

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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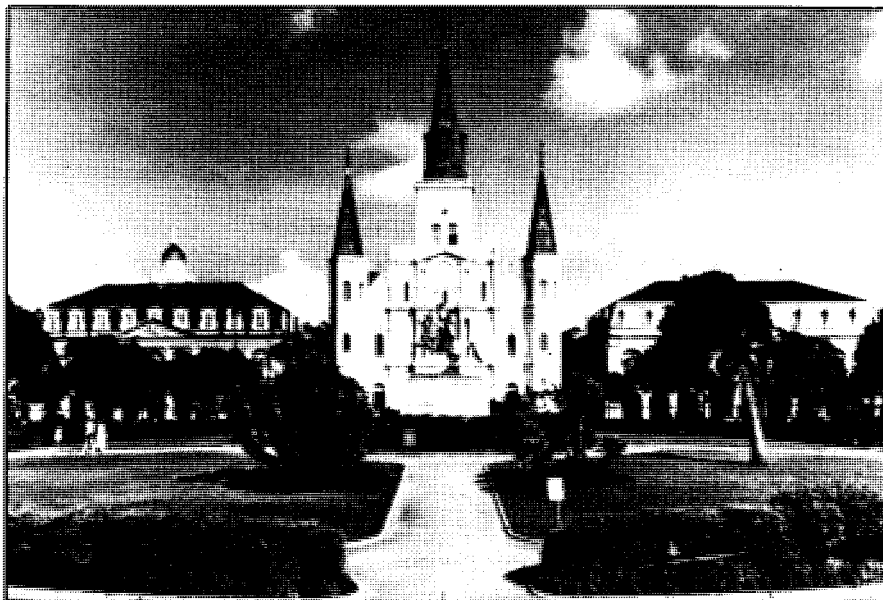
New Orleans 1987

You are invited to the 1987 Annual Meeting, 15-18 October at the new Sheraton Hotel, 500 Canal Street, New Orleans, Louisiana. The hotel is across the street from the *Vieux Carré* or French Quarter, with its many quaint stores, antique shops, book stores, modern boutiques, flea market, artists's stalls, entertainment, and coffee shops. Hundreds of restaurants in and about the two-square-mile Quarter have justly earned New Orleans the reputation as the best eating place in America. Until one eats real Creole gumbo, shrimp jambalaya, crayfish *etouffée*, and blackened red fish in the restaurants that invented them, one has not really eaten them at all. Visit Preservation Hall and many other music sites, and stroll through the 18th-century Caribbean city made famous in novels and in the movies.

Peter McLean (800/539-1869) offers assistance with air transportation and will have an information table in the hotel. New Orleans is served by nearly all major airlines, by Greyhound and Trailways busses, by AMTRAK, and by major steamship companies and Mississippi River boats. Those driving should enter the city on I-10, exit on Canal, and head downtown or riverside to the hotel, which has ample parking. Plane travelers should take a limousine to the Sheraton or a cab with at least three passengers; bus and train travelers should take a cab to the hotel. The Sheraton Hotel is fully equipped to accommodate the handicapped.

The 53rd Annual Meeting will be held jointly with the College Music Society and the Center for Black Music Research. Joint registration tables open on Wednesday, 14 October between 5 and 10 P.M., and again on Thursday at 8 A.M. An employment desk and bulletin board will be adjacent to the registration desk.

The Sheraton Hotel is five short blocks from the Mississippi River, where the famous Natchez paddle wheel steamboat awaits the first 400 registrants for an evening cruise on Friday. Dance in the state room to a traditional jazz band or meander the decks to the occasional sound of a strolling banjo player. Drinks and food can be purchased on board. No gambling! The ad-



St. Louis Cathedral, New Orleans: Explore the oldest active cathedral in America in the heart of the French Quarter

mission is \$10 (Be sure to register for this on the enclosed forms).

A number of concerts will highlight the balmy New Orleans evenings. On Thursday at 9 P.M. there will be a concert of 19th-century Creole art music, and on Friday and Saturday at 8 P.M. and on Sunday at 2 P.M. the Tulane Opera will perform Gershwin's *Girl Crazy*. On Saturday evening there will be a no-host cocktail party at the hotel featuring the Louisiana Jazz Repertory Band (whose clarinetist Fred Starr is President of Oberlin College), and later that evening the New Leviathan Oriental Fox Trot Orchestra will accompany the traditional AMS dance. The New Orleans Symphony plans concerts on Friday and Saturday featuring Tchaikovsky's *Romeo and Juliet* in the original choral version. There will be other concerts as well.

New Orleans is a family tourist city. Within easy walking distance are many museums of interest to children as well as adults, including the new Children's Museum, Science Center, Doll Museum and the various displays of the Historic New Orleans Collection and Louisiana State Museum. Visit historic Chalmette Battle-

ground (site of the last battle of the War of 1812), the Civil War Museum, and a 19th-century submarine. An all-day visit to the wonderful New Orleans Zoo in Audubon Park is arranged for Friday, with departure via paddle boat from the Canal Street Wharf at 10 A.M. and return to the hotel by 6 P.M. (\$8.30 for adults, \$4.25 for children, all inclusive—no advance registration necessary). Parents who wish baby sitters for daytime and/or evenings should answer the relevant questions on the registration form.

On Thursday there will be an all-day excursion available to two beautiful plantations, and also on Thursday afternoon between 2 and 5 P.M. there will be a guided bus tour of New Orleans (advance registration required for both tours).

Many local archives and museums will have special exhibitions in or near the hotel or in their regular locales. Some of these are geared for scholars, others for the general public. The New Orleans Museum of Art, though under renovation, will have some of its permanent collections available, including some works by local artist Edgar

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Baltimore—1988 Call for Papers

The 1988 Annual Meeting of the American Musicological Society will be held at the Omni International Hotel in Baltimore, Maryland from Thursday, 3 November to Sunday, 6 November. The Society will meet jointly with the Society for Music Theory. The Program Committee of the two Societies will meet jointly in hopes of setting up several shared sessions.

Abstracts of papers to be considered for inclusion on the program should be submitted to the Program Chair, Robert P. Morgan, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, IL 60637. The deadline for submission is 1 February 1988.

Individual papers should be planned to last thirty minutes or less. Abstracts should be one page in length and typed, double-spaced, on 8 1/2- by 11-inch bond paper. They should be written so that they can be incorporated directly into the published *Abstracts of Papers*. The title should appear at the top of the page, the author and institutional affiliation at the bottom. Abstracts that do not conform to the published guidelines will be returned.

For informal study sessions and panels the organizer may submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display and report. Members may propose formal sessions devoted to a single topic, but an abstract is required for each contribution, and each will be considered separately.

The Program Committee would welcome the opportunity to schedule sessions related to the following themes:

- (1) Topics combining historical and theoretical concerns (e.g., the influence of theoretical ideas on compositional practice);
- (2) Feminist issues and the study of musicology (e.g., the influence of sexual stereotyping on historical formulations);
- (3) Musicology as a cross-cultural discipline (e.g., the contribution of anthropological or sociological perspectives to the study of music history);
- (4) Reflections on historical and methodological aspects of the musicological discipline.

Abstracts submitted for sessions on these themes will be subject to the same review as abstracts on other topics.

For its initial review, the Committee circulates blind abstracts: that is, the author's name is removed from the copies read by Committee members. In recent years the Committee has been able to accept only about a third of the abstracts sub-

mitted, and the selection process becomes especially difficult when abstracts are vague. It therefore behooves authors to make their methods and conclusions as explicit as possible. The Committee will be disinclined to schedule two appearances by an author at the same Annual Meeting, or appearance by the same author at two consecutive Annual Meetings.

Call for Performances

The Performance Committee for the 1988 Annual Meeting invites proposals for concerts and lecture recitals. Suggestions should be sent before 1 February 1988, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Laurence Dreyfus, Department of Music, Yale Station Box 4030, Yale University, New Haven, CT 06520.

Report of the Chapter Fund Committee

After sixteen years under the dedicated leadership of Paul Revitt, the Chapter Fund Committee this year has a new chairman, Peter Bergquist; its other members are Courtney Adams and Frank Kirby. The Committee this year has been able to respond to all requests for subventions; eleven chapters received funds for travel of student members of the AMS Council to the Cleveland meeting and for expenses for guest speakers at chapter meetings. The Committee has also prepared an updated (but essentially unchanged) version of its guidelines, which it hopes to have approved during the coming year.

Requests from chapters for funds should be addressed to Peter Bergquist, Chair, AMS Chapter Fund Committee, School of Music, University of Oregon, Eugene, OR 97403-1225.

New Orleans

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Degas and the famous Fabergé collection from the Russian Tsars, which is on permanent loan.

Each registrant will receive a specially-prepared walking tour guide of the French Quarter and a restaurant list with a range in tastes and budgets from Antoine's and Galatoire's to Wendy's and Burger King, all within a ten-minute walk from the Sheraton. For additional information on the city, *Fodor's New Orleans 1987* may prove useful. For tour information in and outside the city, contact the Greater New Orleans Tourist and Convention Commission, Inc., 1520 Sugar Bowl Drive, New Orleans, LA 70112.

—John Baron
Chair, Local Arrangements

AMS Membership Statistics

As of 1 May 1987, the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,335
Spouse or adjunct member	145
Student	735
Emeritus	217
Life	28
Sustaining	3
Patron	1
Corresponding	13
Honorary	7
Complimentary	3
	3,488
Subscriptions	
Institutional	1,221
Individual	22
Complimentary	16
	1,259
Grand total for 1987	4,747
Grand total for 1986	4,708

1988 Nominating Committee

The Board has appointed the following Nominating Committee for 1988:

Jan LaRue, Chair
Dolores Pesce
Alejandro E. Planchart

AMS Newsletter: New Address and Deadlines

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

James L. Ladewig
Editor, *AMS Newsletter*
15 Symmes Road
Winchester, MA 01890-3014

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 19104-6313

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President's Message

As the Society girds up for its Annual Meeting, this year in mid-October in the exotic world of downtown New Orleans, it is time to reflect on a larger issue that normally remains in the background of professional consciousness but is bound to surface at a massive gathering of scholars from across the country. At the New Orleans meeting, to be held jointly with the College Music Society and the Center for Black Music Research, we can expect that papers and sessions will present the usual kaleidoscopic range of topics and viewpoints; chronologically covering what a colleague of mine once called "caveman to countdown"; topically ranging from, let us say, Aaron (Pietro) to Zez (Confrey).

But a national meeting is more than the sum of its sessions, papers, concerts, and scheduled events, however carefully chosen and effectively presented. It is also a vast occasion for professional and personal reunions, a Rialto of encounters. For many of our younger members it is an important opportunity for job interviews and for professional advancement. This is the larger issue I want to address in this space, however briefly. No one doubts that it is a matter of abiding importance to the present and future of musicology as a profession.

Through the Council of the Society and its Student Representatives, it's become increasingly clear that the AMS ought to do something more than in the recent past to address the concerns of younger scholars facing a narrow and crowded academic job market. Of course the problem lies first of all with Ph.D.-granting departments across the country: above all in their awareness of the connections that bind their own curricula, ad-

vising, and methods of assisting younger scholars, to the perceived range of potential professional opportunities. But since the AMS is the central professional society for American musicologists, it ought in my view to see what it can do for its younger members—to open doors, to search for new ways in which musicologists can function professionally, and to guard against an inertial tendency to assume that the status quo must remain unchanged. Accordingly, I am working with Ruth Solie, as Secretary of the AMS Council and as Student Liaison, to bring about a special session on *Career Opportunities in Musicology*, with a panel of senior musicologists who hold different kinds of professional positions (academic and non-academic) and who will bring divergent personal perceptions to the broad issue. Clearly one short session can do only so much to sharpen awareness of the problem—but the sharpening itself may be a definite step in the right direction. The Society's Board members are well aware of our younger members's need for recognition of this issue, and for guidance in how to open up potential new sources of employment that would give more musicologists a base of support for their scholarly, musical, and intellectual development.

Some years ago the Society had a Committee on Academic and Non-Academic Employment, but it has not been active for some time. Nevertheless, under the effective leadership of Cynthia Verba, it did valuable work; and student members of the Society continue to receive Cynthia Verba's pamphlet on the Ph.D. in Musicology and on embarking on a career. At present I am appointing a new AMS Committee on Non-Academic Employment, whose charge it will be to once again focus the Society's efforts to extend the range of employment

opportunities beyond the academic. This may take a variety of directions—for example, developing and disseminating information on non-academic positions; helping to bring about contacts between younger scholars and potential employers; and serving to inform people in non-academic fields (such as publishing, performing organizations, broadcasting, and other related areas) on the pool of musicological talent they might wisely seek to exploit.

That all of this may be met with a certain skepticism I am well aware. Equally clearly, that skepticism is founded on a pervasive awareness of the gulf that normally separates the world of musicological thought from the greater world of the media, at least in American life. But in a larger sense, that is the central underlying issue—the time is more than ripe, in my view, for the professional cadre of American musical scholarship to do what it can to strengthen its influence on the communication of knowledge about music in the public media, at whatever level. Without now going into the elaborate detail that this very complex topic so richly deserves, let me put it in a nutshell by asking the readers of the *Newsletter* to consider the degree of musical and intellectual depth that they encounter when they turn on their radios to the "classical" stations and then think about the apparent quality of professional preparation revealed by the commentators whose voices dominate the airwaves. For now perhaps this sample will do; the subject is large and complex. Admittedly, improving the cultural landscape has not been a main concern of our professional life in general. But the time has arrived when I believe it should be, more than before, and that, as a Society, we should collectively take it in hand.

—Lewis Lockwood

Of Interest to Student Members

This year's Annual Meeting in New Orleans will include two initiatives taken in response to concerns the Society has been hearing from its student members. Both the Council and the Board of Directors have discussed these matters and have given their enthusiastic support.

First, two panel discussions of interest have been scheduled. *Career Opportunities in Musicology*, moderated by Lewis Lockwood, (Harvard University) President of the AMS, will focus on professional opportunities both inside and outside the acad-

emy. Expertise will be contributed by a number of panelists: Robert Freeman, (Director, Eastman School of Music); Philip Gossett, (University of Chicago); Michael Steinberg (Artistic Director, San Francisco Symphony); Judith Tick (Northeastern University; Chair, AMS Committee on the Status of Women); and Cynthia Verba (Ph.D. career advisor at Harvard University). Further, the Committee on Non-Academic Employment, chaired by Laurence Libin (Department of Musical Instruments, Metropolitan Museum of Art), will sponsor an open session with committee members.

Second, in response to many complaints about the public nature of the job interview process, a system has been set up whereby relevant appointment lists will be managed by staff at the registration desk, out of public view. I am grateful to John Baron and the Local Arrangements Committee for their willingness to add this concern to an already complex task. I and my successor in office would be very pleased to hear your reactions to this new method.

—Ruth Solie
Council Secretary and
Student Liaison

Report of the Committee on the Status of Women

The Committee on the Status of Women held its annual open forum at the last National Meeting of the Society in Cleveland. The session was organized around the theme of *Women's History and Musicology*. Susan Borwick, outgoing Chair of the CSW, spoke briefly about the work of the committee and presented some statistics on women in the profession, taken from a paper, *Women and American Musicology*, that she gave at the Texas Sesquicentennial Scholars Symposium in April 1986. Borwick said that roughly 36% of the AMS membership was female, that 26% presented papers and 26% were chairs of sessions. The main speaker was Nancy Reich, author of *Clara Schumann, the Artist and the Woman* (Cornell University Press, 1985). In an illuminating informal talk, Reich described the special kinds of problems she grappled with in writing the biography of a woman.

This year the format of the CSW open forum will be similar. The guest speaker will be Ellen Koskoff, editor of *Women and Music in Cross-Cultural Perspective* (Greenwood Press, 1987), an anthology of essays about music-making in eleven different countries. Koskoff will speak informally about the development of her editorial overview for this book. Her topic is *The Sound of a Woman's Voice*—understanding the belief and value systems that provide a framework for men's and women's music-making, both cross-culturally and historically.

The last part of the session will again be devoted to small-group discussions of special-interest areas proposed by members of the Society. The CSW would also like to compile a list of AMS members who have taught courses on women in music and/or are working on projects relating to women's studies. Please send suggestions for the special-interest areas and information about your work to Judith Tick, Chair, Committee on the Status of Women, Department of Music, Northeastern University, 360 Huntington Avenue, Boston, MA 02115 by 15 September. This list will be distributed at the 1987 Annual Meeting in New Orleans. The members of the CSW include David Rosen, Kay Shelemay, and Julie Cummings.

AMS Hosts Visiting Soviet Musicologists

The AMS will host, with ACLS sponsorship, a delegation of six visiting Soviet musicologists. In addition to touring a number of universities, the group is tentatively scheduled to present a Special Session entitled Current Soviet Musicology: Presentations by Visiting Soviet Scholars at the New Orleans Annual Meeting.

Peter Jeffery Receives MacArthur Award

The MacArthur Foundation of Chicago has chosen Peter Jeffery (University of Delaware) as one of this year's MacArthur Award recipients. The Foundation selected 32 "outstandingly talented and promising individuals" to receive awards over five years ranging from \$150,000 to \$375,000. The program was established to provide funds to free creative individuals from economic pressures without imposing any constraints on how the winners use their time or money. The late J. Roderick MacArthur, son of the philanthropic program's founder, spoke of the Foundation's efforts to uncover particularly gifted individuals and perhaps to ignite a spark of genius. Consequently, within the foundation community, the fellowships are frequently described as the "genius" awards. Jeffery represents the first AMS member chosen to receive this most prestigious award.

COPAM Report

The Society's Committee on the Publication of American Music (COPAM)—whose members include Doris J. Dyen, Samuel A. Floyd, Jr., Lawrence Gushee, James Haar, Charles Hamm, H. Wiley Hitchcock, Cynthia A. Hoover, and Richard Crawford, Chairman—is working to establish a national series of scholarly editions of American music. On 25–26 September 1987, at the Minary Conference Center in Squam Lake, New Hampshire, COPAM will hold a conference on its plans for the series, under the sponsorship of the National Endowment for the Humanities. The proposed series projects some 35–40 volumes by the year 2000, including editions of several different kinds: large single works such as operas, oratorios, symphonies, or musical comedies; collected works of individual composers; genre anthologies, drawn from both written and oral traditions; and "Core Repertory" anthologies. The COPAM national series will represent a wide range of American music-making, both formal and informal. The Committee is eager to hear from people who have editing projects in mind or in progress. Those who are interested should contact Richard Crawford at Burton Tower, University of Michigan, Ann Arbor, MI 48109.

Awards and Prizes

Three AMS members have been awarded John Simon Guggenheim Foundation Fellowships for 1987–88: Lawrence F. Bernstein (University of Pennsylvania), *A History of French Secular Music of the 16th Century*; Alejandro E. Planchart (University of California, Santa Barbara), *A Biography of Guillaume Du Fay*; and Vivian Perlis (Yale University), for work on the second volume of Copland's autobiography, of which she is co-author. The first volume, *Copland 1900 Through 1942*, was designated a Book of Honor by the English Speaking Union and received the Deems Taylor ASCAP Award.

The following AMS members have been granted NEH summer stipends: Stanley Boorman (New York University), *Early Italian Music Prints: A Bibliographic Study*; Tharald Borgir (Oregon State University Foundation), *Improvisation and Baroque Musical Practice: Francesco Durante's Partimenti*; Kristine K. Forney (California State University, Long Beach), *Musicians in Burgher Society: Patterns of Patronage in Renaissance Society*; Jonathon Glixon (University of Kentucky), *Musical Activities at the Venetian Confraternities, 1500–1800*; Rena Mueller (New York University), *The Music of Liszt: A Catalogue of the Manuscript Sources*; Anne Dhu Shapiro (Newton, MA), *Scottish Musical Style in American Folksongs*; Gary Tomlinson (University of Pennsylvania), *Words, Music, and Magic in the Italian Renaissance*.

The following AMS members have received NEH Fellowships for University Teachers: Reinhold Brinkmann (Harvard University), *Schoenberg's Pierrot Lunaire and Ode to Napoleon: Critical Editions and Genesis Studies of Two Musical Manuscripts*; David L. Brodbeck (University of Southern California), *Mendelssohn and the Sacred Style in Berlin*; Dale E. Monson (University of Michigan), *The Composition of 18th-Century Italian Opera in Europe*; and Reinhard Strohm (Yale University), *The Musical Contribution to Drama in Representative Italian Operas*. Members receiving NEH Fellowships for College Teachers and Independent Scholars are: Jane A. Bernstein (Tufts University), *Girolamo Scotto, Venetian Music Printer of the 16th Century*; Frederick C. Neumann (University of Richmond), *Aspects of Musical Performance in the 17th and 18th Centuries*; James P. Parakilas (Bates College), *Chopin and the Instrumental Ballade*; David Warren Steel (University of Mississippi), *Shape-Note Tunebooks of the 19th Century*; and Susan L. Youens (University of Notre Dame), *MUSIC and Poetry in the Songs of Hugo Wolf, 1860–1903*.

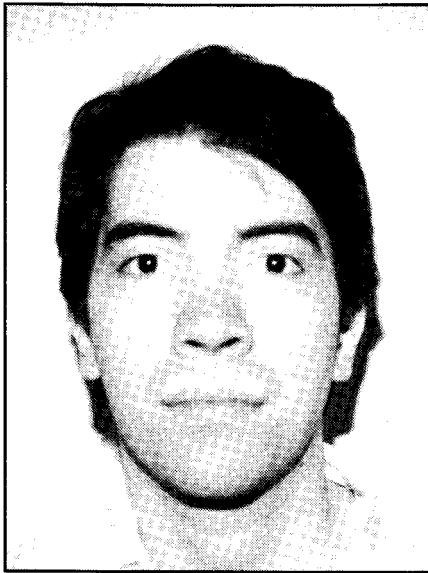
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AMS 50 Fellowship Awards

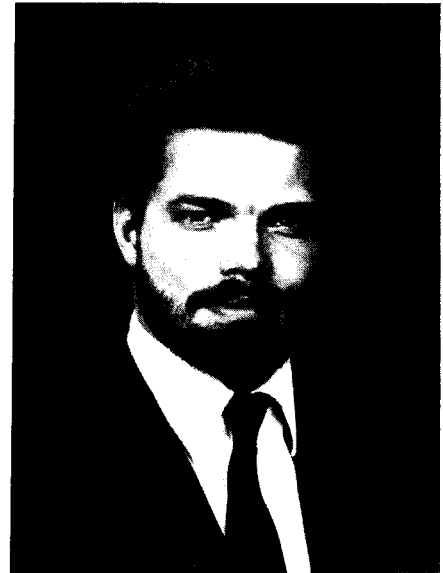
The two winners of the AMS 50 Fellowship Awards for 1987-88 are Donald R. McLean of the University of Toronto and James Pritchett of New York University. Both are writing dissertations on twentieth-century subjects: Mr. McLean's topic is "Alban Berg's *Drei Orchesterstuecke*, Op. 6: A Documentary Study," and Mr. Pritchett is writing on "The Development of Chance Technique in the Music of John Cage, 1950-1961."

Selection of the two winning candidates, chosen from a group of entrants from a number of North American universities, was made by a jury of three members from the AMS 50 Fellowship Committee. In speaking of the contestants as a whole the Chairman of this year's jury stated that "their overall quality leaves us with a very good feeling about the future of the discipline."

Formal presentation of this year's awards will be made at the Annual Meeting in New Orleans.



James Pritchett,
AMS 50 Fellowship Award Winner



Donald R. McLean,
AMS 50 Fellowship Award Winner

Awards and Prizes

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Two members have received fellowships from the American Antiquarian Society: Karl Kroeger (University of Colorado), *The Complete Works of William Billings, Vol. 4*; and Susan L. Porter (Ohio State University), *Performance Practice in Early American Musical Theatre*.

James Haar (University of North Carolina, Chapel Hill) was elected a member of the American Academy of Arts and Sciences.

H. Robert Cohen (University of Maryland) was recently decorated with one of France's highest honors; on 24 April 1987 he became *Chevalier de l'Ordre des Arts et des Lettres*. According to France's Ambassador to Canada, Jean-Pierre Cabout, "By this highly merited distinction, the French Government consecrates the brilliant contribution that [Cohen] has made to our culture through [his] critical works on French music of the 19th century."

Richard Pinnell (University of Wisconsin, La Crosse) has been awarded a Fulbright grant to conduct research in Uruguay and Argentina on *Guitar Music around the Río de la Plata and Its Cultural Context*.

Mitchell P. Brauner (University of Alberta) is the recipient of a research grant from the Social Sciences and Humanities Research Council of Canada.

Anne Walters Robertson (University of Chicago) has been chosen to receive the 1987 Medieval Academy of America Van Courtlandt Elliott Prize for her article "The Reconstruction of the Abbey Church of St-Denis (1231-81): The Interplay of Music

and Ceremony with Architecture and Politics," *Early Music History* 5 (1985), pp. 187-231.

Carol J. Oja (Brooklyn College) has been awarded a Mellon Faculty Fellowship in the Humanities at Harvard University for research on a project entitled *New Music in New York, 1920-30*.

Michael Meckna (Ball State University) has received the *Choice Magazine* award for an Outstanding Academic Book for his *Virgil Thomson: A Bio-bibliography* (Greenwood, 1986).

The Music Library Association has awarded prizes to the following AMS members: Robert Richart (Washington State University) is the second recipient of the Walter Gerboth Award for research toward publication of an annotated bibliography of the Hungarian composer Gyorgy Ligeti (b. 1923); Austin Clarkson (York University, Ontario) received the award for the best article-length bibliography or article on music librarianship for his bibliography "The Works of Stefan Wolpe: A Brief Catalogue," *Notes* 41/4 (1985), pp. 667-82; and Barry S. Brook (City University of New York) was awarded a citation for his work as "founder of RILM and RlDIM, member of the governing board of RISM, compiler of the bibliography of thematic catalogues, and creator of the 'Plaine and Easie Code.'"

J. Peter Burkholder (University of Wisconsin, Madison) is the winner of the 1987 Irving Lowens Award, given by the Sonneck Society for the best book, edition, or

recording dealing with American music published in 1985. His book, *Charles Ives: The Ideas Behind the Music*, was published by Yale University Press.

Charles E. Brewer (University of Alabama) was the awarded the 1986 Wilk Prize for Research in Polish Music for his study *Popular Polyphony and the University of Krakow: The Music of PL-Kj 2464 and Related Sources*.

The American Council of Learned Societies has awarded Fellowships to the following: Thomas F. Kelly (Hadley, MA), *The Pre-Gregorian Chant of South Italy*; John Spitzer (University of Michigan), *The Birth of the Orchestra*; Louise K. Stein (University of Chicago), *Music in the 17th-century Spanish Secular Theatre*; and Mark Tucker (Brooklyn, NY), *The Early Years of Edward Kennedy "Duke" Ellington, 1899-1927*. The following members are recipients of ACLS Grants-in-Aid: Carolyn Abbate (Princeton University), *The Genesis of Wagner's Narration*; Richard Agee (Colorado College), *The Musical Prints of Angelo and Alessandro Gardano*; Darrell M. Berg (St. Louis Conservatory), *Sources of C. P. E. Bach's Early Keyboard Sonatas*; Philip H. Bohlman (University of Illinois, Chicago), *From "Shtetl" to "Stadt": German-Jewish Folk Music, 1890-1939*; Peter M. Lefferts (University of Chicago), *Studies in English Music in the Age of Chaucer*; and Mary S. Lewis (Brown University), *Antonio Gardano: Venetian Music Printer, 1538-1569: A Descriptive Bibliography and Historical Study in Four Volumes*.

**American Musicological
Society,
Center for
Black Music Research,
and
The College Music Society
Annual Meetings
15–18 October 1987
New Orleans, Louisiana
Preliminary Program**

Wednesday, 14 October

4:00–6:00—AMS Board Meeting

5:00–10:00—Registration

7:00—CMS Board Meeting

8:00—AMS Board Meeting

Thursday, 15 October

8:30–5:00—Registration

8:30–12:00—CMS Board Meeting

9:00–12:00—AMS Board Meeting

9:00–11:00—New Bach Society Board Meeting

11:00–12:30—Heinrich Schütz Gesellschaft Meeting

12:00–6:00—Plantation Tour

1:00–5:30—Exhibits

1:00–1:50—General Introduction to the History of New Orleans Music, Charles “Pie” Dufour (Emeritus Music Critic of *New Orleans Times-Picayune*)

2:00–5:00—Bus Tour of New Orleans, Charles “Pie” Dufour, Guide

2:00–5:00—AMS Papers

Monophonic Traditions

Ruth Steiner (Catholic University), Chair

Edward Nowacki (Indiana University): “The Pretheoretical Modes of Gregorian Chant”

Alejandro Enrique Planchart (University of California, Santa Barbara): “Tropes and the Survival of Pre-Gregorian Chant Traditions”

Blake Wilson (Indiana University): “The *Laudesi* Confraternities in Florence, ca. 1270–1494”

Nicolas Schidlovsky (Research Foundation, City University of New York): “On the Question Concerning the Music of the *Old Believers*: A Glance at Some New Materials”

Seventeenth- and Eighteenth-Century Theory

Benito Rivera (Indiana University), Chair

Paul Walker (Charlottesville, Virginia): “The First Modern Theory of Fugue”

Thomas Christensen (University of Pennsylvania): “Nichelmann Contra C. P. E. Bach: Issues of Harmonic Theory in the *Empfindsamer Stil*”

Leslie Ellen Brown (Louisiana State University): “The Common Sense School and the Science of Music in Eighteenth-Century Scotland: A Look at John Holden’s *Essay Towards a Rational System of Music*”

Jim Levy (Yale University): “Joseph Amiot and Enlightenment Discussion of the Origins of Pythagorean Tuning”

Verdi and Rossini

James A. Hepokoski (Oberlin College), Chair

Scott L. Balthazar (University of Virginia): “Rossini, Verdi, and the Principle of Concurrent Articulation in Active Movements”

William C. Holmes (University of California, Irvine): “Hitherto Unknown Music for *La Forza del destino* Recovered”

Harold Powers (Princeton University): “Laughing Chorus and Fast Curtain: Verdi’s Third Strettaless Internal Finale”

Music in Social Contexts

Maynard Solomon (New York City), Chair

Gregory S. Johnston (University of British Columbia): “Musical-Rhetorical Prosopopoeia and the Animation of the Dead in Seventeenth-Century German Funeral Music”

Julia V. Moore (Syracuse University): “Beethoven and Musical Economics”

Pamela M. Potter (Yale University): “The Nazi Seizure of the Berlin Philharmonic: A Reassessment”

Alan P. Lessem (York University): “Teaching Americans Music: Viewpoints of the Emigré Composer, ca. 1935–1955”

5:30–7:00—AMS/CMS Reception for National Board Members

7:00—AMS Concert: Solo Piano, Solo Organ, and Organ and Piano Music of the Eighteenth and Nineteenth Centuries; Moses Hogan, piano; Herman D. Taylor, organ

8:30—AMS 50 Campaign Committee Meeting

8:30—CMS/CBMR Concert: The Folk and Vernacular Musics of New Orleans, Cajun music by Dewey Balfa; Black Creole music by Boisec Ardoin and Canray Fontenot; Rural Zydeco by Delton Broussard and the Lawtell Playboys; Urban Zydeco by Rockin’ Dopsie and the Zydeco Twisters; and the Caribbean Obeah musician Exuma

9:00—AMS Concert: Creole Cameos: Black Classical Music of the 19th Century by New Orleans-Born Composers, Vocal and piano music with Thais St. Julien, soprano; Debria Brown, mezzo-soprano; Peter Collins, David Thomas, and Moses Hogan, pianists; and Steve Hancock, guitar; Diana Rose, narrator; Al Rose, director

10:00—AMS 1988 Program Committee Meeting

Friday, 16 October

8:00–6:00—Registration

8:00–9:00—AMS Chapter Officers Breakfast Meeting

8:30–12:00—Exhibits

8:30–9:15—CMS Plenary Session: **Perspectives on New Orleans Music and Culture**, William A. Ferris (Center for Southern Culture, University of Mississippi)

9:00–10:30—CBMR Session: **Researching Black Religious Music in New Orleans**

Horace Boyer (University of Massachusetts, Amherst):
“Tracking the Tradition: New Orleans Sacred Music”
Joyce Jackson (Baton Rouge, Louisiana), Respondent

9:00–12:00—AMS Papers

The Italian Sixteenth Century

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

H. Colin Slim (University of California, Irvine): “An Iconographical Echo of the Unwritten Tradition in a Verdelot Madrigal”

Martha Feldman (University of Southern California): “The Interpretation of Petrarchan Syntax in the Venetian Madrigal of the Mid-Cinquecento”

Martha Farahat (University of Chicago): “Music and the *Commedia dell’arte*”

John Walter Hill (University of Illinois): “*O Che Nuovo Miracolo!*: New Light on the *Aria di Fiorenza*”

Rameau, Handel, and Gluck

Ellen Harris (University of Chicago), Chair

Thomas Green (Brandeis University): “Recitative Drafts and Revisions in the Composing Scores of Jean-Philippe Rameau”

Graydon Beeks (Pomona College): “The Cannons Manuscripts: New Sources for the Music of Haym, Pepusch, Roseingrave and Handel”

Mary Ann Parker-Hale (University of Toronto): “Handel and the Art of Biography in England”

John H. Roberts (University of Pennsylvania): “The ‘Sweet Song’ in *Demofoonte*: A Gluck Borrowing from Handel”

Jazz and Gershwin

Lewis Porter (Rutgers University, Newark), Chair

Steve Larson (Temple University): “Schenkerian Analysis of Modern Jazz: Questions about Methodology”

Barry Kernfeld (*The New Grove Dictionary of Jazz*): “How Many Ways Can You Say ‘Bop Pianist?’”

Steven E. Gilbert (California State University, Fresno): “The Late and Lesser-Known Gershwin”

Charles Hamm (Dartmouth College) and Wayne Shirley (Library of Congress): “Which *Porgy*?”

Musicology and Its Canons

Daniel Neuman (University of Washington), Chair

Don M. Randel (Cornell University): “The Canons in the Musicological Toolkit”

Katherine Bergeron (Cornell University): “History, Tradition, and the Gregorian Chant”

Richard Crawford (University of Michigan): “The Idea of a Core Repertory”

Philip V. Bohlman (University of Chicago): “Ethnomusicology’s Challenge to the Canon, The Canon’s Challenge to Ethnomusicology”

9:30–5:30—Zoo Tour (earlier returns possible)

9:30–10:15—CMS Concert: *The People United Will Never Be Defeated*, by Frederick Rzewski, Barry Hannigan (Bucknell University), piano

10:30–12:00—CBMR Session: **Researching Jazz in New Orleans**

Lawrence Gushee (University of Illinois): “Typology of Sources for the History of New Orleans Jazz”

Austin Sonnier, Jr. (Lafayette, Louisiana), Respondent

CMS Sessions

10:30–12:00—CMS Presentation: **Music in General Studies in Perspective**

MGS-VI: The 1987 Institute for Music in General Studies

CMC: College Music and the Community

Donald J. Funes (Northern Illinois University)

David Willoughby (Eastern New Mexico University)

10:30–12:00—CMS Panel: **Computer-Assisted Instruction: The Present and the Future**, sponsored by the Association for Technology in Music Instruction

Ann K. Blombach (Ohio State University), Moderator

J. Timothy Kolosick (University of Arizona)

John Rehm (Illinois State University)

Don Pederson (University of Tennessee, Knoxville)

Gary Wittlich (Indiana University)

10:30–11:30—CMS Concert: **Electronic Works of CMS Composers**, works by John Duesenberry (Brookline, Massachusetts), Ira Mowitz (Stanford University), Frederick L. Malouf (Palo Alto, California), Amnon Wolman (Stanford, California)

10:30–12:00—CMS/AMS Presentation: **Concert Music in and of Old Louisiana**

Elise Kirk (Washington, D.C.): “The Birth of Opera in America: New Orleans and the French Operatic Tradition”

Leslie Petteys (University of Missouri, Kansas City): “*Cabildo* by Amy Marcy Beach”

Robert Schmalz (University of Southwestern Louisiana): “Paris on the Prairies: Glimpses of Musical Life in Louisiana Plantation Society”

12:00–1:00—CMS Session: **Department Chairpersons—Current, Former and Prospective: An Open Discussion of Common Concerns**, Douglas B. Moore (Williams College), Chair

12:00–1:00—CMS Workshop: **The Cajun Fiddle Style**, with Dewey Balfa

12:00–1:00—AMS Committee on the Status of Women: **Open Meeting**, Judith Tick, Chair

12:00–2:00—JAMS Editorial Board Luncheon Meeting

12:15–1:00—AMS Lecture-Recital: **Tragic Purgation and Performance in Florentine Song**, Robert Greenlee (Bowdoin College), tenor and Alexander Smith (Brooklyn College), chitarrone

12:30–1:30—CMS Presentation: Computer-Assisted Instruction

Charles Lord (University of Kentucky): “The British Are Coming: Ideas from Abroad for the Use of Technology in Music Instruction”

William Stacy (University of Wyoming): “Building an Expert System for Harmonic Analysis in LISP and PROLOG”

1:00–5:30—Exhibits

1:00–1:45—AMS Lecture-Recital: Beer Steins Amid the Wine: German Music in New Orleans, Mary Sue Morrow (Loyola University of New Orleans)

1:00–2:00—AMS Committee on Non-Academic Employment: Open Meeting, Laurence Libin (Department of Musical Instruments, Metropolitan Museum of Art), Chair

CMS Sessions

1:00–2:30—CMS Presentation: The New Orleans Jazz Heritage: Roots, Origins, and Contexts

Charles Boyer (Trinity University): “Jazz Roots and Lagniappe: A New Orleans Study”

T. Fieher (New Orleans, Louisiana): “Nineteenth-Century Creole Music and the Origins of Jazz”

Jonathon Foose (Austin, Texas): “Up from the Cradle of Jazz”

1:00–2:30—CMS Presentation: Living Twentieth-Century Composers

Leslie Lassetter (New York, New York): “*Satyagraha*: The Second Opera in the Trilogy of Phillip Glass”

Craig B. Parker (Kansas State University): “Ellen Taaffe Zwilich and Her *Symphony No. 1: Three Movements for Orchestra*”

Catherine Roma (Cincinnati, Ohio): “The Choral Compositions of Thea Musgrave”

John Suess (Case Western Reserve University): “The Solo Concerti of Donald Erb”

1:15–2:15—CMS Workshop: New Orleans Jazz, with Alvin Batiste (Baton Rouge, Louisiana)

2:00–3:30—CBMR Session: Researching New Orleans-Chicago Connections

Richard Wang (University of Illinois, Chicago): “Tools and Methods for Researching the Chicago Migration”

Ron Welburn (Western Connecticut State University), Respondent

2:00–5:00—AMS Papers

Studies in Late Medieval Music

Janet Knapp (Vassar College), Chair

Jeremy Yudkin (Boston University): “The Anonymous Music Treatise of 1279: Why St. Emmeram?”

Mary E. Wolinski (Brandeis University): “The Montpellier Codex and Its Implications for the Chronology of the Thirteenth-Century Motet”

Karl Josef Kügle (New York University): “Codex Ivrea, Bibl. Cap. 115: A French Source ‘Made in Italy’ ”

Kurt Markstrom (University of Toronto): “Machaut and the Wild Beast”

Motet and Spiritual Madrigal

Martin Picker (Rutgers University, New Brunswick), Chair

Mary Natvig (Eastman School of Music): “The Motets of Busnois and Josquin: Influence and *Imitatio*”

Richard Sherr (Smith College): “*Illibata dei virgo nutrix* and Josquin’s Roman Style”

David Nutter (University of California, Davis): “The North Italian Spiritual Madrigal: Origins and Context”

Philip Brett (University of California, Berkeley): “William Byrd, *Gradualia*, and the Counter-Reformation in England”

Wagner and Schenker

Patrick McCreless (University of Texas, Austin), Chair

Warren Darcy (Oberlin College): “ ‘Alles was ist, endet!’ Erda’s *Weltuntergang* Prophecy in *Das Rheingold*”

William Kinderman (University of Victoria): “The Musical Genesis of Wagner’s *Parsifal*”

William Pastille (St. John’s College, Annapolis): “Schenker contra Wagner”

Patrick Miller (University of Hartford): “The Music of Heinrich Schenker”

Philosophy, Literary Theory, and Music

David Rosen (University of Wisconsin, Madison), Chair

V. Kofi Agawu (King’s College, London): “Playing with Signs: Prolegomena to a Semiotics of Classic Music”

Thomas Whelan (Brandeis University): “Intentions, Sketch Studies, and Literary Theory”

Richard Justin (St. Louis, Missouri): “Time, Space, and Structure: An Essay on Phenomenological Analysis”

Robin E. Wallace (Scripps College): “Toward a Reconciliation of Music and Science”

2:30–3:30—CMS Workshop: The New Orleans Black Gospel Quartet Tradition, with Horace Boyer (University of Massachusetts, Amherst) and “The Zion Harmonizers”

2:45–3:30—CMS Concert: Music from St. Olaf College, The St. Olaf Trio

2:45–3:45—CMS Lecture-Recital: The Underlying Principles of New Orleans Music, Alvin Batiste (Baton Rouge, Louisiana)

3:30–5:00—CBMR Session: Researching Late Nineteenth-Century Black Concert Music in New Orleans

Lester Sullivan (Amistad Research Center): “Concert Music: New Orleans and New Orleans Expatriates”

Calvert Bean (Nashville, Tennessee), Respondent

CMS Sessions

3:45–4:45—CMS Workshop: A Practical Demonstration of the Transference of African and Related Drumming Styles to New Orleans Drumming Styles, with H. S. Farel Johnson

4:00–5:30—CMS Panel: The Composer and the Community

Elliott S. Schwartz (Bowdoin College), Moderator

Daniel Godfrey (Syracuse University and Director, Syracuse Society for New Music)

Jonathon Kramer (University of Cincinnati and Program Annotator and New Music Advisor of the Cincinnati Symphony Orchestra)

Edwin London (Cleveland State University and Music Director of the Cleveland Chamber Symphony)

4:00–5:30—CMS Panel: Improving the Quality of Undergraduate Music Education

Timothy Gerber (Ohio State University)
Jere Humphreys (West Virginia University)
Sally Monsour (Georgia State University)
Report of the Study Group on the Preparation of College Music Teachers and the Quality of Music Teaching in Higher Education, Barbara Reeder Lundquist (University of Washington)
Report of the Study Group on the Content of the Undergraduate Music Curriculum
Jacquelyn Boswell (Arizona State University), Moderator

4:00–5:30—AMS/CMS Panel: Musicology and Teaching Undergraduates

Anne Dhu Shapiro (Colorado College), Moderator
James Hepokoski (Oberlin College)
Kenneth Levy (Princeton University)
Margaret Murata (University of California, Irvine)
Katherine Rohrer (Columbia University)

5:00–6:00—AMS Special Session: Current Soviet Musicology Presentations by Visiting Soviet Scholars

5:30–6:15—CMS General Session

8:00—Stage Performance: Gershwin's *Girl Crazy*, Tulane University Opera

8:00—Concert: New Orleans Symphony, Tchaikovsky's *Romeo and Juliet*, original version

8:30—Natchez Paddle-Wheel Boat Ride (Boarding 8:30; Sailing 9:00), Placide Adams's Jazz Band and the Michael White Quartet

8:30—AMS 50 Fellowship Committee Meeting

Saturday, 17 October

7:00–8:30—CMS Council of Chief Executives of Regional Chapters Meeting

7:30—AMS Publications Committee Breakfast Meeting

8:00–5:00—Registration

8:15–9:15—AMS Committee on Non-Academic Employment Breakfast Meeting

8:30–12:00—Exhibits

CMS Sessions

8:30–10:00—CMS Presentation/Performance: Louis Moreau Gottschalk—A Nineteenth-Century New Orleans Pianist-Composer

Judith Allen (University of Virginia): "Gottschalk and the Spectacular Vernacular"
Marshall Bialosky (California State University, Dominguez Hills): "Notes of a Pianist: A Reconsideration of the Diaries, the Life, and Music of Louis Moreau Gottschalk, New Orleans Musician Extraordinaire"
Bonalyn Bricker-Smith (Central Washington University): "Louis Moreau Gottschalk: *La Nuit des Tropiques*"

8:30–10:00—CMS Presentation: The European Concert Tradition

Robert Greenlee (Bowdoin College): "Vocal Performance

Practice in Early Baroque Italy as a Means of Understanding Changes in Compositional Style"

Pamela Poulin (State University of New York, Cortland): "Anton Stadler's *Music Plan*: A View of Eighteenth-Century Musical Life and Training"

Donald Trott (Rogers State College): "Performance Practice—Accentuation in the Eighteenth Century"

8:30–10:00—CMS Presentation: Computers for Musicians in Higher Education, sponsored by the Association for Technology in Music Instruction

W. Kenton Bales (University of Nebraska, Omaha): "A Comparison of Synthesized and Acoustic Sound Sources in Teaching Aural Training"

J. Timothy Kolosick (University of Arizona): "The New Quill: Desktop Publishing for Musicians"

Marilyn Taft Thomas (Carnegie-Mellon University): "How Universities Can Encourage Faculty Development of Educational Software"

David Williams (Illinois State University), Dennis Bowers (Southern Methodist University), Brian Moore (University of Nebraska, Lincoln): "Micro Computer-Based Management Systems for Music Instruction Software"

9:00–10:30—CBMR Session: Researching Creole and Cajun Musics in New Orleans

Florence Borders (Amistad Research Center): "The Creole and Cajun Musical Traditions"

Barry Jean Ancelet (University of Southwestern Louisiana), Respondent

9:00–12:00—AMS Papers

Studies in Baroque Music

Ellen Rosand (Rutgers University, New Brunswick), Chair

Margaret Murata (University of California, Irvine): "Singing about Singing, or The Power of Music, Sixty Years After"

Harris Sheridan Saunders, Jr. (Harvard University): "The Teatro Grimani di San Giovanni Grisostomo: The Interaction of Family Interests and Opera in Venice"

Eleanor Selfridge-Field (Center for Computer-Assisted Research in the Humanities): "Marcello's Music: Repertory vs. Reputation"

Katherine Rohrer (Columbia University): "The Myth of the English Declamatory Style"

Music in the Theater, (1790–1850)

M. Elizabeth C. Bartlet (Duke University), Chair

John A. Rice (University of California, Berkeley): "Viennese Music in Transition: A Memorandum of Leopold II on Opera and Ballet, 1791"

Glenn Stanley (Columbia University): "A Prelude to Bayreuth? The Theory and Practice of the German Music Festival, 1810–1848"

Janet Johnson (University of Southern California): "The World of the Stage and the Staging of the World: Opera and Production Practices in Early Nineteenth-Century Paris"

Rebecca S. Wilberg (Brigham Young University): "The *Mise en scène* at the Paris Opéra (1821–1873): Spectacular Effects in the Works of Meyerbeer"

American Traditions

Cynthia Adams Hoover (Smithsonian Institution), Chair

Alice M. Caldwell (New York University): "Reflections of Oral Tradition in Moravian Liturgical Music"

Michael Broyles (University of Maryland): "Antebellum Hymnodic Reform: Motivations and Historical Implications"

Katherine K. Preston (City University of New York): "Opera on the Road: The American Adventures of the Pyne and Harrison Company, 1855-1856"
J. Marshall Bevil (Houston, Texas): "A Paradigm of Folktune Preservation and Change Within the Oral Tradition of a Southern Appalachian Community, 1916-1986"

Masters of the Early Twentieth Century

Walter Frisch (Columbia University), Chair

Judit L. Frigyesi (University of Pennsylvania): "Béla Bartók and the Concepts of Nation and *Volk* in Hungary"

J. Peter Burkholder (University of Wisconsin, Madison): "The Critique of Tonality in the Early Experimental Music of Charles Ives"

Mark Benson (University of California, Los Angeles): "Schoenberg's Private Program for the String Quartet in D minor, Opus 7"

Lynne Rogers (University of Texas, Austin): "Increasing the Dissociation of Strata: Sketches for Stravinsky's Violin Concerto"

10:00-10:50—CMS Concert: Latin American Music, works by Angel La Sala (Argentina) and Jack Delano (Puerto Rico), performed by Amistad (Texas Christian University)

10:30-12:00—CBMR Session: Researching Zydeco Music

Barry Jean Ancelet (University of Southwestern Louisiana): "Zarico: Beans, Blues, and Beyond"

Jason Berry (New Orleans, Louisiana), Respondent

CMS Sessions

11:00-12:30—CMS Presentation: Very Special Collections in New Orleans

Laura Rosenthal Dankner (Loyola University), Chair
Curtis D. Jerde (Hogan Jazz Archive)
Alfred E. Lemmon (Historic New Orleans Collection)
Lester Sullivan (Amistad Research Center)

11:00-1:00—CMS Presentation: Music in General Studies—Accent on American Music

Charles Brown (Saginaw Valley State College): "Rationale for Using Country Music as the Basis for Non-Major Instruction"

Jean Ferris (Arizona State University): "Survey of American Music"

Frank McCarty (University of North Carolina, Greensboro): "Melting Pot-Mosaic: Two Metaphors for Popular Music in the United States"

11:00-12:30—CMS Presentation: MIDI Applications

Daniel Gutwein (College of William and Mary): "Turning the Limitations of Inexpensive Sound Samplers to Creative Advantage"

Gerald Farmer (West Georgia College) and Lee M. Shealy (Rome, Georgia): "MIDI Applications for Composers, Performers, and Teachers"

Andrew Schloss (Brown University): "Innovations in the Use of Computers in Music Instruction"

11:15-12:15—CMS Concert: Chamber Music of CMS Composers, works by Judith Shatin Allen (University of Virginia), Charles Hoag (University of Kansas), Max Lifchitz (State University of New York, Albany), Ruth Meyer (University of Pennsylvania), David Ward-Steinman (San Diego State University), and Kate Waring (Koenigswinter,

West Germany), performed by New Music Ensemble (Louisiana State University), Dinos Constantinides, Director

12:00-1:00—CMS Workshop: New Orleans Jazz, with Alvin Batiste (Baton Rouge, Louisiana)

12:00-1:00—CBMR Luncheon (Reservations required)

12:00-1:00—AMS Council Meeting

1:00-5:30—Exhibits

1:00-2:00—AMS Panel Discussion: Career Opportunities in Musicology: Problems and Prospects, Lewis Lockwood, Chair

1:00-2:00—AMS Lecture-Recital: French Political Choral Music and Song, 1789-1870, Ralph Locke (Eastman School of Music) with members of the Louisiana State University Chorus, Kenneth Fulton, conductor

1:00-2:00—CMS Plenary Session: American Music and the Music Curriculum, Address by Richard Crawford (University of Michigan); Anne Hallmark (New England Conservatory), Edith Borroff (State University of New York, Binghamton), Respondents

2:00-3:30—CBMR Session: Researching New Orleans Rhythm and Blues

Mark McKnight (Loyola University): "Identifying the Sources for Researching New Orleans Rhythm and Blues"
Portia Maulsby (Indiana University), Respondent

2:00-4:00—AMS Papers

Mozart

Stanley Sadie (New Grove Dictionary of Music), Chair

Thomas Bauman (Stanford University): "Mozart's Constanzes and *Der Schauspieldirektor*"

Daniel Heartz (University of California, Berkeley): "*Don Giovanni*: Conception and Creation"

Christoph Wolff (Harvard University): "The Composition and Completion of Mozart's *Requiem*, 1791-1792"

Nineteenth-Century Studies

Robert Winter (University of California, Los Angeles), Chair

Valerie Woodring Goertzen (Minneapolis, Minnesota): "Preluding by Pianists in the Late 18th and Early 19th Centuries"

Will Crutchfield (*New York Times*): "The Prosodic Appoggiatura from the Time of Mozart to the Present Day"

Thomas S. Grey (University of California, Berkeley): "'*Unendliche melodie*': Aspects and Background of Wagner's Concept of Melody"

Modernism in the 1930s

Vivian Perlis (Yale University), Chair

Judith Tick (Northeastern University): "The Evolution of Ruth Crawford's *String Quartet 1931*"

Carol J. Oja (Brooklyn College): "Musical and Dramatic Sources for Marc Blitzstein's *The Cradle Will Rock*"

Martin Brody (Wellesley College): "Milton Babbitt and the Rise of Formalist Modernism"

Deconstruction and Music

Ruth Solie (Smith College), Chair

Rose Rosengard Subotnik (Huntington, New York): "How Can Chopin's A-Major Prelude Be Deconstructed?"

Carolyn Abbate (Princeton University): "What the Sorcerer Said"

James McCalla (Bowdoin College): "Boulez, Joyce, and Deconstruction"

CMS Sessions

2:15–3:35—CMS Presentation: Music in General Studies—Interdisciplinary Studies and New Student Populations

S. Kay Hoke (Butler University): "Using 'Texts' to Illustrate a Theme: Musical, Literary, and Political Texts of Tsarist Russia"

Janeen Larsen (Black Hills State College): "Using Mastery Learning in College Music Teaching"

David Ward-Steinman (San Diego State University): "Pedagogical Applications of Structural Analogs in Music, Art, and Literature"

2:15–3:45—CMS Presentation: Jazz Analysis and Performance Practice

Geoffrey Block (The University of Puget Sound): "Count Basie as Autobiographer"

Rachel Huang and Hao Huang (Converse College): "Billie Holiday's Rubato: Toward an Analysis of Rhythmic Expressivity"

Gary Potter (Indiana University): "Analyzing Jazz Improvisation: A Synthesis of Five Different Approaches"

2:15–3:15—CMS Concert: Choral Works of CMS Composers, works by Daniel Asia (Oberlin College), Ann Callaway (Columbia University), Stephen Hartke (University of California, Santa Barbara), Sanford Hinderlie (Loyola University), Paul Paccione (Western Illinois University), and Ronald Perera (Smith College), performed by choirs of Louisiana State University, Larry D. Wyatt, Director

2:30–3:30—CMS Workshop: The New Orleans Black Gospel Quartet Tradition, Horace Boyer (University of Massachusetts, Amherst) and "The Zion Harmonizers"

3:30–5:00—CBMR Session: Using the CBMR Database and the CBMR Bulletin Board for Researching Black Music

CBMR Staff (Columbia College): "The CBMR Database and the CBMR Bulletin Board"

Kenyon Rosenberg (National Technical Information Service), Respondent

CMS Sessions

3:45–4:45—CMS Workshop: A Practical Demonstration of the Transference of African and Related Drumming Styles to New Orleans Drumming Styles, with H. S. Farel Johnson

4:00–5:30—CMS Presentation: Ragtime—Perspectives and Influences

James Dossa (Evanston, Illinois): "Zez Confrey's Early Novelty Piano Solos and Their Relation to Ragtime and Jazz of the 1920s"

John Hasse (Smithsonian Institution): "Hoagy Carmichael, Ragtime, and Jazz"

Gary Smart (University of Wyoming): "Rags, Novelties, and Stride Piano Works"

4:00–5:30—CMS Panel: Preparing for College Teaching—Guidelines for Graduate Students and Advisers

Edward Kvet (Loyola University), Moderator

Robert Cutietta (Kent State University): "Learning and Teaching Styles"

Terry Lee Kuhn (Kent State University): "Academic Freedom, Institutional Expectations, and Legal Considerations"

Albert LeBlanc (Michigan State University): "Purposes, Uses, and Elements of a Syllabus"

Jan McCrary (Michigan State University): "Getting Ready"

Wendy Sims (University of Missouri, Columbia): "Record Keeping and Grading Systems"

4:00–5:00—CMS Presentation: Analysis of Twentieth-Century Music I

Timothy Buell (The Banff Center School of Fine Arts): "Benjamin Britten's *Nocturnal*, Opus 70"

Claire Detels (University of Arkansas): "Against Word Painting: Schoenberg's Approach to the Song"

4:00–5:30—AMS/CMS Session: Computers, Musicology, and Music Instruction—Current Projects

Maureen Buja (Garland Publishing, Inc): "Computer-Assisted Production of Sixteenth-Century Music"

Julian Elloway (Oxford University Press): "Publishing Possibilities Arising from the Oxford Music Processor, with Special Reference to Scholarship"

Michael Keller (Yale University): "Italian Music and Lyric Poetry of the Renaissance"

Giulio Ongaro (University of North Carolina, Chapel Hill): "A Database for Archival Research: A Scholar's Solution"

Ann M. Woodward (University of North Carolina, Chapel Hill): "Videodiscs and Computers: A New Dimension for the Music Classroom and Self-Directed Study"

4:15–5:00—AMS Presidential Address, Lewis Lockwood (Harvard University)

5:00–6:15—AMS Business Meeting

6:30–8:30—AMS/CMS/CBMR No-Host Cocktail Reception, with New Orleans Jazz Repertory Band, Fred Starr (Clarinetist and President of Oberlin College), Director

8:00—Concert: Bach's *Art of the Fugue*, Robert Hill (Duke University), harpsichord, Christ Church Cathedral

8:00—Stage Performance: Gershwin's *Girl Crazy*, Tulane University Opera

8:00—Concert: New Orleans Symphony, Tchaikovsky's *Romeo and Juliet*, original version

8:30–10:00—CMS/CBMR Concert: The New Orleans Concert Music Tradition, Songs of Three New Orleans Concert Traditions, performed by Edward Pierson, baritone, Ruth Rendleman, piano; Works by Giuseppe Ferrata, Ernest Guiraud and Henry Albert Lang, performed by Eugene Gratovich, violin, Sylvia Golmon, piano, Moshe Amitay, cello

9:00–12:00—AMS Dance, with New Leviathan Oriental Fox Trot Orchestra

Sunday, 18 October

7:00–8:30—CMS Council of Chief Executives of Regional Chapters Meeting

8:00–9:00—AMS 1987 and 1988 Local Arrangements Committees Breakfast Meeting

8:00–9:00—AMS Board Meeting

8:00–12:00—Registration

8:30–12:00—Exhibits

CMS Sessions

8:30–10:00—CMS Presentation: The Black Rural Heritage in New Orleans

Jason Berry (New Orleans, Louisiana): "African Cultural Memory in New Orleans Music"

Jacqueline Cogdell DjeDje (University of California, San Diego): "The Role of the Violin in Rural Zydeco Music"

Robert Sacré (Liege University): "Louisiana French Music: Cajun and Zydeco/Creole Styles"

8:30–10:00—CMS Panel—The Pilot Residency Program of the National Endowment for the Arts—Establishing a New Ensemble

Sara Lambert Bloom (University of Cincinnati), Moderator

Edward Birdwell (National Endowment for the Arts)

Dean Stein (Chamber Music America)

Robert J. Werner (University of Cincinnati)

8:30–10:00—CMS Presentation: Analysis of Twentieth-Century Music II

Arthur Komar (University of Cincinnati): "Derivational Analysis Step by Step"

Jonathan Kramer (University of Cincinnati): "Time and Timelessness in Nonteleological Music"

Paul Metz (Colorado State University): "Pedagogy of Combinatorality: A Visual Approach for Source Hexachord Symmetry"

9:00–12:00—AMS Papers

Fifteenth-Century Studies

Paula M. Higgins (Duke University), Chair

Anna Maria Busse Berger (Stanford, California): "The Origin and Early History of Proportion Signs"

Dennis Slavin (Baruch College): "Song Classification in the Mid-Fifteenth Century: Evidence from the Binchois Fragment"

Adelyn N. Peck (Princeton University): "The Manuscript Trent 91: A New Assessment"

Barbara Helen Hagg (Tufts University): "The Medieval Obituary and the Rise of Sacred Polyphony in the Low Countries"

Lully Sources: Problems and Solutions

James R. Anthony (University of Arizona), Chair

Meredith Little (University of Arizona): "An Edition of Lully's *Ballet des Arts* Based on Three Manuscripts Which Are No Longer Extant"

Carl B. Schmidt (Philadelphia Colleges of the Arts): "Berkeley MS 454 and the Philidor Tradition"

Lionel Sawkins (London, England): "Lully's Motets in the 17th and 20th Centuries: Royal and Commercial Copies as a Basis for Edition and Performance"

Lois Rosow (Ohio State University): "Ballard and Beyond: Problems in Establishing Lully's Text for *Armide*"

Rebecca Harris-Warrick (Cornell University): "The Evidence of Separate Transmission in the Copying of Lully's Court Ballets"

Erich Schwandt (University of Victoria): "Essential Dissonance in Lully's Ballet Music: Copyists' Error or Composer's Intention?"

Studies in Classical Music

Jane Perry-Camp (Florida State University), Chair

Jane Stevens (Yale University): "The Keyboard Concerto in the 18th Century: Continuities of Genre in a Time of Stylistic Change"

Hollace A. Schafer (Brandeis University): "Haydn's *Phantasieren*"

Jeremiah W. McGrann (Harvard University): "Haydn's *Creation Mass* and the Creation of Beethoven's *Mass in C*"

Bertil van Boer, Jr. (Wichita State University): "The Gustavian Opera: Gluckian Reform and Synthesis"

Nineteenth-Century Song Cycles

Jurgen Thym (Eastman School of Music), Chair

Richard Kramer (State University of New York, Stony Brook): " 'In der Ferne': Schubert's *Reilstab*"

Kenneth Langevin (Knox College): "The Unknown Gounod of *La Biondina*"

Peter Bloom (Smith College): "In the Shadows of *Les Nuits D'Été*"

Judith Haber Wickstrom (University of Chicago): "Edvard Grieg's *Haugtussa*: A Study of the Sources"

10:00–10:50—CMS Presentation/Performance: The New Orleans Brass Band Tradition, Kalamu Ya Salaam (New Orleans Jazz and Heritage Foundation)

10:00–10:50—CMS Lecture/Recital: New Music from Japan—Eclecticism and the Emergence of "Jikken Kobo," Michael Richards (Hamilton College)

11:00–12:30—CMS Presentation: The Black Urban Heritage in New Orleans

Joyce Jackson (Baton Rouge, Louisiana), assisted by "The Zion Harmonizers": "Continuity and Creativity: Cultural Dynamics of Style Development in the Black Sacred Quartet Tradition"

Curtis Jerde (Tulane University): "Black Folk Music in Antebellum New Orleans and the Origins of Blackface Minstrelsy"

Lucius Wyatt (Prairie View A & M University): "Basile Barés, Composer of Nineteenth-Century New Orleans"

11:00–12:30—CMS Presentation: Music and Higher Education—Broadening the Curricular Base

Daniel Binder (Lewis University): "Mainstreaming Black Music into Music History and Appreciation Courses"

Elayne Metz (Arizona State University-West): "Dalcroze Eurhythmics in the College Curriculum"

Patricia Shehan (Butler University): "The Non-Western Music Infusion Curricular Project"

11:00–12:30—CMS Presentation: Music and Cognition

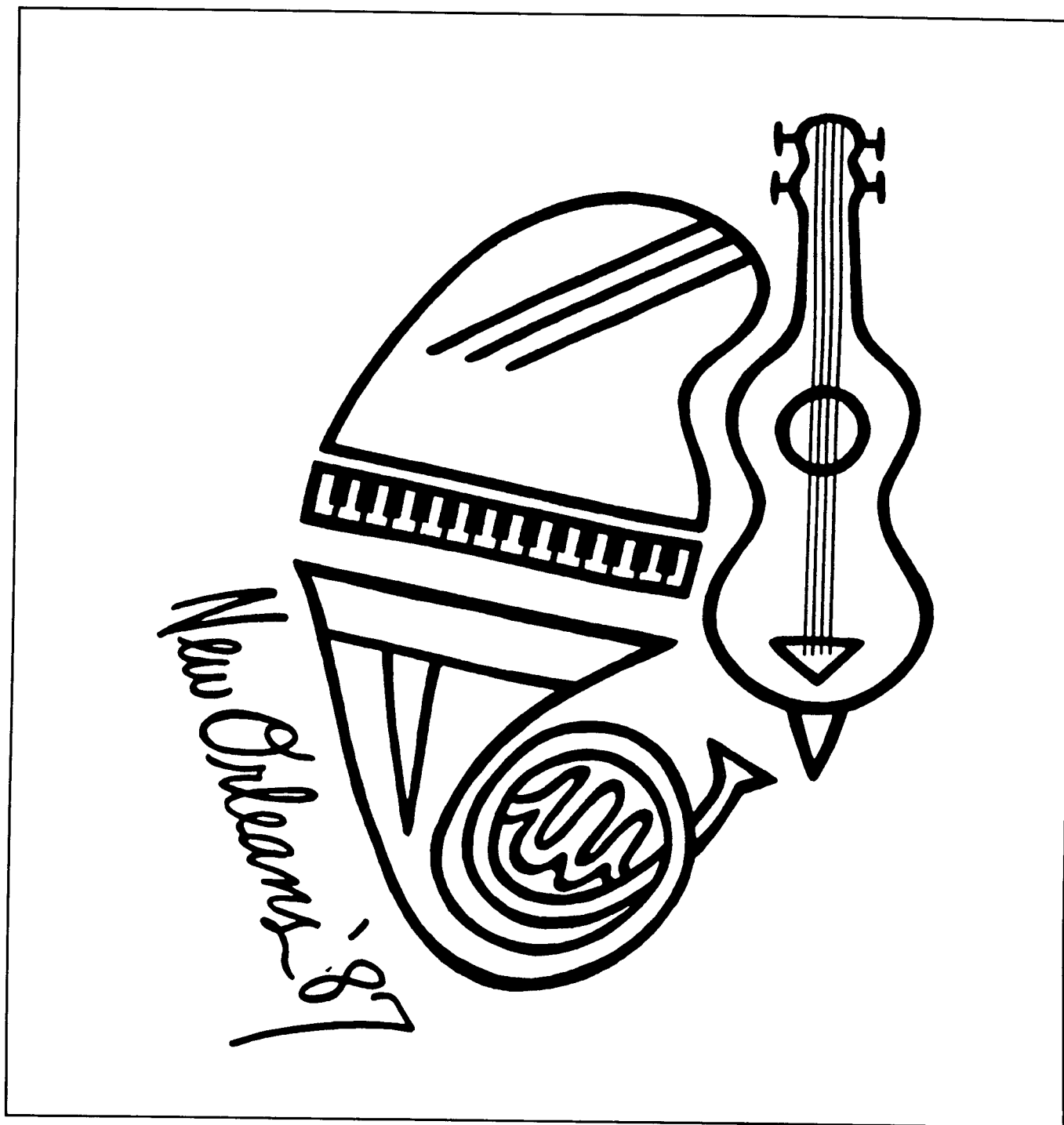
Will Gay Bottje (Grand Haven, Michigan): "Alternate Tunings:
New Challenges in Music"

Helen Brown (Purdue University): "Relationships Between
Aural and Visual Analytical Skills"

William Lake (Ann Arbor, Michigan): "The Interpretation of
Nondiatonic Tones in a Tonal Context"

**1:00–3:00—American Music Instrument Society (AMIS)
Board Meeting**

**2:00—Stage Performance: Gershwin's *Girl Crazy*, Tulane
University Opera**



Design for AMS New Orleans Poster—order now and avoid the rush! (see p. 14)

AMS 50 Campaign Report

AMS 50 is pleased to offer the following to members of the American Musicological Society and their associates:

AMS 50 T-Shirts. At last, an official AMS T-shirt. Created in tasteful navy blue, with appliques of the purest white. On the recto, the AMS 50 logo; on the verso, the rubric "American Musicological Society" as it appears in our JOURNAL. Available in S, M, L, and XL for the price of \$10.00. (See photos on this page).

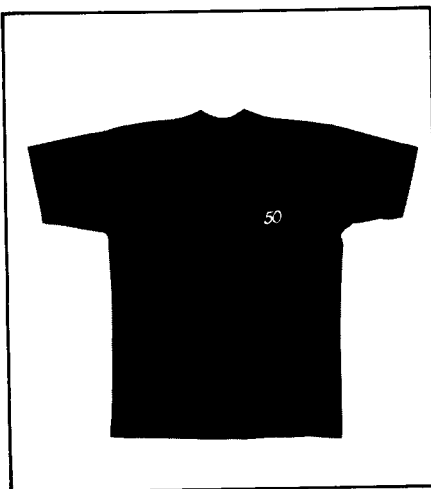
AMS New Orleans Posters. Musical motif with New Orleans flair, in four colors, measuring 25 x 38". Delivered by post, unfolded, in a mailing cylinder. \$5.00 (plus \$1.00 mailing). (Photo on preceding page).

New Grove Raffle. Drawing for the 1987 raffle of a set of the *New Grove Dictionary of Music and Musicians*, 20 vols., will take place Saturday evening, 17 October, at 7:30 p.m. during the No-Host Cocktail Reception at the Sheraton Hotel in New Orleans. This copy of the *New Grove* was presented to the AMS 50 campaign by Rebecca Baltzer, a member of the AMS 50 Committee, who had won the 1986 raffle in Cleveland. You need not be present either to enter the raffle or to win it. Raffle tickets are \$1.00 each; order up to 100 of them on the enclosed order form or buy your tickets at the meeting.

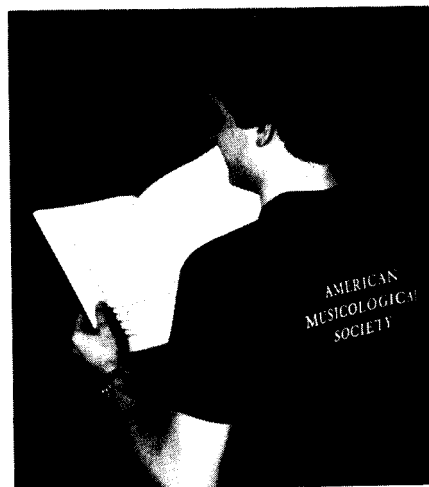
An order form is included in this mailing of the *Newsletter*. All items will also be on sale at the New Orleans meeting.

AMS 50 requires approximately \$100,000 in new pledges by 31 July 1988 in order to qualify for the next installment of the National Endowment for the Humanities Matching Grant. This goal would be most easily reached through 1,000 further contributions of \$100, which can be made payable in three installments (31 December 1987, 31 December 1988, 30 June 1989). AMS 50 urges every member of the American Musicological Society to return the pledge card included in this mailing of the *Newsletter* with news of the most generous pledge you can muster. The cause is as worthy as they come: the promise of a rich future for American musicology.

—D. Kern Holoman



AMS T-Shirt, recto



Our man in the Sacramento Valley studies his Berlioz

Mellon Fellowships in the Humanities

The Mellon Fellowships in the Humanities seeks faculty nominations of college seniors and recent graduates of outstanding promise for careers in teaching and scholarship. Approximately 120 awards, providing \$9,750 plus tuition and standard fees, will be available for candidates entering upon graduate study in 1987-88, with each award being tenable for as much as three years.

The primary purposes of these awards are to maintain the vitality and high quality of humanistic scholarship and to attract into careers of teaching and scholarship the fresh critical and creative minds who will be in increased demand for college and university faculties in the 1990s and beyond.

If information on the MFITH is not readily available where you are, please address nominations and/or inquiries to: Robert F. Goheen, Director, MFITH, P.O. Box 288, Princeton, NJ 08542.

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).

The Newberry Library Summer Institute in Italian Archival Studies

The Newberry Library Center for Renaissance Studies has announced its 1988 Summer Institute in Archival Studies, which will be led by Armando Petrucci (Director of the Institute of Paleography of the University of Rome), assisted by Franca Nardelli. The seminar will provide intensive training in the reading, transcribing and editing of Italian vernacular manuscripts (1300-1650) as well as a thorough orientation in the organization of Italian archives, libraries, and manuscript collections. Petrucci's publications include *Il Protocollo Notarile di Coluccio Salutati* (1963), *La scrittura di Francesca Petrarca* (1967), *Libri, editori e pubblico nell'Europa moderna* (1977), and *Scrittura e popolo nella Roma barocca* (1982).

Full-time faculty members and librarians with instructional responsibilities employed in institutions of higher learning in the United States are eligible to apply for stipends of up to \$3,000 provided by the National Endowment for the Humanities. In accordance with NEH standards, the institutions of participants receiving Endowment awards will be required to pay 10% of the stipends. The course will be conducted in Italian and will meet from 27 June until 5 August 1988. The deadline for applications is 1 March 1988. For application forms and information, contact the Center for Renaissance Studies, The Newberry Library, 60 West Walton Center, Chicago, Illinois 60610.

Grants and Fellowships Application Deadlines and Addresses

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *1 October*, Final Application: *15 January*. Guidelines in *AMS Directory*. 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.

ACLS Fellowships

For research in the humanities. Period of tenure: 6 mos. to 1 year. Maximum award: \$15,000. Deadline: *30 September 1987*. Request forms by 25 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017.

ACLS Research Fellowships for Recent Recipients of the Ph.D.

For research in the humanities, limited to scholars with Ph.D. degrees conferred between 1 January 1985 and 31 December 1987. Maximum award: \$10,000. Deadline: *30 September 1987*. Request forms by 25 September. Address as above.

ACLS Grants-in-Aid

To support significant humanistic research in progress by contributing to scholar's personal expenses. Maximum award: \$3,000. Deadline: *15 December 1987*. Address as above.

ACLS Travel Grants

For humanists to attend international meetings abroad. Submit meeting details with request for forms. Award will approximate an amount not less than one-half the economical air fare between major commercial airports. Eligibility includes Ph.D. and scholars who have not held travel grants in current or two preceding years. Deadline: *1 October* for January-June meetings; *1 March* for July-December meetings. Address as above.

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 19106. Forms sent to those eligible.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities, for the 1988-89 academic year (appointment carries expectation of second year renewal), half-time research and half-time teaching in general education. Eligibility: Ph.D. received between 1 January 1985 and 1 July 1988. Maximum award: \$27,500. Deadline: *15 October 1987*. Address: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027.

Fulbright Scholar Awards

For research and university teaching abroad. Period of tenure: 3 mos. to 1 year. Eligibility: U.S. citizenship, Ph.D., teaching experience, language (dependent upon country). Deadlines:

Editor's Column

Invitations to Submit

The Sonneck Society has announced that Don L. Roberts will chair the Irving Lowens Award Committee, to choose the best book, edition, or recording on American music issued in 1986. Nominations may be sent to him at the Music Library, Northwestern University, Evanston, IL 60201. Other members of the Committee are Marsha Berman (University of California, Los Angeles) and John Druessedow (Duke University).

The Music Library Association welcomes nominations for awards for publications appearing in 1986 in the following categories: best book-length bibliography or music reference work; best article-length bibliography or article on music librarianship; and best review in *Notes*. Nominations should be sent to Joseph M. Boonin, Chair, MLA Awards Committee, Jerona Music Corporation, 81 Trinity Place, Hackensack, NJ 07601-4299. Applications for the Walter Gerboth Award, intended to support research, preferably leading to publication, by a member of the Association in the first five years of his or her career as a librarian, should be submitted by *15 November 1987* to: Gerboth Award, c/o M. W. Davidson, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Applications should be accompanied by two letters of support, one for the person and one for the project, a vita, and names of further references. The project and its significance should be described, along with a budget specifying the amount (up to \$200) requested from the Association.

The Society for Music Theory solicits nominations for 1987 Outstanding Publications Awards from the entire community of music theorists. Eligible publications include books and articles (but not unpublished dissertations) written in English and published during the calendar years 1984 through 1987. Awards are open to scholars of any nationality and citizenship. An acceptable nomination consists of a brief letter and five nonreturnable copies of the publication, to be sent by *1 September 1987* to: SMT Publications Awards Committee, Lewis Rowell, Chair, School of Music, Indiana University, Bloomington, IN 47405.

The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting research on some aspect of the music of Poland, preferably on a less researched topic or composer. The prizes are sponsored by the Polish Music Reference

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Editor's Column

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Center and the School of Music at the University of Southern California. The 1987-88 competition will award \$1,000 to the winning author and \$500 to the winning student author. Submissions are due by 30 September 1988; write for competition rules to the Wilk Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0851.

Fallen Leaf Press is seeking manuscripts of high quality for possible publication in its series of reference books in music. Areas covered by this series include bibliographies, bio-bibliographies, discographies, indexes, and catalogs. For details, write to Reference Series Editor, Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709.

The Editor of *Speculum* welcomes submissions of articles and brief notes in any area of medieval studies. Submission should be original, significant, well-written, and well-argued. Authors should send two copies of typescripts to the Editor of *Speculum*, Medieval Academy of America, 1430 Massachusetts Avenue, Cambridge, MA 02138.

Other News

Collaborators are invited to join a small British-American *ad hoc* group formed to produce a "Readers's Guide" to Abraham Rees's *Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature* (1802-20). The guide will in all likelihood include biographical notes on the contributors to this multi-volume nineteenth-century work; a discussion of the major articles; an analytical subject index; and chapters on the printing and publishing history of both the English and the American editions. Because the *Cyclopaedia* is so inclusive, collaborators from many fields, including all the humanities, the sciences, medicine, the arts, and technology can be accommodated in areas coinciding with their scholarly interests. For further details, write to J. Z. Fullmer, Department of History, Dulles Hall, Ohio State University, Columbus, OH 43210.

The American Academy and Institute of Arts and Letters has announced its new officers. Author Hortense Calisher was elected as President, Philip Pearlstein was elected as Vice-President for Art, and George Perle was elected as Vice-President for Music. The purpose of the Academy-Institute is to foster, assist, and sustain an interest in literature, music, and the fine arts; both the Institute and Academy were established under endowments provided by Archer M. Huntington and were chartered by Acts of Congress in 1913 and 1916 respectively.

Harvard University Mellon Fellowships

15 September for Africa, Asia, Europe, and the Middle East; 1 January 1988 for Administrators' Awards in Germany, Japan, and the United Kingdom, Seminar in German Civilization, and Spain Research Fellowships; 1 February 1988 for France, Italy and Germany Travel-Only Awards. Address: CIES, 11 Dupont Circle, NW, Washington, DC 20036-1257 (202) 939-5401.

For non-tenured, experienced junior scholars who have completed, at time of appointment, at least two years of post-doctoral university teaching. One year appointment, July 1988 to June 1989, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1986. Stipend: \$27,000. Deadline: 2 November 1987. Address: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

National Humanities Center

For postdoctoral research in the humanities; in-residence. Period of tenure: academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by 15 October 1987. Address: Kent Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, Research Triangle Park, NC 27709.

NEH Interpretive Research Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: 1 October 1987 for projects beginning on or after 1 July 1988; 1 October 1988 for projects beginning on or after 1 July 1989. Address: Dorothy Wartenberg or David Wise, Room 318 IR, National Endowment for the Humanities, Washington, DC 20506 (202/786-0210).

Stanford Humanities Center

For scholars and teachers working in the humanities; in-residence. Principally for research/writing, with minimal teaching. Stipend: Based on academic salary; pays difference between sabbatical/fellowship funding and salary. Deadline: 1 December 1987. Address: Morton Sosna, Associate Director, Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630.

Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance topics; in-residence. Maximum award: \$25,000. Deadline: 1 November 1987. Address: Director, Villa I Tatti, The Harvard Center for Italian Renaissance Studies, Via di Vincigliata 26, 50135, Florence, Italy.

Editorial Note

With this August issue of the *AMS Newsletter* the present editor completes her term of office. The new editor will be James L. Ladewig of the University of Rhode Island; I extend to him my best wishes as he begins his duties with the February 1988 issue and thank him for his collaboration on the final

stages of this issue. Copy should be sent to him at the address given elsewhere in this issue (p. 2, column 3). Many people have assisted me during this three-year term of office; I wish to thank especially Margaret Bent and Lewis Lockwood, Alvin Johnson and Ruth Steiner, Donna Delaine and Mary Boss of A-R Editions, Inc, and William Prizer, who has served an unacknowledged three-year term as assistant editor.

Obituaries

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

Philip Friedheim, d. 2 November 1986, Binghamton, New York

William E. Borland, d. 16 February 1987, Clarksville, Arizona

Donald J. Grout, d. 9 March 1987, Skaneateles, New York

Elaine Brody, 15 July 1987, New York, New York

Donald Jay Grout (1902–1987)

Twice president of the American Musicological Society, since 1971 an Honorary Member, and in 1973–76 its representative in the American Council of Learned Societies, Donald Jay Grout died on Monday, 9 March 1987. He was at his home, "Cloudbank," overlooking Skaneateles Lake in the Town of Spafford, New York, surrounded by his family. On the 12th, the Feast of St. Gregory, a funeral service took place at St. James Episcopal Church, Skaneateles, and on 26 April a service of homage was held at Cornell University, where Donald Grout taught from 1945 to 1970. Members of the AMS came from far away to take part in both observances and other members sent greetings, thinking of him and his work with admiration and gratitude and of his family and closest colleagues with endless sympathy.

When Donald was born on 28 September 1902, his family was living in Rock Rapids, Iowa, but in 1906 they moved back to Skaneateles. About that time his mother began to teach the boy to play the piano. By the age of twelve he was a good musician: for the next four years he was organist of the Skaneateles Methodist Church. In 1919, he entered Syracuse University, became organist of the First Universalist Church of Syracuse, and occasionally in the next years also played at the Strand Theater, accompanying silent films. When he graduated in 1923, as valedictorian of his class with philosophy his major subject, Grout went to Boston for further study at the Boston University School of Theology. In about six months he dropped this program to concentrate on music.

In Boston through the 1920s Grout taught piano and played organs at various churches, carrying his study of performance to the point of a piano recital in 1931 and a second prize in the Naumberg Competition in 1932. Meanwhile he began graduate work in music at Harvard, leading to the master's degree in 1932 and the Paine Travelling Fellowship for 1933–35.

Grout's scholarship was thus founded on this thorough musicianship, together with a philosophical training. He liked to define "musicologist" as "a musician with an education."

On his first trip abroad he pursued studies in the history of opera, at Strasbourg, Paris, and Vienna, particularly with Théodore Gerold, J. G. Prod'homme, and Robert Haas. But he always gave greater credit to Archibald T. Davison, Harvard choral conductor, and Otto Kinkeldey, first President of the AMS, as his models of teaching and scholarship in music.

He travelled westward in 1936, to be Visiting Lecturer at Mills College in Oakland, California. Then he returned to teach at Harvard and Radcliffe (and occasionally to play the organ at the memorial Church). With his dissertation on "The Origins of the Opéra Comique" (1939), he won the doctorate and for two more years he was instructor, tutor, and director of graduate studies in music. In 1941 he read his first paper at an AMS meeting. By 1942, when he left Harvard for a brief tenure at the University of Texas, Austin, he had begun writing *A Short History of Opera*.

This major work on opera, published in 1947 by Columbia University Press, he revised and enlarged for a second edition in 1965, and he left a third edition under way. Though concise, it needed at least two volumes to coordinate its dauntingly comprehensive critical array of specialized research. Not only is this *Short History* continually cited by scholars of opera, it stands as a model, unique in America up to its time, for handbooks of other genres—sonata, oratorio, and perhaps eventually symphony, concerto, quartet, and even jazz.

In 1944, again in 1949–50, and many times thereafter, through 1976, Grout served on the AMS Executive Board. From 1948 to 1951 Grout was editor-in-chief of the *Journal of the American Musicological Society*. Though not quite first in this office, Grout truly established the *Journal*. His devoted skill and energy enabled the Society to bring out Volumes II–IV with speed, tact, and elegance.

On his second European sojourn of 1951–52, with Fulbright and Guggenheim Fellowships, Grout collected films of all extant Renaissance sacred music in choirbooks, planning a systematic study of text underlay. Though he never brought this study to publication, it contributed to his teaching and to his perspectives as historiographer, consultant, and impresario of international collaborations.

During his first term as president of AMS in 1952–54, Grout began planning to bring to America the Congress of the International Musicological Society—a bold plan fulfilled during his second term, 1960–62. For this momentous Congress he was chairman of both the Program Committee and the Committee on Arrangements. He raised money. He proposed and pushed to completion the novel publication of papers in advance (1960) and reports of discussions promptly following (1962). His imagination and energy overflowed to lead in orga-

nizing lecture-tours for several of the European participants—an opportunity for scholarly exchange still rare in those early days of commercial jet flights.

Grout's next handbook, *A History of Western Music*, published in 1960 by W. W. Norton, won fame wider and perhaps more lasting than the other achievements emphasized here. Many members of AMS in 1987 have used the second or third editions of this *History* (1973, 1980) for their own orientation as prospective scholars. They may marvel at Grout's composing it in the midst of so much administrative teamwork, not forgetting his teaching, choral conducting, and presiding over a growing faculty of music in Ithaca.

The International Musicological Society elected Donald Grout as President in 1962–64, then Vice President in 1965–67, permanent member of its Directorium, and Honorary President of the Répertoire Internationale des Sources Musicales. His concerns extended to the music of continents around the globe: he was an active trustee of the Institute for Comparative Music Studies and Documentation, Berlin. Almost as a matter of course he joined the national musicological societies of France, Holland, and Italy, and became a member and honorary fellow of the Central Institute for Mozart Research, Salzburg, a corresponding fellow of the British Academy, and a member of the Royal Academy of Belgium; these memberships indicate the extent to which he represented American musicology abroad. Colleagues could easily add to the list many testimonies of individual scholars from the German Democratic Republic, Switzerland, Poland, Hungary, Yugoslavia, Israel, and other nations. He often urged American scholars to give greater attention than some do to international societies and to individual exchanges across national boundaries. He was glad to take part in the IMS at Berkeley in 1977, and to see so many Americans joining such international enterprises as the *New Grove*. For this, he himself wrote about Otto Kinkeldey and Alessandro Scarlatti.

Grout's deep and tenacious concern for the operas of Scarlatti led him back to the European libraries in 1966. He assembled a new collection of films and soon wrote an article on one of the *libretti* for the *Nuova Rivista Musicale Italiana* (1968), one on *Griselda* for the volume of *Essays* in honor of Sir Jack Westrup (1975), and one on *Eraclea* in honor of Zofia Lissa (1979). Today this concern leads beyond the horizon in the series of editions of Scarlatti operas that Grout planned as general editor. Nine of these have been published so far by Harvard, *Eraclea* and *The Faithful Princess* his own editing. Grout's lectures of 1976 as Ernest Bloch Professor at the University of California, Berkeley, published in 1979

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Grout

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with the modest title *Alessandro Scarlatti: An Introduction to his Operas*, may inspire another generation of scholars to bring the vast project to something like what Grout imagined. When illness required him to curtail his own participation, he still did all he could to help his collaborating team, all of whom are active members of the AMS.

Perhaps equally inspiring for future scholarship are seven or more scattered essays on historiographical topics. Among these, two may be recommended especially: "Current Historiography and Music History," in the *Essays for Oliver Strunk*, edited by Harold Powers (1968), and *Mozart in the History of Opera*, the Elson Memorial Lecture at the Library of Congress (1970). In these essays Grout's characteristic wit and wisdom shine; moreover they reveal an American quality in his style and his perspective, a distinctively generous yet scrupulous American way of contributing to worldwide musical processes extending through many generations.

As teacher, performer, and friend, Donald Grout is remembered vividly with immense gratitude. As thinker, writer, and leader of American musicology, he leaves monuments to outlast the vivid memories.

—William W. Austin

Call for Papers

An interdisciplinary conference, *John Cage at Wesleyan*, will be sponsored by the Music Department and the Center for the Humanities of Wesleyan University on 22–27 February 1988; the conference will commemorate John Cage's two periods as Fellow at the Center for Advanced Studies and the Center for the Humanities. In addition to papers on specific pieces by Cage, proposals are invited on the following related topics: the cultural impact of Cage's thinking; Cage and world music; the University as patron of the arts; Cage and the visual and theatrical arts; and technology and the evolution of Cage's music. Papers should be about fifteen minutes in length; proposals should be sent to Neely Bruce, Department of Music, Wesleyan University, Middletown, CT 06457.

The Sonneck Society for American Music will hold its Fourteenth National Conference at Shaker Village and Centre College in Kentucky on Wednesday through Saturday, 13–17 April 1988. Although no specific theme has been declared, topics that examine "music in society" (the theme for the 1987 meeting) are still welcome, as are those dealing with music in the general geographical area of the conference—the Appalachian Mountains and Mississippi Valley. Archival, biographical, and analytical

papers are all encouraged, especially insofar as they illuminate performing practices, the institutions of American music, and the links among various folk, cultivated, and popular traditions. Individual papers should be planned to last twenty-five minutes or less. Abstracts of one page, typed, double-spaced should be submitted by 25 September 1987 to Douglas Lee, Sonneck Society Program, Blair School of Music, Vanderbilt University, Box 6320 Station B, Nashville, TN 37212.

An international conference on *Leoš Janáček and Czech Music*, hosted by Washington University, will be held in St. Louis on 4–8 May 1988. A festival of Czech music will coincide with the conference. The St. Louis Symphony under Leonard Slatkin will present the American première of Janáček's "Dunaj" (Danube) Symphony. The conference program committee invites abstracts and paper proposals that deal with aspects of the life and works of Leoš Janáček. A limited number of papers dealing with Janáček's contemporaries and predecessors will also be considered. Paper proposals should be submitted by 30 October 1987 to Michael Beckerman, Department of Music, Box 1032, Washington University, St. Louis, MO 63130.

Interdisciplinary Nineteenth-Century Studies (INCS) will hold its Third Annual Meeting, hosted by Northeastern University, in Boston, 14–16 April 1988. The general theme of the meeting is *Transport, Transition, and Rites of Passage*. Papers addressing this theme or any other aspect of interdisciplinary nineteenth-century studies are welcome. The due date for first-draft papers or proposals is 15 November 1987. Decisions will be announced by 15 December 1987. For further information, contact the Program Committee Chair: Stuart Peterfreund, Department of English, 406 HO, Northeastern University, 360 Huntington Avenue, Boston, MA 02115.

A Symposium of the International Musicological Society, hosted by the Musicological Society of Australia, will be held in Melbourne from 28 August to 2 September 1988. Abstracts of 300 words are invited on one of the conference themes (listed in the last issue of the *Newsletter*, vol. XVII, number I, p. 10) or for free papers, to be submitted by 30 November 1987 to Margaret J. Kartomi, Department of Music, Monash University, Clayton, Victoria 3168, Australia (Telephone: 03/541 0811).

The Central Renaissance Conference will hold its 1988 Annual Meeting at Indiana State University in Terre Haute, Indiana on 14–16 April 1988. Papers are invited concerning any aspects of Renaissance society and culture. Send a one-page abstract by 15 December 1987 to Robert Clouse, Department of History, Indiana State University, Terre Haute, IN 47809.

Papers Read at Chapter Meetings, 1985–86

(Received too late for inclusion in February 1987 issue)

Southwest Chapter

11–12 October 1985

University of Texas, Permian Basin

GARY D. GIBBS (University of Texas, Austin): "Carl Venth: An Early Twentieth-Century Opera Composer in the Southwest"

HERBERT C. TURRENTINE (Southern Methodist University): "The Tombstone of Guillaume DuFay: A Reflection of Early Renaissance Hagiolatry"

CRAIG LISTER (University of Texas, Permian Basin): "The *Sinfonie Periodique* and Related Bibliographic Problems"

LARRY WOLZ (Dallas, TX): "Handel's London"

LAURIE SHULMAN (Dallas, TX): "The Premiere of *Robert-le-diable*: Meyerbeer and Multi-National Style"

RUI V. NERY (University of Texas, Austin): "Tradition and Innovation: Music Theory in the Library of King John IV of Portugal (1604–1656)"

12 April 1986

North Texas State University

J. MARSHALL BEVIL (Houston, TX): "Textile Functions and Array-Manipulation in the Application of the Microcomputer to Folklore Analysis and Comparison"

ROBERT J. SNOW (University of Texas, Austin): "Newly-Discovered Works by New World Composers Fernando Franco and Pedro Bermudez"

MICHAEL COLLINS (North Texas State University): "Alessandro Scarlatti's Textual Complexity: A Phenomenon in Italian Opera"

ROBERT SKINNER (Southern Methodist University): "Developing Innovative Microcomputer Applications for Teaching Music History"

DEBORAH SCHWARTZ (University of Texas, Austin): "The Stylistic Development of Sebastián de Albero: An Astonishing Literature from the Orbit of Scarlatti"

CHRISTINE GETZ (North Texas State University): "A Telemann Concerto for Violin and Strings?: Some Hints on the Reconstruction of an Unidentified Concerto"

JAMES H. RICHARDS (Waco, TX): "The Mirrapiano: An Episode in the Influence of Case Design on the Quality of the American Pianoforte"

ALLISON C. WELCH (University of Texas, Austin): "Béla Bartók's Compression and Expansion Principle with a Focus on the Facsimile Edition of the *Piano Sonata* (1926)"

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 *1 December* for the February issue and *15 May* for the August issue. Notices of meetings should be sent to James L. Ladewig, Editor, *AMS Newsletter*, 15 Symmes Road, Winchester, MA 01890-3014.

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.

Southeastern Medieval Association, Thirteenth Annual Conference, 17–19 September 1987, Boone, NC. Address: Judith Rice Rothschild, Department of Foreign Languages, Appalachian State University, Boone, NC 28608.

C. P. E. Bach and the Musical Culture of the 18th Century, International Symposium of the Joachim Jungius-Gesellschaft der Wissenschaften, Hamburg, 29 September–2 October 1987. Address: Hans Joachim Marx, Musikwissenschaftl. Institut der Universität Hamburg, D-2 Hamburg 36, Neue Rabenstr. 13.

Newberry Library Annual Renaissance Conference: Rethinking the Romance of the Rose, 1–3 October 1987, Chicago. Address: Sylvia Huot, Department of Foreign Languages, Northern Illinois University, De Kalb, IL 60115.

XIIth International Conference on Patristic, Medieval and Renaissance Studies, 16–18 October 1987, Villanova, PA. Address: Thomas A. Losoncy, PMR Conference, Villanova University, Villanova, PA 19085.

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.

Sixteenth Century Studies Conference, Annual Meeting, 29–31 October 1987, Tempe, AZ. Address: Jeanie Brink, Arizona Center for Medieval and Renaissance Studies, Arizona State University, Tempe, AZ 85287.

1987 Maryland Handel Festival and Symposium, 29 October–1 November 1987, University of Maryland. Address: Maryland Handel Festival, Department of Music, University of Maryland, College Park, MD 20742.

Society for Ethnomusicology, Annual Meeting, 5–8 November 1987, Ann Arbor, MI. Address: Judith Becker, School of Music, 804 Burton Tower, University of Michigan, Ann Arbor, MI 48109.

Cities and Their Cultures in the Age of the Renaissance and Reformation, 6–7 November 1987, Cambridge, MA. Address: Steven Ozment or James Hankins, History Department, Harvard University, Cambridge, MA 02138.

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.

Royal Musical Association, Conference, 28 November 1987, London. Address: Peter Owens, 41 Burrows Road, London NW10 5SL.

Royal Musical Association, Conference: Fourteenth-Century Polyphony, 6 February 1988, London. Address: Peter Owens, 41 Burrows Road, London NW10 5SL.

Music in Post-Modern America—Celebrating Contradiction and Diversity, 12–14 February 1988, Claremont, CA. Address: Karl Kohn, Music Department, Pomona College, Claremont, CA 91711.

John Cage at Wesleyan, Interdisciplinary Conference, 22–27 February 1988, Wesleyan University. Address: Neely Bruce, Department of Music, Wesleyan University, Middletown, CT 06457.

American Musical Instrument Society, Seventeenth Annual National Meeting, 3–6 March 1988, Claremont, CA. Address: Albert R. Rice, Curator, Kenneth G. Fiske Museum of Musical Instruments, 450 N. College Way, Claremont, CA 91799-4491.

Society for Eighteenth-Century Studies, South Central Chapter, 10–12 March 1988, Fayetteville, AR. Address: Barbara Garvey Jackson, Department of Music, University of Arkansas, Fayetteville, AR 72701.

Renaissance Society of America, Annual Meeting: The City in the Renaissance, 17–19 March 1988, New York City. Address: The Renaissance Society of America, 1161 Amsterdam Avenue, New York, NY 10027 (212/280-2318).

Renaissance Culture and the Inquisition in Spain and the New World, 25–26 March 1988, Los Angeles. Address: Elizabeth Gumerman, UCLA Center for Medieval and Renaissance Studies, University of California, Los Angeles, CA 90024.

Sonneck Society, Fourteenth National Conference, 13–17 April 1988, Danville, KY. Address: George Foreman, Norton Center for the Arts, Centre College, Danville, KY 40422.

Interdisciplinary Nineteenth-Century Studies, Third Annual Meeting, 14–16 April 1988, Boston. Address: Stuart Peterfreund, Department of English, 406 HO, Northeastern University, 360 Huntington Avenue, Boston, MA 02115.

Central Renaissance Conference, Annual Meeting, 14–16 April 1988, Terre Haute, IN. Address: Robert Clouse, Department of History, Indiana State University, Terre Haute, IN 47809.

Royal Musical Association, Annual Conference: Music in the Marketplace, 15–17 April 1988, Oxford. Address: Peter Owens, 41 Burrows Road, London NW10 5SL.

Leoš Janáček and Czech Music, International Conference, 4–8 May 1988, St. Louis. Address: Michael Beckerman, Department of Music, Washington University, St. Louis, MO 63130.

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

**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 Baumann; Joint Meeting with SMT and SEM

**1991 6–10 November—
Chicago, Illinois**

The Palmer House

1992 Pittsburgh, Pennsylvania

1993 Montréal, Québec
Joint Meeting with SMT