santa Barbara): "Giovanni Girolamo Savoldo's *Portrait of a Man With a Recorder*"

ADELA GEBR (Tarzana, CA): "Franciscans and the Early Non-Liturgical Monophony"

ROGER HICKMAN (University of California, Irvine): "Joseph Haydn's Opus 20, No. 5 and the Tradition of the 'Pathotype' Theme"

ANATOLE LEIKIN (University of California, Los Angeles): "Genre Analysis in the Music of Chopin"

Rocky Mountain Chapter

26-27 April 1985
University of Colorado

KARL KROEGER (University of Colorado): "Dynamics in Early American Psalmody"

BERTIL H. VAN BOER, JR. (Brigham Young University): "The Symphonies of Franz Xaver Richter: An Analysis of a Popular Mid-Eighteenth-Century Instrumental Style"

BYRAN PRUD'HOMME (University of Colorado): "Transcriptions of Works by J. B. Lully in Some Manuscripts of French Music for Plucked-String Instruments"

RICHARD B. WEDGEWOOD (University of Saskatchewan): "Update on Hoene Wronski"

HARRISON POWLEY (Brigham Young University): "The Symphonies of Georg Druschetzky: An Unknown and Unusual Repertory"

RICHARD J. AGEE (Colorado College): "Filippo Strozzi and the Early Madrigal"

MALCOLM LITCHFIELD (Brigham Young University): "Tuning Problems in Aristoxenus"

LAURA RHODES RUSH (University of Northern Colorado): "Observations on the Evolution from Ritornello to Double Exposition Concerto Movements in the 1760s"

ROBERT D. REYNOLDS (Arizona State University): "*Toute bialte et toute honneur*: A Neglected Chanson of the 15th Century"

HIDEMI MATSUSHITA (Brigham Young University): "Paradis's *Sicilienne*: Authentic or Not?"

MURL SICKBURT (University of Colorado): "Mozart's Chaconnes"

DENISE GREAVES (Brigham Young University): "A Reconsideration of Sextus Empiricus *Adversus musicos*"

South Central Chapter

11-13 April 1985
University of Georgia

Haydn and Aspects of the Classic Style

ERNEST HARRISS (University of Tennessee, Martin): "Joseph Haydn: The Italian Influences"

WILLIAM A. KUMBIER (East Lansing, MI): "Text Setting in Haydn's *Applausus Cantata*"

CHARLES S. LARKOWSKI (Wright State University): "Texture in Haydn's String and Baryton Trios"

South Central Chapter, continued

REY LONGYEAR and KATE COVINGTON (University of Kentucky): "Sources of the Three-Key Exposition"

Theoretical and Liturgical Issues

KARL-WERNER GUEMPEL (University of Louisville): "Gregorian Chant and Accidentals: New Observations from Fifteenth-Century Spanish Sources"

DANIEL TADDIE (Bethel College): "The Emergence of *Scala* as a Musical Term ca. 1500"

SHIRLEY M. MIHOK (Limestone College): "Slovak Lutheran Church Music: An Overview"

WILLIS H. HACKERMAN (Austin Peay State University): "Schenker's Bach"

Secular music of the Renaissance and Baroque

DIXIE HARVEY (Freed-Hardeman College): "The 17th-Century Rossballet of Leopold I of Austria: Its Lasting Influence"

CAROLINE S. FRUCHTMAN (Memphis State University): "*The Loves of Mars and Venus*, by Eccles"

EDWARD BARRET (Louisville, KY): "Quotation-Audience"

Perspectives on Bach Performance Practices

ROBERT GREEN (Northern Illinois University): "The Music for Strings"

DON FRANKLIN (University of Pittsburgh): "The Music for Keyboard"

GERHARD HERZ (Professor Emeritus, University of Louisville): "The Choral Music"

19th and 20th-Century Composers

KIMBERLY BRANAN (Converse College): "Ossianic Legend and LeSueur's Opera *Ossian ou Les Bardes*: The Path to Grand Opera"

DAVID SILLS (University of Georgia): "An Artistic Nexus: Gustav Mahler and Ernest Bloch"

DAVID Z. KUSHNER (University of Florida): "John Powell of Virginia"

FRANK HOOGERWERF (Emory University): "Tradition in Stravinsky's Nondodecaphonic Serialism"

MARY ELAINE YONTZ (University of Florida): "The Concertos of Peggy Glanville-Hicks"

Southeast Chapter

29 September 1984

Wake Forest University

CAROLINE USHER (Duke University): "Marsilio Ficino's *De Rationibus Musicae*"

DAVID LEVY (Wake Forest University): "Thomas Massa Alsager, Esq. (1779-1846): A London Musical Life"

WILLIAM S. NEWMAN (Professor Emeritus, University of North Carolina, Chapel Hill): "Yet more Beethoveniana—The Schindler Problem Revisited"

STEWART CARTER (Wake Forest University): "*Il Modo di Cantar Polito*: Vocal Embellishment According to Francesco Rognoni"

CAROL MARSH (University of North Carolina, Greensboro): "*Les Cloches d'Oxford*: English Country Dance at the French Court in the Late Seventeenth Century"

WILLIAM GUDGER (College of Charleston): "Beyond the Title-Page: Classifying British Keyboard Concertos, 1740-1825"

27 April 1985

North Carolina Central University

GIULIO M. ONGARO (University of North Carolina, Chapel Hill): "The *pifferi del Doge* and Wind-Instrument Making in Venice: A 1559 Contract"

PHILIP FRITZ CRONHEIM (University of North Carolina, Chapel Hill): "Form and Drama in Italian Opera of the 1830s: A Context for Mercandante's Reform"

KOH AGAWU (Duke University): "The Rhythmic Structure of West African Music"

JON MICHAEL SPENCER (North Carolina Central University): "Hymnody and Psalmody: Elements of Musicality in Black Homiletics"

LINDA WHITESITT (Christiansburg, VA): "Steve Reich's *Piano Phase* (1967) and an Audience for His Music"

RAYMOND KNAPP (Duke University): "Dvořák as a Nationalistic Composer: A Reevaluation"

Southern Chapter

24-25 January 1985

University of Miami

HOWARD IRVING (University of Alabama, Birmingham): "Haydn's *Deutscher Tanz* Finales"

DONALD SANDERS (Samford University): "Lodovico Giustini and the First Piano Music"

LESLIE ELLEN BROWN (Louisiana State University): "*Medée et Jason* Transformed and the Eighteenth-Century *tragédie en musique*"

MARY SUE MORROW (Loyola University): "Neglected Genius or a Problem of Sources?: The Viennese Attitudes Towards Haydn and Mozart"

MARY ELAINE YONTZ (University of Florida): "Poulenc's *Suite française*"

WALLACE MCKENZIE (Louisiana State University): "Webern's Sketches to *Variations for Piano*, Opus 27"

MARY ELLISON (Miami, FL): "Lully as Seen by a Contemporary"

CHARLES BREWER (University of Alabama): "*Apt for Church and Chamber*: Towards a New Understanding of the Sonata in Late-Seventeenth-Century Central and East Central Europe"

JOHN KITTS (University of Florida): "Guillaume Dufay, Traditional Composer"

JOHN ROBISON (University of Southern Florida): "Elias Mertel's *Hortus Musicalis*: A Study of the Lute Fantasia in Late-Renaissance Germany"

JAN HERLINGER (Louisiana State University): "What Trecento Theory Tells Us"

RAYMOND BARR (University of Miami): "The Mysterious Death of Peter Chaikowski"

RICHARD LONG (Hillsborough Community College): "Gerdinando Carulli's Program Music for Guitar"

DAVID Z. KUSHNER (University of Florida): "Cultural Trends in the Art Song"

JOSEPH YOUNGBLOOD (University of Miami): "Brahms: Literature Through Theory"

Southwest Chapter

13 October 1984

North Texas State University

DEANNA BUSH (North Texas State University): "Mozart's Arrangement of Handel's *Acis and Galatea*: Misguided or Inspired?"

RALPH DUDGEON (University of Texas, Dallas): "Joseph Haliday, Inventor of the Keyed Bugle"

B. WAYNE COX (Arlington, TX): "The Anonymous (?) *Salve vere gracialis*"

CRAIG LISTER (University of Texas, Permian Basin): "Musical Clocks, Commas, and Systems"

ELISE KIRK (Southern Methodist University): "The Earliest White-House Pianos"

ALIS DICKINSON (North Texas State University): "Music in Pre-Raphaelite Art: A Union of the Arts"

ROBERT SNOW (University of Texas, Austin): "Another Look at the Notation of Durational Values in Early Chant Manuscripts"

SUSAN TREACY (North Texas State University): "*Orpheus Britannicus* and *Harmonia Sacra*: An Essay in Baroque Musical Aesthetics"

6 April 1985

University of Texas, Austin

MICHAEL C. TUSA (University of Texas, Austin): "When Did Schubert Revise Op. 122?"

JOHN WOLDT (Texas Christian University): "Bach's *Missa Ut, Re, Mi, Fa*?"

ERNEST TRUMBLE (University of Oklahoma, Norman): "The Evolution of Faburden during the Early Renaissance in England, with Emphasis on Cantus Firmus Treatment"

C. JOHN KEITH (Tarleton State University): "Le Sueur's Enigmatic Comments in his Score to *La Mort d'Adam*"

ROBERT NOSOW (Corpus Christi, TX): "Simultaneous Cross-Relations and Diminished Fourths in Mid-Sixteenth-Century English Polyphony"

DOUGLAS KIRK (University of Texas, Austin): "Performance Traditions on the Cornetto: A Study of the Repertory"

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is *15 May* for the August issue and *1 December* for the February issue. Notices of meetings should be sent to Kristine K. Forney, Editor, *AMS Newsletter*, Department of Music, California State University, Long Beach, CA 90840.

Music Library Association, Annual Conference, 12–15 February 1986, University of Wisconsin, Milwaukee. Address: Betsy Robbins, Mills Music Library, 728 State Street, Madison, WI 53706.

Society for Eighteenth-Century Studies, Southeastern Chapter, 27 February–1 March 1986, Columbia, SC. Address: Elizabeth Nybakken, Dept. of History, Mississippi State University, Mississippi State, MS 39762.

Society for Eighteenth-Century Studies, South Central Chapter, 27 February–1 March 1986, El Paso, TX. Address: David E. Schwalm, Department of English, University of Texas, El Paso, TX 79968.

Fifth Biennial New College Conference on Medieval-Renaissance Studies, 6–8 March 1986, Sarasota, FL. Address: Lee D. Snyder, Director of Medieval-Renaissance Studies, New College, University of South Florida, Sarasota, FL 34243-2197.

Rocky Mountain Medieval and Renaissance Association Conference, 14–15 March 1986, Boise State University. Address: Charles Odahl, Department of History, Boise State University, 910 University Drive, Boise, ID 83725.

International Beethoven Symposium, 21–23 March 1986, Victoria, B.C. Address: William Kinderman, Coordinator, Northwest Beethoven Festival and Symposium, School of Music, University of Victoria, P.O. Box 1700, Victoria, B.C. V8W 2Y2, Canada.

South Central Renaissance Conference, Thirty-Fifth Annual Meeting, 3–5 April 1986, Southwest Texas State University. Address: Gary A. Stringer, Dept. of English, University of Southern Mississippi, Box 5037 Southern Station, Hattiesburg, MS 39406.

Transmission Problems in Medieval Chant, 4–5 April 1986, New Brunswick, NJ. Address: Helmut Hucke, Graduate

Program in Music, Chapel Drive, Douglass Campus, Rutgers University, New Brunswick, NJ 08903.

Renaissance Conference of Southern California, 4–5 April 1986, Huntington Library, San Marino, CA. Address: Edward Gosselin, President, RCSC, Department of History, California State University, Long Beach, CA 90840.

Southeastern Nineteenth-Century Studies Association Conference, 10–12 April 1986, Memphis, TN. Address: Joan Weatherly, SENCSA Program Chair, Department of English, Memphis State University, Memphis, TN 39152.

College Music Society, Northeast Chapter and AMS, Allegheny Chapter, Joint Meeting, 11–12 April 1986, Pittsburgh. Address: Robert V. Sutton, CMS-NE Program Committee, Dept. of Music and Dance, University of Massachusetts, Amherst, MA 01003.

Royal Musical Association, Annual Conference, 11–13 April 1986, Cambridge, England. Address: Iain Fenlon, King's College, Cambridge CB2 1ST, England.

Sonneck Society, Annual Meeting, 17–20 April 1986, Boulder, CO. Address: William Kearns, Local Arrangements Chairman, College of Music, Campus Box 301, University of Colorado, Boulder, CO 80309.

Nineteenth Romantic Music Festival, 21–27 April 1986, Butler University. Address: James R. Briscoe, Jordan School of Fine Arts, Butler University, Indianapolis, IN 46208.

New England Historical Association, 26 April 1986, Worcester, MA. Address: Kenneth Lewalski, Executive Secretary, Rhode Island College, Providence, RI 02908.

American Musical Instrument Society and AMS, Midwest Chapter, Joint Meeting, 8–11 May 1986, Vermillion, SD. Address: André P. Lasron, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

Twenty-First International Congress on Medieval Studies, 8–11 May 1986, Kalamazoo, MI. Address: Ilene H. Forsyth, Dept. of the History of Art, University of Michigan, Ann Arbor, MI 48109.

Théophile Gautier et la Musique, Colloquium, 2–4 July 1986, Montpellier, France. Address: Andrew G. Gann, Department of French and Spanish, Mount Allison University, Sackville, New Brunswick EOA 3C0, Canada or Claudine La-

cost, Centre d'Etudes Romantiques, Université Paul Veléry, B.P. 5043, 34032 Montpellier, France.

1986 International Symposium on Musical Acoustics of the Catgut Acoustical Society, 20–23 July 1986, University of Hartford. Address: Catgut Acoustical Society, Inc., 12 Essex Avenue, Montclair, NJ 07042.

Twelfth International Congress on Acoustics, 12 July–1 August 1986, Toronto. Address: Secretariat, TECA, Box 123, Station Q, Toronto, Ontario M4T 2C7, Canada.

Seventeenth International Byzantine Congress, 3–8 August 1986, Dumbarton Oaks, Washington, DC. Address: Details, Suite 330, 1100 17th Street NW, Washington, D.C. 20036.

Fourteenth Annual Conference on Medieval and Renaissance Music, 15–18 August 1986, London. Address: Mark Everist, Faculty of Music, King's College London, 152-3 Strand, London WC2R 2LS, England.

XIth International Conference on Patristic, Medieval, and Renaissance Studies, 20–22 September 1986, Villanova University. Address: Thomas A. Losconcy, PMR Conference, Villanova University, Villanova, PA 19085.

Second Biennial Conference on Musical Analysis, 26–28 September 1986, Cambridge, England. Address: Derrick Puffett, St. John's College, Cambridge CB2 1TP, England.

Tenth Annual Conference of the German Studies Association, 26–28 September 1986, Albuquerque, NM. Address: Jennifer E. Michaels, Department of German, Grinnell College, Grinnell, Iowa 50112.

College Music Society, Twenty-Ninth Annual Meeting, 9–12 October 1986, Miami. Address: David Willoughby, CMS Program Committee, School of Music, Eastern New Mexico University, Portales, NM 88130.

International Conference on Scholarly Music Bibliography, 10–11 October 1986, Northwestern University. Address: Richard Green, School of Music, Northwestern University, Evanston, IL 60201.

International Musicological Society, XIVth International Congress, 30 August–4 September 1987, Bologna, Italy. Address: XIVth Congress of the IMS, Dipartimento di Musica e Spettacolo, Università degli Studi, Strada Maggiore 34, I 40125, Bologna, Italy.