

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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FEBRUARY 1987

Cleveland—1986

The Annual Meeting of the AMS, which took place at Stouffer's Inn on the Square in Cleveland on 6–9 November 1986, is perhaps best characterized as a return to business-as-usual. There was no 50th anniversary to stir the scholarly blood, no intersection of four societies, no plenary session, not even a valedictory address by the outgoing president. Least of all were there any "snow-covered mountains awash in sunlight under the deep blue sky" to take the breath away as one alit on America's Northern Shore. Moreover, the year of Bach, Berg, Handel, Scarlatti, and Schütz had given way to that of Liszt and Weber, and while to some tastes the birth of Bach and the death of Liszt might be roughly comparable causes for celebration, any anticipated revelry was held largely in check (in fact, the only report of vandalism seems to have been the theft of Liszt's artistic birthright during a paper by Allan Keiler).

There was celebrating, however. The usual Saturday night fever took on allegorical dimensions this time. The occasion was billed as a cabaret for the benefit of AMS 50, but the event itself seemed more like some Fellinian romp through Cleveland's version of Arcadia. Characters wandered about at various stages of elevation. Scraps of music drifted in and out of earshot; echoes of Berlin, Paris, Vienna, New Orleans, Bayreuth, and Princeton mingled together in a medley concocted but only loosely directed by Kern Holoman, whose November role as impresario is beginning to look like a tenure-track position. Some things were unforgettable: the sight of Vera Micznik, a doctoral student who had just given her first paper at a national meeting, accompanied by Leo Treitler, who had just given his hundredth (give or take a few); Joshua Rifkin performing a new rag by Bach, from a MS inscribed (if memory serves) "Lawd, have mercy"; the President of the Society steering his swan with great dignity away from a corrupted Bayreuth (there was virtuosity in the fact that the swansong came on the day of his inauguration, bettering by two years the record just set by his predecessor); and the first sounds from Larry Gushee's clarinet, which rose through a suddenly hushed house like an Orphic utterance—an eerie but reassuring

Early Meeting in New Orleans 15–18 October 1987

The 53rd Annual Meeting of the American Musicological Society will be held jointly with the College Music Society and the Center for Black Music Research in New Orleans, Louisiana, on 15–18 October 1987. Tulane University, in cooperation with other area schools, is acting as host. All the meetings will be held in the Sheraton Hotel, 500 Canal Street, just across the street from the world-famous Vieux-Carré or French Quarter. It is within easy walking distance of many premier restaurants, jazz spots, concert halls, shops, museums, the French Market, the flea market, antique shops, new and used book stores, and the Mississippi River. Peter McLean, Ltd. (Suite 2404, 650 Poydras Street, New Orleans, LA 70130, telephone 800/535-1869) will be happy to handle members's air travel arrangements at specially discounted fares. Greater New Orleans Tourist Commission, Inc., (1520 Sugar Bowl Dr., New Orleans, LA 70112, telephone 504/566-5011) is available to assist those who wish special plantation, bayou, city, Gulf Coast, and other tours before, after, or during the meeting.

The 1987 AMS Program Committee is headed by Gary Tomlinson (University of Pennsylvania) and the Performance Committee by David Fuller (State University of New York at Buffalo). We anticipate a full range of sessions and at least one joint session with other societies on New Orleans music. Performers interested in participating should contact David Fuller as soon as possible.

The Local Arrangements Committee, chaired by John Baron (Tulane University), has planned an evening cruise on the paddlewheel riverboat Natchez, a boat ride to the zoo principally for children and spouses not attending sessions, a shrimp boil, special concerts, a dance to the New Levathan Oriental Fox Trot Orchestra, a city tour of antebellum mansions, and other events. Members are encouraged to bring the family; there will be baby sitters and children's activities as well as educational experiences for all. New Orleans is so rich in musical, architectural, artistic, historic, social, political, exotic and culinary attractions that members should plan extra time to see this unique city.

—John Baron

allegory of the power of music. It was all quite mad, and enchanting.

There were also papers. Some felt these were better than usual. At the least it was nice to see two sessions on music and society, and another on American music, overflowing the small rooms to which they had been assigned. And it was unusual to hear a provocative JAMS article on Stravinsky discussed more or less informally by its author and a panel of critics. A thoughtful and responsible Program Committee (Charles Atkinson, Kim Kowalke, James Pruett, Ruth Solie, and Gary Tomlinson) devoted a good deal of time to the hatching of this session, and one hopes that such departures from the traditional format will be attempted more often, for they encourage a rather more direct sort of communication than happens within the secure confines of a typical paper.

The music that was planned locally or by the Performance Committee (Kay Jaffee, Richard Taruskin, Sylvan Suskin) was inevitably upstaged by the Arcadian adventure, but I heard good things at (or about) several concerts, particularly one by the Oberlin Baroque Ensemble. And as usual, hard work by the Local Arrangements Committee was least noticed when it was most successful, that is to say, when things ran smoothly. The people to thank for this are Quentin Quereau, John Suess, and the people they assembled from the various Cleveland-area institutions. When the fun started, even Cleveland wore a smiling face, providing us with crisp, sunny days and quiet, comfortable nights. A lot of us were happier when we left than when we arrived—or was it the other way around?

—Douglas Johnson

Society Election Results

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

Vice-President: Philip Gossett
Treasurer: Alvin H. Johnson
Members-at-Large of Board: Jane Bernstein
Jane Stevens
Richard Taruskin

László Somfai (Budapest, Hungary) was nominated as a Corresponding Member of the Society and was elected by the Board.

Board Revises Guidelines for AMS Awards

Some further minor revisions have been made by the Board to the guidelines for the Einstein and Greenberg awards, beyond those announced in the last issue of the *Newsletter*. Readers are reminded that the award guidelines for the Einstein, Kinkeldey, Greenberg, and AMS 50 Dissertation Fellowship awards can henceforth be found in the *Directory*, included with this mailing.

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 14-15 March 1987 in New Orleans.

Free from the Society

Free upon request from the Society Office in Philadelphia are several recent publications:

(1) *AMS Salutes NEH on the Twentieth Anniversary of The National Endowment for the Humanities, A Representative Listing of Projects in Music, 1966-86*, compiled by Roy J. Guenther with the assistance of The National Endowment for the Humanities, (Philadelphia, 1986);

(2) *The American Musicological Society 1934-84, An Anniversary Essay* by Richard Crawford (Philadelphia, 1984).

Additional copies of the AMS brochure included in this mailing are also available.

Report of the Publications Committee

The following report was presented at the Annual Meeting of the Society in Cleveland, November, 1986.

Since the previous report of the Publications Committee (see the *Newsletter*, February 1986, Vol. XVI, No. 1, p. 2), the following publications owned or co-owned by the Society have appeared:

The Complete Works of William Billings, Vol. III: *The Psalm-Singer's Amusement (1781)*, *The Suffolk Harmony (1786)*, and *the Independent Publications*. Edited by Karl Kroeger; Richard Crawford, Editorial Consultant. Published by the American Musicological Society and the Colonial Society of Massachusetts, Boston, 1986. Distributed by the University Press of Virginia.

Doctoral Dissertations in Musicology, May 1984-November 1985. Edited by Cecil Adkins and Alis Dickinson. Published by the American Musicological Society.

The latter publication has been sent free of charge to all members of the Society and to all institutional subscribers. Anyone else wishing a copy may obtain one by writing to the Society's Office in Philadelphia. The next annual cumulation will appear in February 1987.

The following publications supported by subventions from the Society have appeared:

Howard, Wayne. *Veda Recitation in Vārāṇasī*. Delhi, India: Motilal Barnarsidass, 1986.

Johnson, Douglas, Alan Tyson, and Robert Winter. *The Beethoven Sketchbooks: History, Reconstruction, Inventory*. Edited by Douglas Johnson. Berkeley: University of California Press, 1985.

Locke, Ralph P. *Music, Musicians and the Saint-Simonians*. Chicago: University of Chicago Press, 1986.

Women Making Music: The Western Art Tradition, 1150-1950. Edited by Jane Bowers and Judith Tick. Urbana: University of Illinois Press, 1986.

For full information regarding current Society publications, see the back pages of the Summer issue of the *JOURNAL* (Vol. XXXIX, No. 2).

The Committee on the Publication of American Music (COPAM; see the *Newsletter*, February 1983, Vol. XIII, No. 1, p. 4) has made substantial progress towards its goal of establishing a series of editions of American music under the auspices of the AMS. Negotiations are well under way towards securing an institutional home for COPAM, and obtaining financial support for its publications. The Chairman of COPAM is Richard Crawford, School of Mu-

sic, Burton Memorial Tower, The University of Michigan, Ann Arbor, MI 48109.

Other projects are in production or under consideration. Members of the Society are reminded of the current guidelines for applying to the Committee for subventions: "The AMS wishes to encourage and will undertake to support publications of original and significant research in any recognized field of musicology. The Publications Committee particularly solicits manuscripts of books, monographs, or editions of music representing the highest standards of contemporary scholarship. The work should already have been accepted by a reputable publisher with the stipulation that financial support be sought from other sources. Applications for such support should be submitted to the Publications Committee directly by the publisher, along with a detailed budget showing format, size of printing, and projected costs and pricing both with and without a subvention" (from the *Newsletter*, August 1981, Vol. XI, No. 2, p. 3). Inquiries should be directed to Edward Roesner, Department of Music, 268 Waverly Building, New York University, Washington Square, New York, NY 10003 (212/598-3431).

—Edward Roesner
Chairman

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

Cleveland has come and gone—or rather, the Society in significant numbers have gone to Cleveland and have come back fortified, edified, and, no doubt about it, even entertained. Undaunted by the unfortunate coincidence that the Society for Music Theory was holding its Annual Meeting at Bloomington on the same days, more than a thousand members of our Society came together to hear and deliver papers, take part in discussions and myriad occasional presentations; meet friends and colleagues; attend concerts and exhibits; and generate the continued liveliness of our annual events. Thanks to the hard work of the Local Arrangements Committee, led by John Suess and Quentin Quereau, the practical side of the affair went off without a hitch. And as a special event, successful against all odds and beyond all expectations, the cabaret on Saturday night in the Old Arcade as a fundraiser for AMS 50 will probably not be forgotten for a long time. The cabaret was organized by D. Kern Holoman, who put in herculean efforts to bring together on a nationwide basis what may have been the most learned impromptu orchestra ever assembled. To these were added a variety of appearances by various hands, who are identified elsewhere in this issue of the *Newsletter* in the reproduction of the original program (p. 4). For all of this we have to thank Kern Holoman and all who helped him to put this show together, benefiting a worthy cause on behalf of musicology and bringing us together in a spirit of joy and camaraderie. What lies in store for us in New Orleans in 1987—and please note that the dates are not in November but are 15–18 October—remains to be seen, but in view of the locale and its festive traditions it will probably be spectacular.

* * * * *

Because the campaign for AMS 50 continues to hold a very important place in the Society's current activities and is moving along towards realization of its goals yet is still short of them in certain respects, a few words about it are in order. First and foremost, the

initial award to a deserving Ph.D. candidate was made at Cleveland—to David Gramit of Duke University—whom we heartily congratulate. As noted in the August 1986 issue of the *Newsletter*, Mr. Gramit was chosen by a jury of three members drawn from the AMS 50 Fellowship Committee, chaired by James Haar. We look forward to being able to offer two fellowships in next year's competition, and thus to help more young scholars to get over the major hurdle in their professional preparation, the completion of a doctoral dissertation. It is clear that AMS 50 is an essential and important project for the future development of musicology in the United States, and I renew the call made by my predecessor, Margaret Bent, to all members of the Society and to others within and outside the field, to contribute whatever they can, however small, to bring the campaign to a successful termination. As all of you remember, the AMS embarked on the campaign in 1984, to mark the 50th anniversary of the founding of the Society, with the aim of raising an endowment of \$500,000 to support annual fellowships in any field of musical scholarship. Early in 1986 the NEH awarded the Society a Challenge Grant of \$118,750, to be matched 3 to 1 by our further fund-raising efforts over three years, extending our campaign to the end of 1988. As of November 1986, we had raised close to \$190,000, apart from the NEH contribution, or close to half of what we need to reach our goal. Up to now we have done this with the support of about 640 members of the Society, who have made individual pledges, in addition to those who have raised funds through local concerts or other events. We have also had contributions from various publishing firms and from other sources of corporate support. But we need help from more of our members, and I hope that every member of the Society, whether you can afford \$1000, \$100, or \$10, will send what you can, and will do so now. Contributions should be sent to: AMS 50, Department of Music, New York University, New York, NY 10003. This campaign may seem to some of our members to benefit pri-

marily students in the major degree-granting programs in the United States, and thus perhaps to be of less direct importance to those who teach in institutions that do not grant the Ph.D. But the benefits of this program are not only going to be felt by the needy graduate students and dissertation writers who compete for these fellowships. They will be felt by all of us in musicology and its neighboring disciplines in the United States and Canada who are concerned about the future growth and development of our fields of scholarship, about the role of musicology as a serious branch of learning, about the preparation of the next generation of teachers, and about the importance of critical thinking and creative scholarship for the musical life of our time.

Since the founding of AMS 50 the leadership of its Campaign Committee has been in the able hands of Philip Gossett, who has worked tirelessly and effectively on its behalf. He has certainly had help from other members of the large and distinguished committee that he has chaired, but no one has approached him in the energy and zeal that he has given to this cause. Now, with his election to the Vice Presidency, and after organizing a marvelously successful recent concert by members of the Chicago Symphony and by distinguished soloists, Philip Gossett is stepping down from the chairmanship of the Campaign Committee, to the ringing cheers of us all. His successor is D. Kern Holoman, to whom the Society now looks for a similarly vigorous continuation of what we have done so far and for even stronger efforts in the time we have left to fulfill our collective pledge. I will do all I can to help Kern achieve this goal, and I hope that every member of the Society will do the same.

* * * * *

In closing, I want to pay tribute to Margaret Bent, whose Presidency launched the fellowship campaign and who guided the fortunes of our Society for two years with remarkable grace, efficiency, and skill. All of us are grateful.

—Lewis Lockwood

New JAMS Format

The new editor of *JAMS* has announced some format revisions; these include a new citation format following *The Chicago Manual of Style* and the deletion of the *Studies* category. All fully-fledged arguments of any length will now appear as *JOURNAL* articles. Refer to the *JAMS Directions to Contributors*.

New JAMS Editor

Contributors should send manuscripts to the new Editor-in-Chief:

Anthony Newcomb
Department of Music
University of California
Berkeley, CA 94720.

New JAMS Review Editor

Books and editions for review should be sent to the new Review Editor:

Robert L. Marshall
Music Department
Brandeis University
Waltham, MA 02254.

CABARET

The Old Arcade
Cleveland, Ohio
Saturday, November 8, 1986

for the benefit of AMS 50

In celebration of AMS 50, a soirée musicale of light and familiar fare; offered by Messrs. & Mmes. les artistes de la Société, sautéed over a slow flame to crisp perfection.

featuring

HARRY JOHNSON
Master of Ceremonies

PROGRAMME

Willkommen / Bienvenue / Welcome

Mr. Johnson

Make Me a Pallet on the Floor (c. 1905) Trad.
Egyptia: Intermezzo (1911) Abe Olman
Eagle Rock Rag (1915) William King Phillips

Larry Gushee, *clarinet* — The Band

Souvenirs de Bayreuth Gabriel Fauré and André Messager

Robert Bailey and Stanley Boorman, *piano, four hands*

 **LADIES ARE RESPECTFULLY REQUESTED** 
TO REMOVE THEIR HATS.

Le Chant des oiseaux Clément Janequin

Julie Cumming, Virginia Hancock
Anthony Newcomb, Christopher Reynolds

from *Le Carnaval des animaux* Camille Saint-Saëns

Le Cygne — Fossiles

Lewis Lockwood, *cello*
Robert Bailey and Robert Winter, *pianos*
Harrison Powley, *xylophone*

 **GENTLEMEN ARE REMINDED THAT** 
ROWDY BEHAVIOUR WILL NOT BE TOLERATED.

Potpourri amusant

Joshua Rifkin, *piano*

Chansons diverses

From the smoke-filled *sous-sols* of old Montmartre,
songs by Brel, Barbara, Piaf, & Brassens

Vera Micznik, *chanteuse* — Leo Treitler, *piano*

from *Façade* William Walton

Waltz — Jodeling Song

from *Porgy and Bess* George Gershwin

It Ain't Necessarily So

from *Die Dreigroschenoper* Kurt Weill

Ouverture — Moritat vom Mackie Messer

Mr. Johnson — The Band

Sélections du soir

LES TIGRES: Quartetto masculin
Anthony Newcomb, Harold Powers
Rufus Hallmark, Christopher Reynolds

from *Liebeslieder-Walzer* Johannes Brahms

Anne-Marie Bouché, Virginia Hancock
Rufus Hallmark, Christopher Reynolds
Robert Bailey and Stanley Boorman, *pianos*

Finale Grande: Kaiser-Walzer Johann Strauss, arr. Schoenberg

The Band

AMS 50 Campaign Report

My introductory call to the membership simply echoes Lewis Lockwood's remarks found on page 3 of this *Newsletter*. The AMS 50 Campaign appears to be progressing methodically toward its goal of raising \$500,000 by the end of 1988.

As of this writing, at the close of 1986, the Society is approaching the halfway point of the campaign effort. Though figures from 1986 are as yet incomplete, we think we shall have reached a total figure of about \$225,000 by year's end. So much for the good news.

The less good news is that the urgency of reaching our goal increases with every passing day. By 31 July 1988 we will require an **additional** \$100,000.00 in **new** contributions and pledges in order to earn the maximum NEH matching funding for the 1987-88 fiscal year. Without those **new** pledges, we will not earn the NEH funds to match.

The total number of members of the AMS who have so far contributed is not especially encouraging. The Society now numbers some 3,500 members, of whom 18% have so far contributed any amount at all. An axiom of the campaign, from the beginning, has been that musicologists would be unfailingly generous in helping reach this important goal—that, in short, virtually every member would make a substantial gift to this once-ever effort.

It will take 200 **further** pledges of \$1,000 to put us near our goal. No less optimistic is the notion that 2,000 members of the Society will see fit to contribute \$100. Either way, or in a combination of these ways, the total can be reached. But not without some further deep reaching into our pockets.

Corporate support of the enterprise has been most generous. To these donors and to the 640 individual members of the Society who have given generously—some of them most copiously indeed—the Society extends its deep gratitude. (An updated list of donors will appear in the new campaign literature presently being assembled). The campaign committee expects, too, some foundation support to put us across the top.

But the focus of the next two years must by definition be on the membership itself. Do, please, take a moment upon reading this manifesto to consider your maximum possible gift to AMS 50. Then pledge that amount over the next two-and-a-half years, and send your pledge for the first third of that amount to AMS 50, Department of Music, New York University, New York, NY 10003.

For further information, campaign literature, or to discuss possible avenues for new funding, contact me through the Department of Music, University of California, Davis; Davis, CA 95616 (telephone 916/752-0665).

—D. Kern Holoman

Awards and Prizes

The Otto Kinkeldey Award was presented this year to Douglas Johnson (Rutgers University), Alan Tyson (All Souls College, Oxford, England) and Robert Winter (University of California, Los Angeles) for *The Beethoven Sketchbooks: History, Reconstruction, Inventory* (Berkeley: University of California Press, 1985). This Award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year. To compensate for his absence at the awards presentation in Cleveland, Tyson's photo appears in the adjacent column.

The Alfred Einstein Award, presented annually to the author of the musicological article deemed most significant by a young scholar, was granted this year to J. Peter Burkholder (University of Wisconsin, Madison) for his article, "Johannes Martini and the Imitation Mass of the Late Fifteenth Century," the *JOURNAL* XXXVIII/3 (1985), pp. 470-523.

The Noah Greenberg Award was given this year to Evan Johnson (New York, NY) for a performance and recording of the Heinrich Biber Mystery or Rosary Sonatas. The performance took place on 20 May 1986 at the Metropolitan Museum of Art, and the recording was made in September on the Newport Classic label. The distinguished contribution to the study and performance of early music that earned Johnson the Award included a creative solution to the *scordatura* tunings in the sonatas: the use of fifteen different violins.



Greenberg Award Winner Evan Johnson



Kinkeldey Award Winner Alan Tyson examining a Beethoven manuscript in Berlin



Einstein Award Winner J. Peter Burkholder

The American Society of Composers, Authors, and Publishers announced the winners of the 18th annual ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1984. Awards were granted to the following AMS members for books honored in 1985: Edmond Strainchamps (State University of New York, Buffalo), Maria Rika Maniates (University of Toronto) and Christopher Hatch (Columbia University), eds. *Music and Civilization, Essays in Honor of Paul Henry Lang* (New York: W. W. Norton, 1984); Walter Frisch (Columbia University), *Brahms and the Principle of Developing Variations* (Berkeley: University of California Press, 1984); Leon Plantinga (Yale University), *Romantic Music* (New York: W. W. Norton, 1984); and Vivian Perlis (Yale University) and Aaron Copland, *Copland 1900-1942* (St. Martin's/Marek, 1984).

The following members were recipients of 1985 NEH Summer Stipends: Cecil D. Adkins (North Texas State University), *The Design and Manufacture of the Oboe in the 18th Century*; Charles E. Brewer (University of Alabama), *Popular Music from Late Medieval Central and East Central Europe: An Anthology*; Marcia J. Citron (Rice University), *Cecile Chaminade in the Context of Fin-de-Siècle France*; Stephen C. Fisher (Widener University), *Series I, volume 9 of the Haydn Collected Edition*; Ethan T. Haimo (University of Notre Dame), *The Formation and Maturation of Schoenberg's Twelve-Tone Idea, 1920-1930*; William A. Pastille (University of Wisconsin, Madison), *Heinrich Schenker: An Intellectual History,*

1890-1910; and Susan Forscher Weiss (Goucher College), *Musical Patronage of the Bentivoglio Signoria, 1475-1505*.

Kay Shelemay (New York University) and Peter Jeffery (University of Delaware) have received an NEH grant for a two-year project entitled "Oral and Written Transmission in Ethiopian Christian Chant."

Anne Dhu Shapiro (Harvard University) has received a Fellowship from the Institute for the Advanced Study of the Humanities at the University of Edinburgh to continue research on the historical connections between Scottish and American folksong.

Elise K. Kirk (Southern Methodist University) has won a Newberry Library Research Fellowship for work on a monograph on the history of opera in America. She has also been awarded a Hoover Presidential Library Association grant for research on music during the era of the Depression.

Warren Kirkendale (University of Regensburg) was awarded the doctorate *honoris causa* and the gold Theresa-medal of the University of Pavia for his contributions to Italian and Austrian music history.

Eva Badura-Skoda (University of Vienna) has been awarded the Austrian Ehrenkreuz für Wissenschaft und Kunst by the Bundesministerium für Wissenschaft und Forschung of Austria.

Karl Geiringer (University of California, Santa Barbara) was elected a Corresponding Member of the Bayerische Akademie der Wissenschaften, Munich.

Obituaries

The Society regrets to inform its members of the deaths of the following members:

- Suzanne Clercx, d. 28 September 1985, Liège, Belgium
Robert A. Warner, d. 10 February 1986, Traverse City, Michigan
Bertrand Harris Bronson, d. 14 March 1986, Berkeley, California
Charles E. Vogan, d. 15 March 1986, Norfolk, Virginia
Carol Truax Reese, d. 2 June 1986, New York, New York
David Boyden, d. 18 September 1986, Berkeley, California
Edward Pease, d. 6 October 1986, Bowling Green, Kentucky
J. Smits van Waesberghe, d. 9 October 1986, Amsterdam.
Sarah Jane Williams, d. 30 October 1986, Greencastle, Indiana

David Dodge Boyden (1911–1986)

David Boyden died on 18 September 1986, after a long struggle with Parkinson's disease, at the age of 75. He was twice Vice-President of the Society, in 1955–56 and 1961–62, and also served on the Board in 1958, 1966, and 1978–79.

Born in Westport, Connecticut, David Dodge Boyden studied at Harvard, Columbia, and the Hartt School of Music, from which he later received an honorary doctorate. His scholarship lay somewhat outside the main lines that were pursued in this country in his time; rather than working with texts, Boyden did his major research on the physical objects of music—violins and bows—and on performance practice. One of few American scholars to do this kind of work in his generation, he took satisfaction at its growing cultivation in later ones. Boyden's major study, *The History of Violin Playing from its Origins to 1761*, first published in 1965, is a classic that has been translated into several languages. It has a continuing readership outside the academy, among professional string players and the great army of violin amateurs, and has had a significant effect on string playing in recent years. A sequel was begun but unfortunately could not be completed.

Among Boyden's other publications, the *Catalogue of the Hill Collection of Musical*

Instruments in the Ashmolean Museum (1969) was probably his personal favorite. Studying this famous collection as Fulbright Professor at Oxford, he took special pleasure in getting the instruments out of their cases for a memorable concert.

Boyden was also a successful and visionary administrator, the architect of the postwar music department at the University of California at Berkeley. After Manfred Bukofzer's sudden death in 1955, he assumed leadership in musicology and also the department chairmanship over a six-year period. At a time of expansion in American higher education, he promoted not only musicology but other fields of music study with a wise sense of balance for the whole. Musical composition, practical performance, and ethnomusicology all received his emphatic support. He supervised the move of the department into its present premises, Morrison and Hertz Halls; commissioned twenty-odd works for an opening festival; helped acquire the Salz Collection of Musical Instruments and several significant library collections; and—no doubt most significant of all—made key appointments that have allowed the Department to maintain its early promise.

All this was not accomplished without tenacity; diffidence is not a word one might think of associating with David Boyden, a man of strong convictions in academic as well as scholarly matters. Yet he *was* diffident about his own violin playing, and in some way, this quality must have reinforced the special joy he always took in music and music making. He would shine with enthusiasm about a new piece of music or a new performer. His many friends and colleagues will remember his sense of fun, his attractive boyishness—never quite outgrown—and his pleasure at accomplishment and activity (he was a tough competitor on the tennis court). It was a special grief to see a lingering disease claim someone as vigorous and positive as David Boyden.

—Joseph Kerman

Sarah Jane Williams (1923–1986)

Sarah Jane Williams died suddenly on 30 October 1986. She was mentor, Machaut scholar, and dear friend to most everyone working in early music today, and was the fitting choice for the first President of the International Machaut Society, a position she held at the time of her death. Long active in the AMS, she was an involved and enthusiastic attendee of the annual and regional meetings, and she served on the Council from 1980–82.

Her lifelong interest in Guillaume de

Machaut began as an undergraduate at Wellesley College, where she completed an honors paper in French about the poet-composer and publicly performed many of his works. She then studied with Leo Schrade at Yale University, where she was named an honorary Sterling Fellow, and where she completed her Ph.D. dissertation, *The Music of Guillaume de Machaut*, in 1952. In that year, she was elected an outstanding junior scholar to lecture on Machaut at Wellesley.

A trip to view the Machaut manuscripts in Paris during the late 1960s inspired her important articles in *Romania* ("An Author's Role in Fourteenth Century Book Production," XC, 1969, 433–54), and *JAMS* ("Vocal Scoring in the Chansons of Machaut," XXI, No. 3, 1968, 251–57). Subsequent publications include the lead article in the *Early Music* issue devoted to Machaut ("The Lady, the Lyrics and the Letters," V, No. 4, 1977, 462–68), and the article on "Guillaume de Machaut" in the *Dictionary of the Middle Ages*.

She did not have a regular teaching position when she accompanied her husband, Clem, to DePauw University in 1958. But she taught anyway: not only History of Music, but French, Latin, Introduction to Computers, Senior Colloquium, and Folk Music. It was not until the Fall of 1974, twenty-two years after the completion of her Ph.D., that she was able to teach a course in her specialty. Nevertheless, I learned later that her life was rich with giving lectures, concertizing, attending and responding to papers, writing reviews and articles, participating in the intellectual, spiritual, and musical life of a community, travelling abroad, and especially with raising her daughter (who would become a French teacher and mother herself) and son (a rock musician). And the deep love, respect, and common interests she shared with her husband would keep anyone happy for a long, long time.

She was very much in demand during 1977, the 600th anniversary of Machaut's death: she lectured in Michigan, New York, Connecticut, and Indiana. In that year, she joined Howard M. Brown, Bettie Jean Harden, Stephen Rowe and myself, in the direction of a two-week Machaut Festival at the Yale Summer School of Music and Art in Norfolk, Connecticut. The focus of the Festival, which involved twenty-five graduate students and performers from eighteen institutions, was her specially-prepared abridgement and translation of Machaut's romantic and possibly autobiographical narrative poem, the *Voir Dit*. None of us will forget the enchantment of the work or the expertise, humor, and provocative ideas Sarah Jane Williams brought to the workshop. Perhaps Machaut said it best: *Car vous êtes la fleur des dames, le fruit d'honneur, de bonté, et de tout beauté*.

—Elizabeth A. Keitel

1987 Summer Seminars and Institutes

The National Endowment for the Humanities Summer Seminars for 1987 include three concerning music. Jon H. Appleton will direct a seminar entitled *Music and Technology*, which will address acoustics and psychoacoustics, computers and sound generators, the alteration of traditional concepts of style by technology, the influence of popular and commercial music on perception, the changes technology has wrought on the role of the performer, and the ways in which the music industry controls cultural behavior and taste. Dates: 22 June to 14 August 1987. Address: Jon H. Appleton, Department of Music, Hopkins Center, Dartmouth College, Hanover, New Hampshire 03755.

William F. Ferris will conduct a seminar on *Blues as History, Literature, and Culture*, which will be an examination of the blues tradition from a variety of humanistic disciplines. Topics to be discussed include the African roots of the blues, the role of music in the slave community and its influence on the development of the blues, the birth of the Mississippi Delta blues, the Delta sound and the importance of the rise of the radio and recordings industries, and the influence of blues on white country music and the counter influence of rock and roll on the blues. Dates: 15 June to 7 August 1987. Address: William R. Ferris, Center for the Study of Southern Culture, University of Mississippi, University, Mississippi 38677.

Doris E. McGinty is offering a seminar on the *History of Afro-American Music, 1880-1980*, which will take into account developments in the areas of classical music, musical theater, church music, blues, jazz and popular music; interest will be focused on the various musical styles and the composers and performers associated with them. Dates: 22 June to 30 July 1987. Address: Doris E. McGinty, Department of Music, Howard University, Washington, DC 20059.

Participation in an eight-week seminar carries a stipend of \$3,500, and in a six-week seminar, a stipend of \$2,750. Application forms may had from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, Washington, DC 20506. Application deadline: 1 March 1987.

The Medieval Lyric: Poetry and Music in Perspective, a six-week institute for college and university faculty supported by the National Endowment for the Humanities, will be held at Mount Holyoke College in South Hadley, Massachusetts from 22 June to 31 July 1987. The Institute will offer a

Application Deadlines and Addresses:

AMS Awards:

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: 1 October; Final application: 15 January. Address: Rena Charnin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Bldg., Washington Square, New York, NY 10003.

Alfred Einstein Award

Deadline: 1 June 1987. Address: D. Kern Holoman, Chair, Einstein Award Committee, Department of Music, University of California, Davis; Davis, CA 95616.

Noah Greenberg Award

Deadline: 1 April 1987. Address: Jeremy Noble, Chair, Greenberg Award Committee, Department of Music, State University of New York at Buffalo; Buffalo, NY 14260.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Joseph Kerman, Chair, Kinkeldey Award Committee, Department of Music, University of California, Berkeley; Berkeley, CA 94720.

Guidelines for all AMS awards now appear in the Directory.

Grants and Fellowships Available

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.

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 1987 for projects beginning after 1 January 1988. 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 1987. Address: Fellowships for College Teachers, Room 316 (see address and telephone above).

NEH Medieval Lyric Institute

The Medieval Lyric: Poetry and Music in Perspective, 22 June - 31 July 1987, Mount Holyoke College. Stipend: \$3,000. Deadline: 1 March 1987. See details and address under Summer Seminars and Institutes.

Grants and Fellowships

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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 1987* for projects beginning after 1 January 1988. Address: Project Research, Room 319G, (see address above) (202) 786-0207.

NEH Summer Seminars For College Teachers

1987 Summer Seminars for college teachers. Stipend: \$2,750-\$3,500. Deadline: *2 March 1987*. See details under Summer Seminars and Institutes.

NEH Summer Stipends for 1988

Grants for college/university teachers to undertake two consecutive summer months for full-time independent study and research; must be nominated by institution, if affiliated. Deadline: *1 October 1987*. Address: Summer Stipends, Room 316 (see address above) (202) 786-0466.

NEH Translations

To support annotated translations into English of primary and secondary documents and works significant to the humanities. Deadline: *1 July 1987*. Address: Translations, Room 319M (see address above) (202) 786-0210.

Newberry Center for Renaissance Studies

1987 Summer Institute: Theory and Practice of Sixteenth-Century Music, 6 July-14 August 1987, directed by Howard M. Brown and Benito V. Rivera. Stipend: up to \$3,000. Deadline: *1 March 1987*. See details under Summer Seminars and Institutes.

University of Pennsylvania Mellon Postdoctoral Fellowships in the Humanities

For younger scholars who, by 30 September 1987, will have held the Ph.D. degree not fewer than three and not more than eight years; research proposals invited in all areas of humanistic study; preference given to interdisciplinary proposals and those needing the research advantages of the University. Stipend: \$25,000. Deadline: *1 December 1987*. Address: Stephen N. Dunning, Chairman, Humanities Coordinating Committee, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378.

American Musical Instrument Society Announces Publications Competition

The American Musical Instrument Society has announced the establishment of two prizes, to be conferred in alternating years, to publications that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods": the Frances Densmore Prize for the most significant article-length publication, and the Nicolas Bessaraboff Prize for the most distinguished book-length work. For the Densmore Prize (to be conferred in 1988 and in consecutive even years), the article-length work must have been published in English during calendar years 1985 or 1986. For the Bessaraboff Prize (to be conferred in 1989 and in consecutive odd years), the

book-length work must have been published in English during the calendar years 1986 or 1987.

Each prize shall consist of a sum of \$500 and a certificate. A committee of three will make the selection, which will be based upon qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field.

Nominations (including self-nominations and the publications themselves) for the 1988 Densmore Prize for article-length works published during the calendar years 1985 or 1986 should be submitted by *1 March 1987* to the committee chair: Howard Mayer Brown, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, IL 60637. The prize will be announced at the 1988 annual business meeting of the AMIS and in the Society's *Newsletter*.

Summer Institutes

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cross-disciplinary examination of the music and poetry of medieval lyric and will focus on monastic songs, the troubadours, the trouvères, Guillaume de Machaut's *Remède de Fortune*, and the 15th-century French chanson. Institute activities will include lecture/demonstrations led by staff and guests, workshops in close examination of the poetry and music of specific songs, experimental performances and discussions by participants and staff, professional performances/demonstrations, optional instruction in Old Provençal, Old French, and medieval musical notation. The Institute's director, Margaret Switten (Mount Holyoke College), will be assisted by the following staff members: Howell Chickering (Amherst College), Robert Eisenstein (Director, Five-College Early Music Collegium, Mount Holyoke College), Louise Litterick (Mount Holyoke College), Stephen G. Nichols (University of Pennsylvania), and Leo Treitler (State University of New York, Stony Brook). Teachers of all medieval and Renaissance subjects at the undergraduate or graduate levels are invited to participate; twenty participants will be accepted and will receive stipends of \$3,000 to cover expenses. Application deadline: *1 March 1987*. Address: Margaret Switten, Director, NEH Medieval Lyric Institute, Box 1080, Mount Holyoke College, South Hadley, MA 01075.

The Newberry Library Center for Renaissance Studies will hold a 1987 Summer Institute entitled *Theory and Practice of Sixteenth-Century Music*. Directed by Howard Mayer Brown (University of Chicago) and Benito V. Rivera (Indiana University), the institute will attempt to establish a vocabulary in which to teach and write about the controversial subject of sixteenth-century music. Using the Newberry Library's extensive collection of books on Renaissance music theory, participants will study sixteenth-century theories of musical analysis and criticism and will apply Renaissance theory to a selected repertory of music. The institute will also include a weekly choral laboratory, directed by Mary Springfels, Musician-in-Residence at the Newberry Library. Two sources of support are available for participants: (1) stipends of up to \$3,000 funded by the NEH and limited to full-time faculty, and (2) a number of additional stipends at institutions affiliated either with the Newberry Library Center for Renaissance Studies or the Folger Institute. Application deadline: *1 March 1987*. Address: Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610 (312/943-9090).

Editor's Column

Computer Projects and Services

The Center for Computer Assisted Research in the Humanities has published the results of a two-year survey, conducted in 1985-86, to determine how computers are used in the field of musicology. *The 1986 Directory of Computer Assisted Research in Musicology* contains entries from commercial firms and independent software designers as well as numerous scholars. A special essay on printing music by computers is included. Projects reported on include bibliographies and indices of both text and music, text and music databases, editions of music, texts, analyses, and analytical methods. The publication is available for \$5 from the Center for Computer Assisted Research in the Humanities, 525 Middlefield Road, Suite 120, Menlo Park, CA 94025 (415/322-7050).

For a computerized discography of recordings of the works of George Frideric Handel now under way, David Edelberg and The American Handel Society seek information about, and leads toward, the following: obscure, rare, and early recordings, as well as those issued in Eastern Europe, South America, Asia, etc.; public or private collections of recordings or related materials likely to be of interest; important non-commercial items, including air checks and off-air tapes. More than 2,800 performances on LP, tape, and CD have already been catalogued; the AHS is now beginning work on the pre-LP items using *The Rigler-Deutsch Record Index* and other discographic tools. For pre-LP items, or in general, write The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742. For modern items, contact David Edelberg, Airtek Ltd./Ltée, 5750 Donahue Street, Montreal, PQ, Canada H4S 1C1.

A *Computer Register of Musical Data in London Newspapers, 1660-1800* is to be established at Royal Holloway and Bedford New College of the University of London. It is proposed at this stage to extract comprehensively all references to music in the London newspapers and to index this data in such a way as to make it useful to scholars concerned with the musical, cultural, and social history of the period. At a later stage, the scope will be expanded to cover provincial English newspapers and to materials from journals, diaries, and other English written and pictorial sources. The project will be carried out by Rosamond McGuinness (Royal Holloway and Bedford New College), assisted by Simon McVeigh (Goldsmith's College) and an advisory committee of prominent scholars. For further information, write Rosamond McGuinness, Department of Music, Royal Holloway and New Bedford College, Egham Hill, Egham, Surrey TW20 0EX, England.

ScholarNet, the Academic Computing Network Project based at North Carolina State University, has created HumaNet, an international online computer network for scholars working in the humanities. Subscribers to HumaNet can go online using their own microcomputer and modem; services include sending of electronic mail, manuscripts in progress, posting notices to bulletin boards, online polling of users, and teleconferencing. For further information, contact Richard W. Slatta, ScholarNet Director, North Carolina State University, Box 8101, Raleigh, NC 27695-8101 (919/737-2908).

Faculty Exchanges Information

The International Research and Exchanges Board (IREX) has relocated its office in Princeton, New Jersey, effective 30 June 1986. Their new address is IREX, 126 Alexander Street, Princeton, NJ 08540-7102 (609/683-9500).

The Faculty Exchange Center, a nonprofit, faculty-administered program that helps arrange teaching exchanges on the college/university level and house exchanges for study and travel, will provide a current roster of members to new members upon registration. For further information, contact the Faculty Exchange Center, 952 Virginia Avenue, Lancaster, PA 17603. Include a stamped, self-addressed envelope for a reply.

The College Music Society sponsors a Music Faculty Exchange List to members wishing to explore the possibility of temporary exchanges of full-time teaching positions with colleagues at other institutions. A fee of \$10 is charged for continuous listings; 1987 editions of the list will be issued on 1 January, 1 May and 1 September. For further information and CMS membership, write Robby Gunstream, Executive Director, College Music Society, 1444 Fifteenth Street, Boulder, CO 80302.

Invitations to Membership

The International Musicological Society invites membership applications from AMS members in anticipation of the XIVth International Congress, to be held this summer in Bologna from 27 August to 1 September. The annual dues of 40 Swiss francs (individual membership) are payable to the Secretariat, International Musicological Society, POB 1561, CH-4001 Basel, Switzerland.

The Society for Ethnomusicology invites all persons interested in the music of the world's peoples to become members. The stated object of SEM is "the advancement of research and study in the field of ethnomusicology" and its aims include "serving the membership and society at large, through the dissemination of knowledge concerning the music of the world's peoples." The Society's journal publishes the latest ideas and research in the field; SEM holds annual as well as numerous

chapter meetings. For information about and applications for SEM membership, write the Society for Ethnomusicology, Inc., P. O. Box 2984, Ann Arbor, MI 48106.

Early Music America, the new national organization for early music, invites membership. Described in detail in the last issue of the *Newsletter* (Vol. XVI, Number II, August 1986), the organization strives to involve scholars and performers in the promotion of early music in this country. For further information, write EMA, 65 West 95th Street, Suite 1A, New York, NY 10025.

The Society of American Music Research was founded in China at a conference held at the Tienjin Conservatory in Tienjin, China on 25-31 May 1986. The Society will issue a publication entitled *American Music Research*. Interested American colleagues are invited to contact Wang Bu, Tienjin Conservatory, Tienjin, People's Republic of China.

Publications Available

CMS has announced the publication of *Fact and Value in Contemporary Musical Scholarship*, containing the addresses and responses presented at the plenary session of the first concurrent meeting of the AMS, CMS, SEM and SMT, held in Vancouver on 8 November 1985. The principal addresses were presented by the presidents of the four societies. The publication can be had for \$5 from the CMS Office (see address above).

Other News

The Boston Renaissance Ensemble, winners of the 1985 Noah Greenberg Award, presented its award-winning concert on 24 November 1986 in Jordan Hall of the New England Conservatory of Music. The ensemble, consisting of David Hahn, Margaret Pash, and John Tyson, was joined by mezzo-soprano Andrea von Ramm in a program of chansons and frottole from the publications of Petrucci. Of the collaborative performance and the scholarship it exuded, a reviewer for *The Boston Globe* suggested that "there's hardly a better case that could be argued for the vitality and necessity of Renaissance music to our day and age."

The Ernst Toch Archive at the University of California, Los Angeles, along with the Department of Music and the Center for Performing Arts at that University, will hold a series of gala performances, lectures, and an exhibit in honor of the centennial of the composer on 7 December 1987. Observances will not be confined to UCLA. For further information, including a calendar of centennial events, write Charlotte E. Erwin, Director, Toch Centennial, Music Library, SH 1102, University of California, Los Angeles 90024 (213/206-1867).

Calls for Papers

The *National Opera Association* is soliciting scholarly papers on operatic subjects. Authors whose papers are accepted will be invited to present them at a session of the Thirty-Third Annual Convention of the National Opera Association, to be held in Orlando, Florida on 18–21 November 1987. Subsequent publication of the accepted papers in *The Opera Journal* is guaranteed. Guidelines for paper submission may be obtained from: National Opera Association, Mary Elaine Wallace, Executive Secretary, Route 2, Box 93, Commerce, TX 75428.

The *German Studies Association* will hold its Eleventh Annual Conference in St. Louis, Missouri from 15–18 October 1987. The program committee invites proposals on any topic in German studies, including history, *Germanistik*, political science, philosophy, art, music, cinema, and pedagogy. Proposals for entire sessions are encouraged, particularly those of an interdisciplinary scope. Proposals should be sent by 1 March 1987 to Gary D. Stark, Department of History, Box 19529, University of Texas at Arlington, Arlington, TX 76019.

The *American Society for Aesthetics* invites submission of papers for its Forty-Fifth Annual Meeting on 28–31 October 1987 at the University of Missouri-Kansas City. Papers are welcome in all areas of aesthetics, traditional and contemporary, applied and theoretical, but submissions on the following topics are especially sought: Aesthetics, Science, and Technology; Changing Styles and Tastes in the History of the Arts; the Genealogy and the History of Aesthetics in the 18th Century; Nietzsche and Aesthetics; Postmodernism in Art and Literature; the Preservation and the Restoration of the Arts; the Production and the Marketing of the Arts; Psychoanalysis and the Interpretation of Art and Literature; and Theories of Textuality. Papers should have a reading time of approximately twenty minutes and should be submitted in triplicate, with the author identified only in a cover letter. Preliminary abstracts will also be considered, but complete papers will be given preference over abstracts. Individuals wishing to serve as moderators or commentators are also invited to submit their names. All submissions should be made by 1 March 1987 to Allen Carlson, Program Chair, ASA Meeting, Department of Philosophy, University of Alberta, Edmonton, Alberta, Canada, T6G 2E5.

A *Symposium of the International Musicological Society*, hosted by the Musicological Society of Australia in Honour of Australia's Bicentennial Celebrations, will be held in Melbourne from 28 August to 2

September 1988. The Symposium Director and Advisory Board invite abstracts of about 300 words on one of the following themes: (a) music since ca 1960; (b) cultural interaction through music; and (c) analogy, or relations between musical and non-musical structures in (1) the building of theories, or (2) the application of musical practices. Abstracts of free papers may also be submitted. The deadline for abstracts is 30 November 1987, to be sent to Margaret J. Kartomi, Department of Music, Monash University, Clayton, Victoria 3168, Australia, Telephone: (03) 541 0811. Abstracts should be typed, should include the title and reference number of the theme chosen, and give the presenter's name, title, and institution, with an address and telephone number. An elaborate program of social events and tours is planned to coincide with the symposium. Further information can be found in the flyer included in this mailing.

Papers Read at Chapter Meetings, 1985–86

Allegheny Chapter

26 October 1985
West Virginia University

MARIANA SONNTAG (Pittsburgh, PA): "The String Quintet by Anton Bruckner"

ROBERT MAXHAM and MARK GRIDLEY (Erie, PA): "How Appropriate is Wittgenstein's 'Family Resemblances' Notion for Defining Jazz?"

JEAN W. THOMAS (Pittsburgh, PA): "The Life and Times of Henry Kleber"

IRVING GODT (Indiana, PA): "Dido on the Couch"

11–12 April 1986
University of Pittsburgh

IRVING GODT (Indiana, PA): "Madrigalism: Some Preliminary Arguments"

STEVEN SAUNDERS (Sewickley, PA): "The Recitative Cadence in Eighteenth-Century Italian Opera: Notation, Performance, Convention"

Capital Chapter

19 October 1985
Shenandoah Conservatory

MARTIN WILLIAMS (Smithsonian Institution): "Louis Armstrong: The Performer as Composer"

DAVID HILEY (Royal Holloway College, University of London): "The Norman Conquest and Plainchant in England: Some Reflexions on the Gastonbury Massacre"

LINDA SIMONSON (University of Maryland): "Tala and Talea: An Examination of the Organizing Temporal Elements of Indian Classical Music and Some Medieval Motets"

SUSAN LEATHERMAN (Winchester, VA): "Hayne van Ghizeghem's Chanson *De tous bien plaine* and Its Influence on Later Compositions"

ELLEN LEICHTMAN (George Washington University): "Where's the Music in Ethnomusicology?"

25 January 1986
Smithsonian Institution

DONALD F. REINHOLD (University of Maryland, Eastern Shore): "A Wa-Wan Press Sampler"

LAURA YOUENS (Hyattsville, MD): "Bártfa and Music: The Reformation Connection"

DALE COCKRELL (College of William and Mary): "Of Gospel Hymns, Minstrel Shows and Jubilee Singers: Toward Some Black South African Musics"

WYE J. ALLANBROOK (St. John's College, Annapolis): "Mozart's Happy Endings: A New Look at the 'Convention' of the 'Lieto Fine'"

EDWARD V. WILLIAMS (University of Kansas): "The Blagovest Theme in Russian Music"

12 April 1986
Towson State University

BRENDA MCINTIRE (University of Maryland): "The Moravian Music Foundation: 30 Years of Restoration and Regeneration"

DIANE PARR WALKER and PAUL WALKER (University of Virginia): "Sources of German Polyphonic Vocal Music Between Schütz and Bach: A Report on Work in Progress"

MICHAEL DECKER (Towson State University): "Transcription Technique for the Vihuela, Based on a Comparison of the Intabulation *Cancion del Emperador* by Luys de Narváez (1538) and Its Vocal Model, the French Chanson *Mille regretz* by Josquin des Prez"

SELMA EPSTEIN (Dickeyville, MD): "Women Composers Influenced by Liszt"

JOHN CLARK (Towson State University): "Unity and Diversity: Thematic Organization and Treatment in Ives' *Concord Sonata*"

Greater New York Chapter

5 October 1985
Princeton University

DARLENE BERKOVITZ (Yale University): "The Use of the Phrygian Mode in the Music of Heinrich Schütz"

PAUL BRAINARD (Princeton University): "Rhythmic Proportions in the Music of Schütz and His Contemporaries"

23 November 1985
New York University

DAVID STERN (City University of New York): "Schenkerian Theory and the Analysis of Renaissance Music"

Greater New York Chapter
continued

ALAN ATLAS (City University of New York): "Gematria, Marriage Numbers, and Golden Sections in Dufay's *Resvellies vous*"

14 December 1985
City College of New York

ORLY KRASNER (City University of New York): "The Wild Ride: A Context for *Erlkönig*"

8 February 1986
Columbia University

WALTER FRISCH (Columbia University): "Schoenberg and the Poetry of Richard Demel"

HELMUT HUCKE (Rutgers University and Goethe University, Frankfurt): "*Docta Sanctorum Patrum*: Pope John XXII on Music"

1 March 1986
Columbia University

RICHARD KASSEL (City University of New York): "Consistent Musical Contexts in the Songs of Charles Ives"

FRANCESCO DEGRADA (University of Milan): "Vivaldi's *L'Olimpiade*"

Mid-Atlantic Chapter

12 April 1986
University of Pennsylvania

PETER LAKI (University of Pennsylvania): "The Idiomatic Use of the Minor Mode in the Early Classical Period"

STEPHEN FISHER (Widener University): "A Problem of Harmonic Structure in Haydn's Minor-Key Symphonies"

HELMUT HUCKE (Rutgers University and Goethe University, Frankfurt): "Music at the Pope's Chapel Around 1500"

Midwest Chapter

19-20 October 1985
University of Illinois

VIRGINIA HANCOCK (Washington University): "Debts to Schütz in Brahms' Late Motets"

JUDITH L. SCHWARTZ (Northwestern University): "The Role of Character or Aesthetic Effect in the Analysis of Eighteenth-Century Music: Meaning in Haydn's F-Sharp Minor Symphony, First Movement"

THEODORE ALBRECHT (Park College): "Beethoven and the Sewing Needle"

ALEXANDER MAIN (The Ohio State University): "Liszt, the Author: A Preliminary Question"

J. MICHAEL ALLSEN (University of Wisconsin, Madison): "A Roman Chittarone and Lute Manuscript in Poland"

DALE E. MONSON (University of Michigan): "Giusto Ferdinando Tenducci and Galuppi's Serious Operas"

LAWRENCE ARCHBOLD (Carleton College): "*La Belle Epoque à l'Orgue*: Symphonic Organ Music in France: 1860-1900"

CRAIG B. PARKER (Kansas State University): "The Cornet Music of Herbert L. Clark"

10-11 May 1986
University of South Dakota

JAMES BORDERS (University of Michigan): "New Light on the Performance of Medieval Plainchant"

PHILIP JACKSON (Ball State University): "The New Italian Publishers and Their Masses of the 1540s"

EDWARD L. KOTTICK (The University of Iowa): "Harpsichord Soundboard Barring: Response Curves and Normal Modes of Northern and Southern Practices"

GERTRUDE GRISHAM (Lake Forest College): "Music for a Leipzig Coffee House: J. S. Bach's BWV 211"

PAUL J. REVITT (University of Missouri, Kansas City): "Frivolity to Seriousness: Toys to Metronome Markings from Haydn to Beethoven"

CLAUDE K. SLUDER (University of Indiana): "The Part-Books of Gertrude Rapp's Quartet: An Owenist-Harmonist Connection, 1824-25"

HAROLD BRIGGS (University of Indiana): "A Cultural Perspective: Wagner and American Society Journals, 1850-1920"

LAVERN J. WAGNER (Quincy College): "Doing-It-Yourself in 1875: G. F. Patton on Arranging Band Music (and Other Concerns)"

J. BUNKER CLARK (The University of Kansas): "The Beginnings of Bach in America"

CHAPPELL WHITE (Kansas State University): "Basso Continuo in the Early Classical Violin Concerto"

JAMES L. ZYCHOWICZ (University of Cincinnati): "The Symphonic Humoresque of Gustav Mahler: A Conceptual Stage in the Genesis of the Fourth Symphony"

New England Chapter

21 September 1985
University of New Hampshire

VIRGINIA NEWES (Boston University): "Chace, Caccia, Fuga: The Convergence of French and Italian Traditions"

JULIE E. CUMMING (Wellesley College): "Polytextuality and Good Government"

JUDITH SILBER (Yale University): "Social and Religious Aspects of the Genesis and First Performance of Mendelssohn's Reformation Symphony"

MARY RASMUSSEN (University of New Hampshire): "The Haussmann Portrait of Gottfried Reiche (1727): An Iconographer's View"

H. COLIN SLIM (City University of New York): "Tintoretto's *Music-Making Ladies* at Dresden"

22 February 1986
Brandeis University

DAVID COHEN (Brandeis University): "The Musica of Hermannus Contractus: A Unique Chapter in the History of Musical Rationalism"

PETER URQUHART (Harvard University): "Canons and Partial Signatures in Josquin Sources: A Case Study for *Musica Ficta*"

PAUL HAWKSHAW (Yale School of Music): "From Gypsy Woods to Valhalla in Common Time: Some Thoughts on the History of Anton Bruckner's Germanenzug"

JAMES LADEWIG (University of Rhode Island): "The Influence of Frescobaldi on a Fugue from Bach's *Well-Tempered Clavier*"

CAMILLA CAI (Boston University): "Brahms's Revisions to His Late, Short Piano Pieces"

12 April 1986
University of Hartford

IMANUEL WILLHEIM (University of Hartford): "Quantz in Theory and Practice: Comparing the *Versuch* with the *Solfeggi*"

JOEL SHEVELOFF (Boston University): "Uncertainties of Domenico Scarlatti's Musical Language"

ERIC CHAFE (Brandeis University): "Schweig, Taumelnde Vernunft: Faith Contra Reason in the Bach Cantatas"

THÉRÈSE SMITH (Brown University): "The Spiritual Singing of the True-Loving Five"

New York State—St. Lawrence Chapter

15-16 March 1986
McGill University

ISABELLE WILLIAMS (Skidmore College): "Metric Complexity in Bach's *Cantata No. 182*"

JESS ANTHONY (Eastman School of Music): "Charles-Marie Widor's *Symphonie Romane* as Cultural Synthesis"

ANTHONY BARONE (Eastman School of Music): "The Critical Reception of Verdi in Fascist Italy"

LOUIS CYR (Montreal): "Stravinsky's *Danse infernale* in the Making"

TIMOTHY J. MCGEE (University of Toronto): "Instruments and the Faenza Codex"

LESLIE KORRICK (University of Toronto): "Instrumental Accompaniment in the Early Sixteenth-Century Mass: New Evidence"

ANDRÉE DESAUTELS (Conservatoire de Musique de Montréal): "A Lute Tablature Manuscript by Orazio Vecchi"

AUSTIN CLARKSON (York University): "Musical Sign and Symbol in Bizet's *Carmen*"

STEVEN HUEBNER (McGill University): "Opera Audiences in Paris 1830-1870"

Papers Read
continued

Northern California Chapter

19 October 1985
University of California, Berkeley

Round Table: "Problems of Musica Ficta"

KAROL BERGER (Stanford University), JEFFREY DEAN (University of California, Berkeley), DAVID NUTTER (University of California, Davis), ANTHONY NEWCOMB (University of California, Berkeley)

8 February 1986
University of California, Davis

THOMAS BAUMAN (Stanford University): "Ethical Extensions of Poussin's *Arcadia* in Eighteenth-Century England and Germany"

STEPHEN PARKANY (University of California, Berkeley): "The 'Fresh Kid' and Bruckner's Symphonic Tradition"

DANIEL HEARTZ (University of California, Berkeley): "Constructing *Le nozze di Figaro*: Mozart, Da Ponte and Benucci"

Joint Meeting, Northern California, Pacific Northwest and Pacific Southwest Chapters

26-27 April 1986
University of California, Berkeley

HIROYUKI MINAMINO (University of Chicago): "Process and Techniques of Lute Intabulation"

JAROSLAV MRÁČEK (San Diego State University): "Inaugurators of Bach's French Style: The *Vingt-quatre violons du roi* and Their Contemporaries"

JANE TROY JOHNSON (Menlo Park, CA): "The rules for 'through' bass and for tuning, attributed to Handel"

GEORGE HOULE (Stanford University): "Articulation and *notes inégales* according to Engramelle"

CHRISTOPHER REYNOLDS (University of California, Davis): "Southern Pull or Northern Push: Motives for Migration in the Renaissance"

PETER BERGQUIST (University of Oregon): "The *Nunc Dimittis* of Orlando di Lasso"

MURRAY BRADSHAW (University of California, Los Angeles): "Andrea Gabrieli and the Early History of the Toccata"

Ingolf Dahl Award Papers

PHILIP E. SCHREUR (Stanford University): "The Notational *Figurae* of Philippus de Caserta"

MARK BENSON (University of California, Los Angeles): "The Beethovenian Models for Arnold Schoenberg's String Quartet in D Minor, Op. 7"

SHARON GORMAN (Stanford University): "The Seventeenth-Century Organ Magnificat in Germany and Its Use in the Lutheran Liturgy"

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JEFFREY DEAN (University of California, Berkeley): "Ockeghem or Basiron? Concerning a Disputed *Salve Regina*"

GREGORY S. JOHNSON (University of British Columbia): "Rhetorical Personification in Seventeenth-Century German Funeral Music"

ROBERT STEVENSON (University of California, Los Angeles): "Liszt's 'Favorite' California Pupil: Hugo Mansfelt (1844-1932)"

JANN PASSLER (University of California, San Diego): "Maurice Delage (1879-1961) and His Concept of Exoticism"

PIETER VAN DEN TOORN (University of California, Berkeley): "Stravinsky Rebarred"

Pacific Northwest Chapter

11-13 April 1986
Western Washington University

PATRICIA DEBLY (University of Victoria): "Satire in the Italian Intermezzo: Benedetto Marcello and the Opera Seria"

EDWARD TUTSCHMAN (Western Washington University): "*Strano Destin*: The Demise of the Monologue in Venetian Opera"

DORIS TISHKOFF (Oregon Institute of Technology): "Joseph Haydn, Anne Hunter, and the English Songs"

CASSANDRA CARR (Seattle University): "Beethoven's Piano Sonata Opus 10, No. 2: A Study of Wit and Humor"

GREGORY JOHNSON (University of British Columbia): "Rhetorical Personification in 17th-Century German Funeral Music"

ERICH SCHWANDT (University of British Columbia): "*La Musique Spirituelle* (1718): North America's First Theoretical Treatise"

GLEN CARRUTHERS (University of Victoria): "Mozart's Serenades and Divertimenti: A Study in Nomenclature"

ZOLTÁN ROMAN (University of Calgary): "Mahler and the Past: Historical Consciousness in Transition"

ROSE MAURO (University of Washington): "The *Gesang der Parzen* of Goethe and Brahms: A Study in Synthesis and Interpretation"

ROSS BEWS (University of Victoria): "The Plight of the 'Tristan' Chord"

GEOFFREY BLOCK (University of Puget Sound): "The Sketchbooks of Frank Loeser's *The Most Happy Fella*"

JAMES CHATER (University of British Columbia): "Musical Settings of Poems by G. B. Strozzi *il vecchio*: A Roman-Florentine Connection"

PETER BERGQUIST (University of Oregon): "The *Nunc Dimittis* of Orlando di Lasso"

Pacific Southwest Chapter

23 November 1985
California State University, Northridge

MARGO HALSTED (University of California, Riverside): "Bevaert 1728, A Newly-Found Collection of Carillon Music"

ROLAND JACKSON (Claremont Graduate School): "Some Aesthetic Considerations in Regard to Handel's Borrowings"

JOHN H. YOELL (Los Angeles): "From the Unpublished Memoirs of Julius Korngold: Glimpses of Musical Life in the Brno-Vienna Axis Toward the Close of the Nineteenth Century"

ROGER HICKMAN (University of California, Irvine): "Francesco Geminiani, Robert Bremner, and the Question of Violin Vibrato in the Late Eighteenth Century"

ROBERT FOWELLS (California State University, Los Angeles): "The Interpretation of Gregorian Chant: State of the Art"

LINDA STONES (California State University, Northridge): "Musical Characterization of Monsigny's *Le Déserteur* (1769): Alexis and Louise, Two Different Approaches"

Joint Meeting, Pacific Southwest Chapter and Western Society for Eighteenth-Century Studies

14-16 February 1986
University of Southern California

WILLIAM WEBER (California State University, Long Beach): "Handel and the Rise of Musical Classics"

ELEANOR SELFRIDGE-FIELD (Sunnyvale, CA): "*La Scienza di Paradiso*: Writings About Music by Venetian Censors"

TRUETT G. HOLLIS (Los Angeles City College): "Bertoni's *Orfeo ed Euridice* (Venice, 1776): A Purloined Opera?"

ROBERT FREEMAN (University of California, Santa Barbara): "Music for a Royal Wedding: *Rebecka, die Braut Isaaks* (1770)"

ANTHONY GINTER (University of California, Riverside): "Pierre Gaviniés and the *Concerts Spirituels*"

BRUCE BROWN (University of Southern California): "Beaumarchais, Mozart, and the Vaudeville Tradition: Two Examples from *The Marriage of Figaro*"

DANIEL HEARTZ (University of California, Berkeley): "Images of the Italian Musician in Eighteenth-Century Paris"

Rocky Mountain Chapter

25-26 April 1986
Arizona State University

MALCOLM LITCHFIELD (Brigham Young University): "Intonation Formulas: Modal Prototypes"

OLIVER B. ELLSWORTH (University of Colorado, Boulder): "The Theory of Johannes Ciconia: Some Preliminary Remarks Prior to an Edition"

Rocky Mountain Chapter
continued

WILLIAM E. MAY (Brigham Young University): "Intabulations of Ferabosco's 'Io mi son giovinetta': A Preliminary Study of *Musica Ficta* and Ornamentation"

DOUGLAS E. BUSH (Brigham Young University): "The Keyboard Intabulations of the Late Renaissance: A Re-evaluation"

EDWARD MURPHY (University of Arizona): "Diversity of Form and Tonality in the Brandenburg Concertos"

HARRISON POWLEY (Brigham Young University): "Daniel Steibelt's *Douze bachanales pour le forte-piano avec accompagnement de tambourin ad-libitum*"

HIDEMI MATSUSHITA (Brigham Young University): "Humor in Haydn's Symphonies"

DEBORAH HAYES (University of Colorado, Boulder): "Marie-Emmanuelle Bayon, Later Louis (1746-1825), Musician and Composer of the *Ancien Régime*"

SUZANNE L. MOULTON (University of Denver): "Half Truths and Title Page Lies: The Question of Authenticity Regarding J. L. Dussek's *Harp Sonatas*, Opus 2"

GREGORY W. HARWOOD (Brigham Young University): "A Rejected Movement for Schumann's *Requiem*, Op. 148"

ALAN A. LUHRING (University of Colorado, Boulder): "A Mnemonic for Concerted Choral Music in the Nineteenth Century"

MICHAEL HICKS (Brigham Young University): "Serialism and Structure in Berio's *Nones*"

South Central Chapter

10-12 April 1986
University of Tennessee, Martin

MALCOLM BROWN (Indiana University): "Music and Politics in the USSR: Case Studies"

DEANNA BUSH (North Texas State University): "Handel's Keyboard Suites of 1720: The English Connection"

BARRY CHAMETZKY (University of Louisville): "An Analytic Comparison Between Lully's *Alceste* and Cavalli's *L'Ormino*"

CHRISTINE SMITH (University of Kentucky): "Problems of Metrical Relationships in French Vocal Music of the Baroque Era: An Approach to a Practical Solution"

CAROL ALBRECHT (Park College): "Essay on the True Meaning of Baroque Performance Practice Treatises"

MALCOLM BROWN (Indiana University): "Prokofiev: Pages From an Unknown Diary"

MARY STRINGER (University of Southern Mississippi): "*Dialogues des Carmélites*: Poulenc's Central Myth"

BARCLAY BROWN (Emory University): "Futurism and Machine Music"

ELAINE ATKINS HARRISS (University of Tennessee, Martin): "Music for the Trio of Flute, Clarinet, and Piano"

NORMA WEAVER (Louisville, KY): "The Opening of a New Royal Theatre in Florence, 1779"

RICHARD COMPTON (East Tennessee State University): "Theater Musicians in America Before 1810"

DANIEL TADDIE (Bethel College): "Greek and Medieval Roots of a Reformer's Views on Music: Martin Luther's Preface to Georg Rhau's *Symphoniae Iucundae*"

JANE JOHNSON (Crab Orchard, TN): "Some Sources of Tunes in the Keyboard Music of William Byrd (1543-1628)"

EUNICE SCHROEDER (University of Tennessee, Knoxville): "Agricola and the Proportionate Tactus"

THEODORE ALBRECHT (Park College): "Footnote to a Footnote: A Pre-Revival, Catholic Biographical Sketch of J. S. Bach"

ROBERT LAMAR WEAVER (University of Louisville): "The Ricasoli Collection"

ERNEST HARRISS (University of Tennessee, Martin): "The Nature and Significance of the NEH Institutes on Editing"

DEANNA BUSH (North Texas State University): "Mozart's Complete Works: The Impossible Quest?"

DUANE WHITE (Georgia College): "Some Problems in Editing the Music of Haydn"

Southeast Chapter

28 September 1985
East Carolina University

NANCY R. PING-ROBBINS (Shaw University): "Music Criticism in Selected Newspapers of the Antebellum South"

MARY ANN SIMPSON (Duke University): "Mendelssohn's *Kyrie in D Minor*: An Homage to Cherubini"

THOMAS WALKER (Università degli Studi, Ferrara): "The Contarini Collection of Manuscripts of 17th-Century Venetian Opera: Francesco Lucio and his *Medoro*"

LILIAN P. PRUETT (North Carolina Central University): "A Composer's Second Thoughts: The Revisions of Porta's *Liber Motectorum Quatuor Vocum* of 1591"

GERALDINE LAUDATI (East Carolina University): "Remarks on the Provenance of Panciatichi 27"

RUDOLF ELVERS (Director, Music Division, Prussian State Library, Berlin and Visiting Professor, Salem College): "The Mendelssohns in Berlin"

Joint Meeting, Southeast Chapter with Mid-Atlantic Chapter of CMS

4-5 April 1986
Salem College

RAYMOND KNAPP (Duke University): "The Harmonic Role of the Recitatives in

Haydn's *Il ritorno di Tobia* and *The Creation*"

RANDALL K. SHEETS (University of Maryland): "The Unknown Czerny: His Surprising *Sonata in A-Flat*, Op. 7"

STEPHEN SHEARON (University of North Carolina, Chapel Hill): "A New Interpretation of Documents Concerning Johann Sebastian Bach's Leipzig Choirs"

JON W. FINSON (University of North Carolina, Chapel Hill): "The Reception of Gustav Mahler's *Wunderhorn Lieder*"

JAMES SIDONS (Liberty University): "Music of the Silk Road"

RUDOLPH ELVERS (Director, Music Division, Prussian State Library, Berlin): "Current Music Research in Germany"

Southern Chapter

7-8 February 1986
University of Alabama, Birmingham

CHARLES M. CARROLL (Saint Petersburg Community College): "An Analysis and Critique of the *New Grove Dictionary of Music*"

MARY SUE MORROW (Loyola University): "German Music Clubs in New Orleans"

VERN C. FALBY (Louisiana State University): "Thinking by Ear: A Comparison of Music and Poetry as Semiotic Process"

RENÉE COX (University of Tennessee, Chattanooga): "A Defense of Musical Idealism"

DOUGLASS SEATON (Florida State University): "Could Shakespeare Count? The Song from *As You Like It*"

DAVID Z. KUSHNER (University of Florida): "Niels Gade"

GLENN WALDEN (Louisiana State University): "Thematic Transformation and Structural Elements in Alban Berg's *Marsch*"

MELANIE KRONICK (Louisiana State University): "Webern's Op. 8: A New Melodic Style for the Second Vienna School"

CARLTON HUGHES (Ocala, FL): "The Sacred Music of Lorenz Lemlin"

H. LOWEN MARSHALL (Mercer University): "Sources for the Motets of Georg Prener"

GRACE FITZGERALD (Louisiana State University): "The *Fugas* from Samuel Scheidt's *Tabulatur Nova* (1624)"

DONALD SANDERS (Samford University): "The Eclectic Bach: Stylistic Variety in the Introductory Movements to the Keyboard Suites"

JOHN ROBISON (University of South Florida): "Haydn's Use of Third-Related Keys"

RICHARD B. NELSON (Mercer University): "Advanced Harmonic Technique in Haydn's Op. 77"

HOWARD IRVING (University of Alabama, Birmingham): "Haydn and Lady Amateurs: Wit in the Piano Music Dedicated to Therese Jansen"

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.

Don Giovanni Then and Now, 27-28 February 1987, Bates College. Address: Mary Hunter, Music Department, Bates College, Lewiston, ME 04240.

Center for Medieval and Renaissance Studies, Eighteenth Annual Conference, 27-28 February 1987, Ohio State University. Address: Ken Schurb, Conference Coordinator, CMRS, 322 Dulles Hall, 230 W. 17th Avenue, Columbus, OH 43210.

Mid-America Medieval Association, Eleventh Annual Meeting, 28 February 1987, Kansas City, MO. Address: J. S. Falls, Department of History, University of Missouri-Kansas City, Kansas City, MO 64110.

Renaissance Society of America, National Conference, 12-14 March 1987, Tempe, AZ. Address: Jeanie R. Brink, Director, Arizona Center for Medieval and Renaissance Studies, Arizona State University, Tempe, AZ 85287.

Society for Eighteenth-Century Studies, South Central Chapter, 26-28 March 1987, North Texas State University. Address: Gerald A. Kirk, Department of English, North Texas State University, Denton, TX 76203.

Sonneck Society, Annual Conference, Joint Meeting with International Association for the Study of Popular Music, American Chapter, 1-5 April 1987, University of Pittsburgh. Address: Deane L. Root, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260.

Theory and Practice in the Renaissance, Pacific Northwest Renaissance Conference, 2-4 April 1987. Address: Ronald B. Bond, Department of English, The University of Calgary, 2500 University Drive, N.W., Calgary, Alberta, Canada T2N 1N4.

South Central Renaissance Conference, 2-4 April 1987, Waco, TX. Address: Dorothy Brown, Program Chair, Loyola University, Box 14, 6363 St. Charles Avenue, New Orleans, LA 70118.

Society for Textual Scholarship, Fourth Biennial International Interdisciplinary Conference, 9-11 April 1987,

New York. Address: David Greetham, Executive Director, Society for Textual Scholarship, The Graduate School and University Center, City University of New York, New York, NY 10036-8099.

Rocky Mountain Medieval and Renaissance Association Conference, 10-11 April 1987, Colorado College. Address: Carol Neel, Department of History, Colorado College, Colorado Springs, CO 80903.

Royal Musical Association, Annual Conference: Words and Music, 10-12 April 1987. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Yale Buxtehude Symposium: Lectures and Performances in Honor of the 350th Anniversary of His Birth, 12-14 April 1987, Yale University. Address: Charles Krigbaum, School of Music, Yale University, New Haven, CT 06520.

Music Theory and Its Sources: The Antiquity and the Middle Ages, 30 April-2 May 1987, University of Notre Dame. Address: André Barbera or Calvin Bower, Department of Music, University of Notre Dame, Notre Dame, IN 46556.

Renaissance Conference of Southern California, 1987 Southwest Regional Conference, 1-2 May 1987, San Marino, CA. Address: Anne J. Cruz, Department of Spanish and Portuguese, University of California, Irvine, CA 92717.

Musicological Society of Australia, Eleventh National Conference, 8-11 May 1987, Canberra School of Music. Address: Michael Noone, Canberra School of Music, GPO Box 804, Canberra City 2601, Australia.

Zentralinstitut für Mozart-Forschung, Internationale Stiftung Mozarteum Salzburg, Conference, 28-31 May 1987, Salzburg. Address: Tagung 1987, c/o Internationale Stiftung Mozarteum, Postfach 34, A-5024 Salzburg, Austria.

From Scheidt to Buxtehude: Central Issues in Seventeenth-Century German Music, 14-17 June, 1987, Wellesley College. Address: Lynn Edwards, President, The Westfield Center for Early Keyboard Studies, 1 Cottage Street, Easthampton, MA 01027.

Fifteenth Annual Conference on Medieval and Renaissance Music, 24-27 July 1987, University of Southampton. Address: Daniel Leech-Wilkinson, Department of Music, University of Southampton, S09 5NH, England.

Seventh International Congress on the Enlightenment, 26 July-2 August 1987, Budapest. Address: Domokos Kosáry, Institut d'Etudes Historiques, M. T. A., POB 9, 1250 Budapest, Hungary.

International Musicological Society, XIVth International Congress, 27 August-1 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.

German Studies Association, Eleventh Annual Conference, 15-18 October 1987, St. Louis. Address: Gary D. Stark, Department of History, Box 19529, University of Texas at Arlington, Arlington, TX 76019.

American Society of Aesthetics, Forty-Fifth Annual Meeting, 28-31 October 1987, Kansas City, MO. Address: Susan Feagin, Department of Philosophy, University of Missouri-Kansas City, Kansas City, MO 64110.

National Opera Association, Thirty-Third Annual Convention, 18-21 November 1987, Orlando, FL. Address: Mary Elaine Wallace, Executive Secretary, National Opera Association, Route 2, Box 93, Commerce, TX 75428.

Symposium of the International Musicological Society and Festival of Music in Honour of Australia's Bicentennial Celebrations, 28 August-2 September 1988, Melbourne. Address: Margaret J. Kartomi, Department of Music, Monash University, Clayton, Victoria 3168, Australia.

Upcoming Annual Meetings

**1987 15-18 October—
New Orleans, Louisiana**
Sheraton Hotel; Local Arrangements: John H. Baron; Joint Meeting with CMS

**1988 3-6 November—
Baltimore, Maryland**
Omni International Hotel; Local Arrangements: Michael Broyles, Howard Serwer; Joint meeting with SMT

**1989 26-29 October—
Austin, Texas**
Hyatt Regency Hotel; Local Arrangements: Rebecca Baltzer; Joint Meeting with SMT

**1990 7-10 November—
Oakland, California**
Hyatt Regency Hotel; Local Arrangements: Thomas Bauman; Joint Meeting with SMT and SEM

**1991 6-10 November—
Chicago, Illinois**
The Palmer House