

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XVIII, NUMBER I

FEBRUARY 1988

AMS 50 — The Penultimate Call

NEH Challenge Grant Certification Deadline: 30 June 1988

As this issue of the *Newsletter* goes to press, the AMS 50 campaign has raised \$52,175 of the \$98,500 in new gifts it requires to certify full matching of the second payment (\$35,000) and

qualify for payment of the last installment (\$28,500). We will need \$46,325 in new gifts by 30 June 1988.

During the months remaining before July, the Campaign Committee will be working overtime to communicate with all AMS members and friends—by letter, telephone, and in personal meetings—to assure, if possible, a full matching of the NEH Challenge. The Committee's mission will

be very much simplified by an outpouring of response to this issue of the *Newsletter*: each gift that arrives spontaneously over the next few weeks represents a letter that does not have to be written, stuffed, and posted, and the expense of a telephone call spared.

AMS 50 news items and the donor list appear within, pages 9–13.

Time is growing short indeed. Please respond now!

New Orleans—1987

Against considerable odds, the AMS held its Annual Meeting, jointly with the CMS and the Center for Black Music Research, in New Orleans on 15–18 October 1987. The odds were raised chiefly by the delights of the city itself, which basked in ideal weather through the days of the meeting. Sunlit breakfasts at Brennan's or the Café du Monde, plantation and zoo tours, jazz and zydeco bars, paddlewheel boat rides on the Mississippi, dinners at Antoine's—all this and more threatened to leave little time or energy for the delights of a different sort cooked up by the Performance Committee (David Fuller, chair, Leslie Ellen Brown, Laurence Dreyfus, and Kay Jaffee) and the Program Committee (Lawrence Gushee, Douglas Johnson, David Josephson, Louise Litterick, and Robert Morgan). To be sure, the Sheraton Hotel (against whose preemptive maneuvers the Local Arrangements Committee, chaired by John Baron, struggled valiantly and successfully) helped maximize the profit of our time spent in intellectual pursuits. Its crossed microphone wires afforded the opportunity to follow two or three paper sessions at once, and its thin partitions resulted in the first AMS Presidential Address delivered as accompanied song.

This address, by Lewis Lockwood, conveyed a salutary plea for the unity of modern musical thought, for the struggle against the fragmentation of our discipline into more and more tenuously related sub-

disciplines, and for the projection of musical discourse beyond narrow specialist circles. Future meetings of the AMS, scheduled jointly with the SMT and the SEM, should help to narrow some too-wide divisions and blur some too-clear boundaries. The papers at New Orleans seemed modestly to signal this re-convergence in the ecumenical diversity of their subjects. We heard analytic studies of jazz as well as of nineteenth-century *Lieder*; we heard about operas by Amy Marcy Beach as well as by Verdi and Wagner; and we heard source studies concerning Ruth Crawford and George Gershwin as well as Lully and Binchois.

But as Lewis Lockwood implied, musical thought on whatever subject needs also to clarify its role in the broader world of humanistic studies. Our colleagues in other departments, it is all too often apparent, still do not really understand what it is we do. Nor is the fault theirs alone; it falls on our shoulders to the extent that we have not communicated with them effectively, have not learned their languages while helping them to learn ours. In this interdisciplinary effort, too, hopeful signs of broadening were evident in New Orleans. Papers on the madrigal, the motet, English monody and German funeral music brought sophisticated literary, linguistic, and rhetorical conceptions to bear on their subjects. Methods and findings borrowed from social and religious history yielded provocative results in studies of antebellum hymnody, the medieval obit service, and Byrd's

Gradualia. Talks concerning semiotics, deconstruction, the philosophy of history, Ives, and Gregorian chant suggested that Barthes, Derrida, and Bloom, Polanyi, Gadamer, and Kuhn are becoming the household names in our field that they should be—whether or not we accept their ideas.

Much more needs to be done. Anthropological thinking, with its well-developed theories of culture, of contextual determination of meaning, and of communication across wide epistemological distances, still informs little of our work, even though many of us deal regularly with historical cultures as far removed from our own as any modern-day Bali or India. It seems telling in this regard that one of the very few anthropological papers at New Orleans, an intriguing survey of the roles of women in various musical cultures, was not listed in the program at all but rather tucked away in the meeting of the Committee on the Status of Women. And, just as important, our historical methods remain little touched by the linguistic and semiotic notions of modern epistemology that undermine ideas of truth and absolute empiricism in historical knowledge (and that will probably rank someday as the chief twentieth-century contribution to the so-called "human sciences"). At a time when the other humanities and the social sciences are wrestling with such fundamental issues, we should do no less than enter the fray.

—Gary Tomlinson

Society Election Results

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

President-Elect: H. Colin Slim
Secretary: Ruth Steiner
Members-at-Large of Board: Daniel Hertz
Margaret Murata
Leo Treitler

The AMS Council nominated and the Board of Directors elected Leonard B. Meyer as an Honorary Member of the Society.

The AMS Council elected Mary S. Lewis as its new Secretary.

New Committee on Career Options

The Committee on Academic and Non-Academic Employment has been reformulated and renamed the Committee on Career Options. Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art, will be Chair. A survey form is enclosed with this issue of the *Newsletter*, which all members of the Society are urged to complete and send by 30 March to Laurence Libin, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 19-20 March 1988 in Baltimore.

New 1989 Deadline for Greenberg Award

At a recent meeting, the Board agreed to move the deadline for submissions for the Greenberg Award to 1 February, beginning in 1989. This year the deadline remains as before, 1 April 1988. Guidelines for this and other AMS awards appear in the *Directory*. The Greenberg Award Committee wishes to stress that, in its concern for historical performance practice, it is interested not only in music of the Middle Ages through Classical eras, but that of later periods as well. Musician-scholars who are concerned with repertory after 1800 are also invited to apply.

Baltimore—1988

The 54th Annual Meeting of the American Musicological Society will be held jointly with the Society for Music Theory in Baltimore, Maryland, on November 3-6, 1988. The Baltimore County and College Park Campuses of the University of Maryland (UMBC and UMCP) and the Peabody Conservatory of Music of Johns Hopkins University will act as hosts. All the meetings will be held at the newly refurbished Omni International Hotel, 101 West Fayette Street in the heart of downtown Baltimore and a short walk from the newly-restored Baltimore Inner Harbor. The location is close to many of Baltimore's ethnic and sea-food restaurants (including "crab houses"), theatres, and the justly famous Aquarium on the Inner Harbor. Just a few blocks further away are the Walters Art Gallery, the Peabody Conservatory, and the Lexington Market, the latter established in 1782, with its myriad food shops and restaurants. Other attractions include Ft. McHenry, the Poe House, the H. L. Mencken House, Rosa Ponselle's *Villa Pace*, antique shops, and used bookstores.

The 1988 AMS Program Committee is headed by Robert Morgan (University of Chicago) and the Performance Committee by Laurence Dreyfus (Yale University). Requests for meeting rooms from special interest groups should be sent to Michael Broyles at UMBC as soon as possible, but not later than May 1.

The Local Arrangements Committee, co-chaired by Michael Broyles (UMBC) and Howard Serwer (UMCP), is planning a cruise of Baltimore Harbor on the "Baltimore Patriot," sightseeing tours of the city as well as Annapolis, whose State House is the oldest all still-functioning State House. There will be concerts including a Peabody Conservatory production of Bononcini's *The Triumph of Camilla*, and an offering from the Maryland Handel Festival. Once again, members are encouraged to bring their families; provision for baby-sitting services is being planned.

Baltimore is served by the Baltimore-Washington International Airport; the Local Arrangements Committee is negotiating with a travel agent for specially discounted fares.

—Michael Broyles, Howard Serwer

Committee Assignments

The President would be pleased to hear from members of the Society who would like to serve on specific committees. Interested persons should write Lewis Lockwood, President, AMS, Department of Music, Harvard University, Cambridge, MA 02138, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

Soviet-American Exchanges in Musicology

The Special Session at the New Orleans meeting at which six Soviet musicologists reported on their research interests marked a historic occasion—the first formal meeting ever to be held in this country between representatives of the Union of Soviet Composers (the umbrella organization for all aspects of musical creativity and scholarship in the USSR) and American musicologists. Thirty years ago, the Soviet Union launched Sputnik, the shocked repercussions of which sparked the first government-sponsored scientific and cultural exchanges between the two countries and brought to the United States in 1959 the first official delegation of Soviet musicians. This group included two musicologists, Israel Nestyev, known here for his biography of Prokofiev, and Ivan Martynov, a biographer of Shostakovich and an officer in the Soviet Society for Friendship and Cultural Relations with Foreign Countries. Available information suggests that this was the last time Soviet musicologists made an official visit to the States.

The six Soviet musicologists who attended the New Orleans meeting spent eleven days in the United States on what was designated as a "Musicology Familiar-

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AMS Newsletter Address and Deadlines

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

James 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

Fortified by meetings, papers, restaurants, and riverboats, the many who attended the New Orleans meeting came away with a clear sense of renewal. My own strong impressions start with the strong response of many of our younger members to the newly formed (and now renamed) Committee on Career Options, whose first chairman is Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art. Whatever the obstacles to enlarging the scope of professional life for musicology in the United States, I feel sure that a commitment by the Society to move in this direction is being welcomed by our membership, and I would urge those who have suggestions for Laury Libin to write to him with ideas.

At least as powerful was the impact of Kern Holoman's work as Chairman of the Campaign Committee for AMS 50, now moving into its final and most urgent phase. Whether we will succeed in this venture lies in the hands of the entire membership, and I ask all members to do all they can to help meet our goal by mid-1988. The more individual contributions that the campaign receives from individual members—whether large or small donations—the stronger the position of the Campaign Committee in approaching donors outside the Society. Elsewhere in this *Newsletter*, Kern will trumpet the message loud and clear. My aim is simply to register as emphatically as I can the full support that he is receiving from the Society. Please give whatever you can, and as soon as you can; the address, once more, is AMS 50, c/o Department of Music; New York University; 24 Waverly Place, Room 268; New York, NY 10003.

Since I took the biennial opportunity to make a Presidential Address at the meeting, and since it was a broad review of the current state of the field (delivered with unexpected accompaniment of drums from an adjoining room) it may not be impertinent to sum up a few points from that review and reinforce its thesis. First, I offered an inevitably personal but wide-ranging short history of the growth of the field in the United States. I construed this as falling into three broad phases: the first, or age of the founders, from 1934 to about 1945; the sec-

ond, an age of post-war optimism and growth, from 1945 to about 1970; and the present phase, in part carrying forward the spirit and aims of the earlier phases, but in part fraught by challenges and controversy over the direction in which the field might move in the future. I also made clear that I construe "musicology" very broadly—to encompass ethnomusicology and much of theory, in addition to the cultural and historical areas that still dominate our territory—and I tried to suggest three basic challenges that currently confront us as scholars, musicians, and intellectuals. These are, in my view, 1) challenges presented by leading figures inside American musicology as to the right direction for the discipline; 2) those presented by the formal division of the larger field into separately organized societies and thus into discrete intellectual sectors that tear the fabric of the larger field into partial segments; 3) the challenge that faces all who work in this field by the virtual non-existence of serious musical thought, or even recognition of such a thing, in the media of communication that tend to shape the surface of the American cultural context.

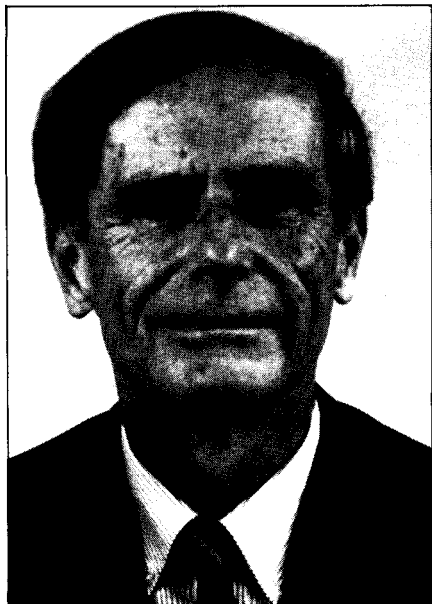
In what followed I tried to elaborate on these issues as specifically as I could within a single talk, and I certainly will not do more here than cite a few remarks. On the challenges from within, I addressed myself to recent contributions, along different lines, by Joseph Kerman and by Leo Treitler. On the challenges in my second group, I took the view that the division of theory, ethnomusicology, and musicology in the United States into three separate societies is a troubling and awkward situation, "based on a paradoxical mixture of intellectual and social clustering; on practical convenience; and, once done, on pervasive inertia. It is a divorce of convenience." I expressed the view that "it is at least worth considering that serious scholars in all three enclosures seem to nurture serious doubts about the wisdom of the division," and that "a movement towards rapprochement and of reconstruction of the divided sphere will be one of the central tasks of the next generation of musicologists, ethnomusicologists, and theorists." I noted that the AMS and the Society for Music Theory will meet

together in 1988 in Baltimore and in 1989 at Austin; and that, in 1990, at Oakland, we have agreed to forge a joint meeting with both the SMT and the Society for Ethnomusicology, with a joint program committee to be chaired by Bruno Nettl. Now is the time for readers of this message to send thoughts and proposals to Bruno Nettl (University of Illinois, Urbana) that would be useful.

The last and hardest part was to characterize in a few words the complex issue of the state of communication. I think the time is ripe for more of us than in the past to do what we can to address ourselves not only to one another but to those sectors of the lay public who can absorb some musicology but are largely unaware of what musicologists do, or are misled by the trickle of information that seeps out into the media. I am emphatically not claiming that American musicology should move wholesale into journalism; "for many of us, it is neither proper or necessary to pay attention to these problems. But like scholars in any field of study, we need a public to sustain us, and if we fail to contribute the more accessible versions of our knowledge to intelligent laymen, we have no one to blame but ourselves when the job is either not done at all or is badly done by unskilled popularizers." Although I failed to realize it at the time of the Annual Meeting, a good example of how the job can be done has been on my own shelves since June of this year, when *Humanities*, the bimonthly review published by the National Endowment for the Humanities, devoted its May/June 1987 issue (Vol. 8, No. 3) in part to musicology, with excellent articles on the current state of studies on Verdi, Billings, Gershwin, Black music, and two articles on teaching at secondary and appreciation levels. The model is a good one, and it can and should be followed up by musicologists of all stripes, fields, and societal memberships.

In closing, my congratulations and those of the Society's officers go to Leonard B. Meyer, who was elected to Honorary Membership in the Society at the New Orleans meeting.

—Lewis Lockwood



President-Elect H. Colin Slim



Honorary Member Leonard B. Meyer

AMS President-Elect H. Colin Slim

At the 1988 Annual Meeting in Baltimore, H. Colin Slim will become the new President of the AMS. Slim studied at Harvard University, where he completed his Ph.D. in 1961 with a dissertation on *The Keyboard Ricercar and Fantasia in Italy ca. 1500-1550 with Reference to Parallel Forms in European Lute Music of the Same Period*. He taught at the University of Chicago, and is now Professor of Music at the University of California, Irvine. He was elected a member of the Board of Directors in 1974-75 and has served the Society as a member of the Nominating Committee (1978), the Greenberg Award Committee (1979-80), the Kinkeldey Award Committee (1980-82), and the AMS 50 Campaign Committee (1984-87). From 1984-86, he was a member of the JAMS Editorial Board.

Slim has specialized in vocal, keyboard and lute music of the Italian Renaissance. His many publications include the scholarly editions *Musica nova* (University of Chicago Press, 1964), *Keyboard Music at Castell'Arquato (Corpus of Early Keyboard Music, 1975)*, *A Gift of Madrigals and Motets* (University of Chicago Press, 1972) for which he received the Kinkeldey Award, and Alessandro Scarlatti's *Massimo Puppieno* (Harvard University Press), and he has written several articles on iconographical topics.

Leonard B. Meyer Elected Honorary Member

The AMS Council nominated and the Board of Directors elected Leonard B.

Meyer as an Honorary Member of the Society. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Known for his influential writings in the fields of analysis and aesthetics, Professor Meyer has twice served on the Board of Directors.

Report of the Publications Committee

Since the previous report of the Publications Committee (see the *Newsletter*, February 1987, Vol. XVII, No. 1, p. 2) the following publications supported by subventions from the Society have appeared:

Tomlinson, Gary. *Monteverdi and the End of the Renaissance*. Berkeley: University of California Press, 1987.

Tyson, Alan. *Mozart: Studies of the Autograph Scores*. Cambridge MA: Harvard University Press, 1987.

The following publication co-owned by the Society has appeared:

Doctoral Dissertations in Musicology, December 1985-November 1986. Edited by Cecil Adkins and Alis Dickinson. Published by the American Musicological Society and the International Musicological Society, 1987.

This publication has been sent free of charge to all members of the Society and to all institutional subscribers to the *Journal*.

Oakland—1990

In the Fall of 1990, the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory will join together for their annual meetings in Oakland, California.

The Executive Boards of the three societies have determined that this meeting should be joint in the full sense of the word, and they have therefore appointed a Joint Program Committee to prepare, as well as possible, a unified meeting (while protecting the already well-established diversity of interests). The task of the joint program committee is to arrange a number of sessions that will be of interest to members of the three societies, and to coordinate the work of the individual program committees. The committee will in due time issue a formal call for papers for joint sessions, after which the program committees of the individual societies will issue calls for papers. All committees will work in close collaboration.

At this time, the Joint Program Committee invites members of the three societies to make general and specific proposals for sessions, speakers, panels, and other programs that would be of common interest to those attending. These proposals should reach the committee before 15 October 1988. Members of the Joint Program Committee are: Gerard Béhague (University of Texas, Austin), Margaret Bent (Princeton), Allen Forte (Yale), Bruno Nettl (University of Illinois, Chair), Anthony Newcomb (University of California, Berkeley), John Rahn (University of Washington), and Mark Slobin (Wesleyan). Write to any member of the committee. Chairman's address: School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801.

—Bruno Nettl

Anyone wishing a copy may obtain one by writing to the Society's Office in Philadelphia. The next annual cumulation will appear in February 1988, and a five-year cumulation will be published in 1989.

The Publications Committee has also been involved with several other projects sponsored by the Society. These include COPAM (the Committee on the Publication of American Music, chaired by Richard Crawford); the first cumulative index

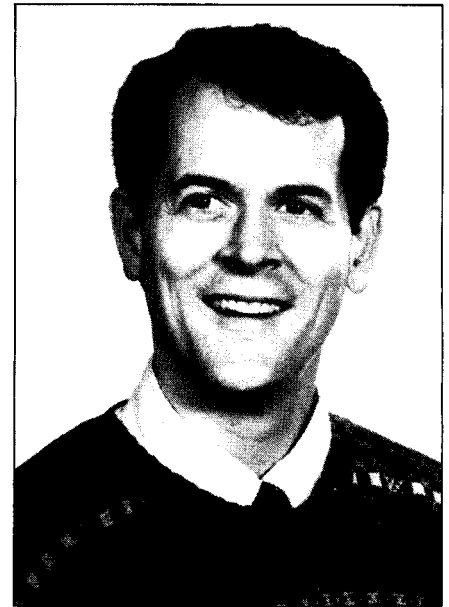
continued on page 14



Kinkeldey Award Winner Frederick Neumann



Einstein Award Winner Paula M. Higgins



Greenberg Award Winner Peter Urquhart

Awards and Prizes

The Otto Kinkeldey Award was presented this year to Frederick Neumann (University of Richmond) for his book, *Ornamentation and Improvisation in Mozart* (Princeton University Press, 1986). This Award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The Alfred Einstein Award, presented annually to the author of the musicological article deemed most significant by a young scholar, was granted this year to Paula M. Higgins (Duke University) for her article, "In hydraulis Revisited: New Light on the Career of Antoine Busnois," the *JOURNAL* XXXIX/1 (1986), pp. 36-86.

The Noah Greenberg Award was given this year to Peter Urquhart (Harvard University). The distinguished contribution to the study and performance of early music that earned Urquhart the award is his systematic exploration of the use of canon in Josquin's music in papers read, in a forthcoming article and dissertation, and in a recording of the *Missa de beata virgine* that demonstrates the relevance of this research to practical performance.

Howard Mayer Brown (University of Chicago) has received the International Galilei Galileo Prize of the Italian Rotary, awarded under the auspices of the University of Pisa. The annual prize is given to eminent foreign scholars for their achievements in the field of Italian civilization. Professor Brown was honored for his contributions

to the history of Italian music. He is the first American musicologist to receive this honor. In its twenty-five year history, the Galileo Prize has been awarded to only two other musicologists, Knud Jeppesen (1967) and Denis Arnold (1977).

The American Society of Composers, Authors and Publishers has announced the winners of the 20th annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music. Awards were granted to the following AMS members for books honored in 1986: Jane Bowers (University of Wisconsin, Milwaukee) and Judith Tick (Northeastern University), eds., *Women Making Music* (University of Illinois Press); Elise K. Kirk (Southern Methodist University), *Music at the White House* (University of Illinois Press); H. Wiley Hitchcock (City University of New York, Brooklyn College) and Stanley Sadie (The New Grove), eds., *The New Grove Dictionary of American Music* (Grove's Dictionaries of Music, Inc.); Kim Kowalke (Eastman School of Music), *A New Orpheus: Essays on Kurt Weill* (Yale University Press); Sigmund Levarie (City University of New York, Graduate Center), *Early Music* (Da Capo Press); and Kay Kaufman Shelemay (New York University), *Music, Ritual, and Falasha History* (Michigan State University Press).

ASCAP has also announced a new ASCAP-Vincent Persichetti Award, established in memory of the late composer, to honor a publisher of music and/or educational books. The first recipient was Claire Brook (W. W. Norton and Company.)

The Accademia Filarmonica of Bologna has admitted three members of the AMS as Honorary Members. They are Nino Pirrotta (University of Rome), Claude Palisca (Yale University), and Warren Kirkendale (University of Regensburg).

Warren Kirkendale has also received an *Akademie-Stipendium* from the Volkswagen Foundation for research in Rome.

The American Antiquarian Society has awarded two grants in the field of early American music. Karl Kroeger (University of Colorado) has received a Kate B. and Hall James Peterson Fellowship for *The Complete Works of William Billings, vol. IV*, and Susan L. Porter (Ohio State University) has been named a Research Associate to pursue work on "Performance Practice in Early American Musical Theatre."

An ACLS Travel Grant in the competition of 1 November 1986 was awarded to Carmelo Comberiarti (Manhattanville College). Eleven AMS members were recipients of ACLS Travel Grants in the 1 March 1987 competition. They are Charles André Barbera (University of Notre Dame), Karol Berger (Stanford University), James M. Borders (University of Michigan), Anna Marie Busse Berger (Stanford, CA), Kristine K. Forney (California State University, Long Beach), Jan Herlinger (Louisiana State University), Paula M. Higgins (Duke University), Dale Monson (University of Michigan), Margaret Murata (University of California, Irvine), Susan Forscher Weiss (Peabody Conservatory), and Craig M. Wright (Yale University).

Deadlines and Addresses:

AMS Awards

AMS 50 Dissertation Fellowship Award

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

Alfred Einstein Award

Deadline: *1 June 1988*. Send three copies of article nominated. Address: Jane Bernstein, Chair, Einstein Award Committee, Department of Music, Tufts University, Medford, MA 02155.

Noah Greenberg Award

Deadline: *1 April 1988*. Address: Owen Jander, Chair, Greenberg Award Committee, Department of Music, Wellesley College, Wellesley, MA 02181

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Bruno Nettle, Chair, Kinkeldey Award Committee, School of Music, University of Illinois, Urbana, IL 61801

Guidelines for all AMS awards now appear in the Directory.

Grants and Fellowships Available

ACLS Travel Grants

For humanists to attend international meetings abroad. Submit meeting details with request for forms. Maximum award: \$1,000. Deadline: *1 March* for July-December meetings; *1 October* for January-June meetings. Address: ACLS, 228 E. 45th St., New York, NY 10017 (212) 697-1505.

American Philosophical Society

For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: \$3,500 (\$2,500 for full professors). Deadline: *1 February*, *1 April*, *1 June*, *1 October* and *1 November* for decisions by end of April, June, October, and December. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106. Forms sent to those eligible.

NEH Fellowships for University Teachers

Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: *1 June 1988* for projects beginning after 1 January 1989. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Ave, N.W., Washington, DC 20506 (202) 786-0466.

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and universities departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars to undertake full-time research. Deadline: *1 June 1988*. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

Calls for Papers

The biennial *Nineteenth Century Music Conference* will be held at Lady Margaret Hall, Oxford University, 8-11 July 1988. Papers are invited on any aspect of music in the nineteenth century, and historical, archival, critical and analytical contributions are equally welcome. Some guest papers have already been arranged, including Professor Rudolf Elvers (Berlin) on Mendelssohn and Professor Hans John (Dresden) on Schumann. Other contributions on these themes will be especially welcome. The Nineteenth Century Music Conference is to be held this year in conjunction with a meeting of the Sonneck Society for American Music (Program Committee Chairman: Professor Nicholas Temperley). Paper proposals (preferably abstracts) should be submitted *as soon as possible* to Ewan West, Nineteenth Century Music Conference, Faculty of Music, St. Aldate's, Oxford, OX1 1DB, England.

The *German Studies Association* will hold its twelfth annual conference 6-9 October 1988 in Philadelphia, PA. The program committee invites proposals on any topic in German studies, including history, *Germanistik*, political science, sociology, philosophy, pedagogy, and the arts. Proposals for entire sessions and for interdisciplinary presentations are encouraged. The deadline for proposals is *1 March 1988*. For application materials and information contact Albrecht Holschuh, Germanic Studies BH644, Indiana University, Bloomington, IN 47405.

The *Annual National Meeting of the Renaissance Society of America* celebrating the fiftieth anniversary of the New England Renaissance Conference will be held 30 March-1 April 1989 at Harvard University. Papers, thirty minutes in length, are being solicited on any Renaissance subject. Papers apropos to a special plenary session, "Renaming the Renaissance?" are also being sought. Send abstracts of papers and/or full-session proposals by *30 April 1988* to: Samuel Y. Edgerton, Jr., President, New England Renaissance Conference, Department of Art, Williams College, Williamstown, MA 01267.

The *National Opera Association* is accepting scholarly papers on operatic subjects. Authors whose papers are accepted will be invited to read them at a session of the Thirty-Fourth Annual Convention of the National Opera Association to be held in Columbus, Ohio in November, 1988. Subsequent publication of the selected papers in *The Opera Journal* is guaranteed. Guidelines for paper submission may be obtained from: National Opera Association, Mary Elaine Wallace, Executive Secretary, Route 2, Box 196, Commerce, TX 75428.

News Briefs

The Council for International Exchange of Scholars (CIES) has announced that a number of 1988-89 Fulbright Grants still remain available to U.S. faculty in the field of music. There are specific openings in Czechoslovakia, Egypt, Hungary, Rumania, Turkey, and Yugoslavia. In addition, other countries are open to applications in any discipline and music is among their preferred fields. Scholars in all academic ranks, including emeritus, are eligible to apply and it is expected that applicants will have a Ph.D., college or university teaching experience, and evidence of scholarly productivity. U.S. citizenship is required. In a few countries (of Central and South America and Francophone Africa), knowledge of the host country language is required. Interested scholars are urged to inquire *as soon as possible*. Contact CIES, Eleven Dupont Circle NW, Suite 300, Washington, D.C. 20036 (202/939-5401). When inquiring, indicate countries of interest.

With its XIVth International Congress held in Bologna from 27 August to 1 September 1987, the International Musicological Society celebrated its 60th anniversary. New officers elected for five-year terms include Christoph-Hellmut Mahling (D), President, Marc Honegger (F) and Alberto Gallo (I), Vice-Presidents. Newly elected members of the Directorium from the United States include Margaret Bent (Princeton University), George J. Buelow (Indiana University), and Bonnie Wade (University of California, Berkeley). Lorenzo Bianconi is the new editor of *Acta musicologica* (Dipartimento di musica e spettacolo, Università degli studi, Strada Maggiore 34, I-40125 Bologna). In addition, Bonnie Wade and Reinhard Strohm (Yale University) from the United States will serve as members of the editorial board. For the most recent publication policies of the journal see *Acta musicologica* 59 (1987).

Performance Practice Review is a new scholarly periodical devoted solely to the consideration of performance problems. Coverage will take in all musical periods from the Middle Ages to the present, and ethnic music in so far as it throws light on traditional Western practice. Issues will include modest-sized articles, brief reports, reviews, translations and commentaries, and conference reports. The first issue is scheduled for the spring of 1989. Send contributions to Roland Jackson, Editor, *Performance Practice Review*, Music Department, Harper 163, 150 E. 10th St., The Claremont Graduate School, Claremont, CA 91711.

The University of Missouri-Kansas City Libraries recently established the Marr

NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: 1 June 1988 for projects beginning after 1 April 1989. Subventions for publication of humanistic studies. Deadline: 1 April 1988 for projects beginning after 1 October 1988. Address: Division of Research Programs, Room 318, (see address above) (202) 786-0207.

NEH Summer Seminars For College Teachers

1988 Summer Seminars for college teachers. Stipend: \$2,750-\$3,500. Deadline: 1 March 1988. See details under Summer Seminars and Institutes.

Newberry Center for Renaissance Studies

1988 Summer Institute devoted to Italian Archival Sciences. Stipend: \$3,000. Deadline: 1 March 1988. See details under Summer Seminars and Institutes.

Newberry Library Short-Term Resident Fellowships

Designed to help provide access to Newberry resources for people who live beyond commuting distance. Stipend: \$750 per month for up to two months. Deadline: 1 March or 15 October 1988. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

Newberry Library American Society for Eighteenth-Century Studies Fellowships

Fellowship for one to three months in residence at the Newberry for studies in the period 1660-1815. Stipend: \$750 per month. Deadline: 1 March or 15 October 1988. Address: Committee on Awards, The Newberry Library (see above).

Sound Archives. Located in the General Library, this archive contains one of the largest and most significant collections of American popular music and spoken-word recordings in the United States. Gaylord Marr, Associate Professor of Communication Studies at UMKC, has been collecting sound recordings for the past thirty-five years and serves as the curator. The Marr Sound Archives contains approximately 80,000 items that date from the dawn of recorded sound, including a wide variety of formats: Edison cylinders, music box discs, grand roller organ rolls, 78's, LP's, tapes, and 16-inch radio transcription discs. The archive also has a collection of vintage machines which play these recordings. Faculty, staff, students, and members of the scholarly community will have access to the collection when organization is completed. Donations of sound recordings, historical machines, and related items are invited. For more information, contact Chuck Haddix, Sound Recording Specialist, General Library, University of Missouri-Kansas City, Kansas City, MO 64110-2499.

The Thousand Oaks Library has recently purchased the music, broadcast, and mem-

orabilia collection of the singer Rudy Vallee. This includes approximately 1,500 complete orchestral arrangements and 6,500 pieces of sheet music covering the period 1929-1969, which constitutes the only known collection comparable to the Paul Whiteman Archive at Williams College. For further information, contact Marvin E. Smith, Thousand Oaks Library, 1401 E. Janss Rd., Thousand Oaks, CA 91362.

The MLA announces the publication of the *Directory of Library School Offerings in Music Librarianship* compiled by Annie F. Thompson. This directory lists all accredited schools of library and information science in the US and Canada offering courses in music librarianship or bibliography and provides address and course information. Send \$5.00 to Linda Solow Blotner, Executive Secretary, MLA, 203 Deercliff Road, Avon, CT 06001.

The firm of Basil Blackwell, 108 Cowley Road, Oxford OX4 1JF, England, publisher of the periodical *Music Analysis*, is offering a 25 percent discount on subscriptions to AMS members. This will reduce the price from US \$34.15 to \$25.50.

Obituaries

Elaine Brody (1923–1987)

Elaine Brody Silverberg died on 15 July 1987 after a long and valiant struggle with illness. She was a long-time member of the music faculty of New York University, a nineteenth-century scholar with extraordinarily wide-ranging research interests, and an active and familiar presence in the American Musicological Society, the College Music Society, and Phi Beta Kappa, as well as in American musical life generally. She was educated at Vassar College, New York University (where she received her A.B. *cum laude* in 1944), Columbia University (A.M., 1960), and New York University again, receiving her Ph.D. in 1964 with a dissertation on the early twentieth-century pianist-composer Déodat de Séverac. She was an accomplished and active pianist, and studied with the eminent pedagogues Harold Bauer and, later, Alexander Lipsky. Elaine's teaching career was, like her education, centered at New York University. She offered her first courses there in 1961 as a Teaching Assistant, was appointed Instructor in 1963, and became an Assistant Professor in the Music Department of University College at NYU's University Heights campus in 1965. She became Chairman of that department a year later, and was promoted to Associate Professor with Tenure in 1967, and to Full Professor in 1970. She joined the Faculty of Arts and Science in 1973, remaining active there until her death.

Elaine was a modest, even unassuming person, but she was a dynamic force in university affairs, a galvanic teacher, and an indefatigable and prolific scholar and lecturer. She published nine books between 1970 and 1987, including the anthology *Music in Opera* (1970), *The German Lied and Its Poetry* (1971, with Robert A. Fowkes), a series of music guides to Europe, co-authored with Claire Brook, and *Paris, the Musical Kaleidoscope, 1870–1925* (George Braziller, 1987), published a few weeks after her death. She published more than 45 articles and numerous reviews in journals ranging from *The Musical Quarterly* to the *Journal of Musicology*, and from *The Opera Quarterly* to *French Review* and *Studies in Comparative Literature*. At her death she left two large-scale projects near completion that had occupied her for nearly a decade, *Everywhere Citizens, Everywhere Strangers: The Correspondence of Ernest Bloch and Romain Rolland* and *The Journal of Ricardo Viñes, 1887–1916*.

Elaine's publications are concerned with a remarkable range of topics, and include articles on Schubert, Schumann, Wagner, Mendelssohn, Liszt, Brahms, Mahler, and Ernest Bloch, as well as studies of nineteenth-century musical life and patronage. Much of her research was devoted to the music of France in the late nineteenth and early twentieth centuries, and, seen

from this perspective, her last and undoubtedly most important book, *Paris, the Musical Kaleidoscope*, an elegant and magisterial examination of the interrelationship between music and the other arts in France during the period of Debussy and Ravel, stands as the summation and climax of her scholarly career. Her writing was not directed exclusively to her musicological colleagues. Many of her publications are interdisciplinary in nature, and appear in literary and cultural journals; others are addressed to a broader audience still, the serious musical public. These last-named include the five musical guides to Europe; other manifestations of her concern with musical education on the widest level include the series of lectures she gave under the sponsorship of the Metropolitan Opera Guild between 1978 and 1983, and the remarkable cycle of 45 live telecasts on "Music in the Romantic Era" that she offered on CBS's *Sunrise Semester* in 1975.

Most of Elaine's last book was written in the midst of her protracted battle with cancer—indeed, a good deal of the work, including the task of seeing the volume through the press, was done under extraordinary personal and medical circumstances. She fought her illness since 1982, and did so with the same determination and zest for life that she brought to her scholarship. A very few days after her first major operation, she was playing the piano in the hospital lounge; the medical staff videotaped her performance as an example to help other patients. One week after her second major operation, she participated in a university fundraising dinner. For four years, she balanced a grueling and debilitating medical regimen with university teaching and her work on the Paris book with unflagging optimism. This is an inspiration to us all.

—Edward Roesner

Philip Friedheim (1930–1986)

Philip Friedheim died in Binghamton, New York on 2 November 1986 at the age of 56, following a long illness. The University lost a great teacher, the community lost a popular lecturer, and the musicological community at large lost a fine scholar who possessed wide-ranging interests.

Phil, as he was known to everyone, came to the State University of New York at Binghamton in the Fall of 1962. Within a few months we realized that we had recruited an outstanding teacher. During the more than twenty years he taught on our campus he developed a wide circle of en-

thusiastic students, majors and non-majors alike, as well as a large community following with his public lectures and radio commentaries. His undergraduate studies had been at Brooklyn College, his M.A. was from Hunter College where he had studied with William Kimmel, and his Ph.D. was earned at New York University where he wrote his thesis, *Tonality and Structure in the Early Works of Schoenberg*, under Jan LaRue and where he served as a graduate assistant to Gustave Reese.

In our music history offerings Phil usually took responsibility for nineteenth- and twentieth-century music, reflecting his deep interest in several composers of this period including Schoenberg. The complex developments in the musical world from Wagner to World War II especially interested him, and his coverage of this material was thorough. He was a compulsive editor of student papers, and in addition to the usual red-pencil editing he would type out a paragraph of helpful commentary on each paper returned. His generosity with individual help and consultation was appreciated by the many students who took advantage of it.

Phil's teaching of music history courses was somewhat different from the norm in which the student develops acquaintance with a wide range of works. Phil preferred to spend the semester in detailed analysis of perhaps three or four works, and in this type of analysis he was superb. His class lectures were carefully prepared, and, whenever possible, he drew on his wide knowledge of the other humanistic disciplines, especially literature. His profound interest in such diverse areas as Biblical literature, Chinese art, and the plays of Shakespeare contributed interesting material to his presentations. His fluency at the keyboard was also a real asset for him in all his teaching and public lectures.

As a scholar Phil was not one who spends a lifetime mining a particular specialty or historical figure. He roamed widely with papers and articles on Berlioz, Liszt, Verdi, Wagner, Mahler and Schoenberg. He also prepared and published an edition of a group of C. P. E. Bach keyboard sonatas. He was especially interested in the complex problem of the relation between rhythm and harmony in the context of musical structure. While several of his articles bore conventional titles such as "The Piano Transcriptions of Franz Liszt" or "Radical Harmonic Procedures in the Music of Berlioz," others reflected his colorful imagination and his interest in seldom explored phenomena in music. Two that one might cite in the latter category are "The Cosmic Introduction in Nineteenth-Century Music" and "Wagner and the Aesthetics of the Scream."

A wide community will miss this virtuoso teacher, fine scholar, and loyal friend.

—Harry B. Lincoln



American Musicological Society, Inc.

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1 February 1988

Dear Colleague:

A substantial portion of this issue of the Newsletter is devoted to AMS 50 news for the reason that the most difficult of the NEH Challenge Grant payments must be certified before the next issue of the Newsletter appears. Moreover, it is the fervent hope of the Board of Directors, the National Council, and the Campaign Committee to bring AMS 50 to its successful conclusion just before the November 1988 annual meeting in Baltimore.

The November and December 1987 mailings to the membership were said to be antepenultimate appeals; this, then, is our penultimate appeal. With luck, the last appeal will take place before, during, and just after the Baltimore meeting.

IF YOU HAVE CONTRIBUTED ALREADY:

Give serious thought, now, as to the final amount of your AMS 50 donation. Should you, for example, be a \$1,000-donor to this worthiest of causes, this once-in-a-lifetime appeal of your professional society? Fill in the amount of increase on your pledge-card (enclosed) and mark the box "Additional."

Examine your name as it appears in the List of Donors; this is the working text for the commemorative AMS 50 Book of Donors to be published at the close of the campaign. If there are changes to be made, please let us know.

Most important: scan the list of donors for what it does not contain. Think of members and friends of the American Musicological Society, particularly in your own geographic area (moms and dads, the local orchestra conductor, a critic or two), who are probably willing to donate but have yet to be approached in the most effective manner. Try to deliver three new \$100 pledges by 15 April. This simple tactic, undertaken by a substantial percentage of the membership, would result in an easy meeting of all outstanding goals.

IF YOU HAVE YET TO CONTRIBUTE:

Send us anything at all: there should ultimately be 2,000 names on our List of Donors. But do seriously consider whether you can be a \$1,000-, \$500-, or \$100-donor.

Monitor subsequent publications of the List of Donors, notably the one to be published for the Baltimore meeting, to see that we have got your entry correct for perpetuity.

Follow the steps outlined above after the words Most important:

Information on your pledge history is available from Rena Mueller, and we are happy to supply campaign materials: forms, brochures, documentation on AMS.

AMS 50 is in many ways already a great success. The generosity of the membership and the teamwork and commitment of the fundraisers are uplifting in the extreme. Thanks to one and all.

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D. Kern Holoman
Chair, AMS 50 Campaign

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Meeting the NEH Challenge Grant for 1987-88 requires the active participation of all who value the work of American musicologists.

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Vyacheslav Uritsky
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Scott A. Warfield
Edwin B. Warren
Jack M. Watson
James and Margaret Webster*
Piero Weiss
Susan Forscher Weiss
Mary Wennerstrom
and Leonard Phillips
Miriam K. Whaples
J. Randall Wheaton
Gretchen A. Wheelock
Bruce A. Whisler
Chappell White
Mary G. White
Jean Widaman
Johanna Wiecekowsky
Roland Wiley
David Russell Williams
Hermine Williams
Martin Williams

Sarah Jane Williams**
Fredric Woodbridge Wilson
Deborah T. Winfield
Richard Winfield
Henry J. Wing, Jr.
Robert Winter
Gary Wittlich
Eugene and Jean K. Wolf*
Christoph Wolff*
Konrad Wolff
Mary Wolinski
Thor Wood
H. Ross Wood
Craig Wright
Lesley A. Wright
Patricia Wulf
Anne B. Yardley
Victor Fell Yellin
Terry Barron Yizar
Joseph Younglood
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Neal Zaslav
Kathryn Zetts
Julius Zsako

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University of California Press*
University of Chicago Press*
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Worth Publishing**
Yale University Press*

Foundation Gifts:

The Ames Family Fund, Inc.**
Gertrude Dennenburg Trust

Benefit Concerts and Events:

AMS Northern California Chapter
AMS Southern Chapter
Chicago Symphony Benefit**
Cleveland Cabaret**
Grove Raffles**
Lydian String Quartet
Musica Alta (Princeton)
Serenata (Philadelphia concert)*
Serenata (Princeton concert)**
Robin Wallace

In memory of:

Elaine Brody
Vincent Duckles
Donald J. Grout
Edward E. Lowinsky
Arthur and Elsa Mendel
Gustave Reese
Albert Seay
Oliver Strunk
Walter L. Woodfill

AMS 50 Campaign Report

1 January 1988

AMS 50 is a capital campaign of the American Musicological Society to fund a program of AMS 50 Dissertation Fellowships. The stated purpose is "to encourage the advancement of research in the various fields of music as a branch of learning and scholarship." The campaign was undertaken in conjunction with the fiftieth anniversary, in 1984, of the American Musicological Society. A major Challenge Grant from the National Endowment for the Humanities was secured in early 1986.

The twelve-month stipend for the AMS 50 Dissertation Fellowship is presently set at \$8,000. Recipients are chosen by an anonymous jury of three members drawn from the AMS 50 Fellowship Committee. The first winner was David E. Gramit of Duke University, for a dissertation entitled *The Intellectual and Aesthetic Tenets of Schubert's Circle: Their Development and Their Influence on His Music*. Two fellowships were awarded for 1987-88, to Donald R. McLan of the University of Toronto, for a dissertation entitled *Alban Berg's Drei Orchesterstücke, op. 6: A Documentary Study*, and to James Pritchett of New York University, for a dissertation entitled *The Development of Chance Technique in the Music of John Cage, 1950-1961*.

The Guidelines for the AMS 50 Dissertation Fellowship Competition are given on page 7 of the Society's *Directory*.

HERE ARE some rough figures on AMS 50 as of the beginning of January 1988.

Total goal:	\$500,000 (actually \$515,000; see below)
NEH Challenge Grant	\$118,500
Payment 1 (1986) \$55,000	has been matched
Payment 2 (1987) \$35,000	must be matched at \$98,500 by 30 June 1988
Payment 3 (1988) \$28,500	must be matched at \$57,000 by 30 June 1989
Total pledged to 1 January 1988	\$293,175
Total short of goal ($\$500,000 - \$118,500 - \$293,175$)	\$ 88,325
But: total short of full matching ($\$98,500 + \$57,000 - \$52,175$)	\$103,325
New Orleans results	\$17,303
Known gifts post New Orleans	\$34,872
New gifts \$10,000 or more	1
New gifts \$1,000 or more	7
New gifts \$100 or more	82
New corporate gifts	3
Grand total, balance outstanding	\$103,000 roughly

Total new pledges needed by 30 June 1988: about \$46,500.

Total new pledges needed by 30 June 1989: about \$57,000.

Total number of new \$100 gifts needed: 1,033.

The Enchanted Grove

The enchanted *Grove* has found a loving home. Members will recall that the idea of raffling a set of *Grove* products was a joint undertaking of the AMS 50 Campaign Committee and *The New Grove*. The set was on display at the national meeting in Cleveland in 1986, where during the Cabaret entertainment of sainted memory the suspense-filled drawing took place. Stanley Sadie supervised as Margaret Bent, then President of the Society, did the reaching into the bowl.

Bent herself held the winning ticket. She disqualified herself, and on the second

drawing the set was won by Rebecca Baltzer, a member of the Campaign Committee. Baltzer donated the set back to the Society for a second raffle in 1987. Net proceeds of the Cleveland *Grove* Raffle were \$1,001.

The enchanted *Grove* was accordingly re-raffled in New Orleans (again, under Stanley Sadie's watchful eye), where a ticket income of \$2,567 was realized.

The winner of the New Orleans sweepstakes was Julia Shinnick, who is a Ph.D. candidate in musicology at the University of Texas, Austin and also Professor Baltzer's teaching assistant.

Campaign Bulletin

To the best of our knowledge, the donor listing which appears on the preceding pages reflects all gifts received prior to the end of 1987. We shall, however, record as 1987 donations all gifts postmarked before 1 January 1988 but received after that date and hence not on this list. These will therefore be eligible for deduction under the 1987 United States federal tax rules.

Members and friends of the American Musicological Society continue to support AMS 50 with a level of generosity that is genuinely thrilling to the Campaign Committee. A memorial subfund established by colleagues, students, and friends of Arthur and Elsa Mendel now has a balance of approximately \$20,000. Other substantial gifts have been received in late 1987 in memory of Vincent Duckles, Edward Lowinsky, Albert Seay, Oliver Strunk, and Walter L. Woodfill. The Campaign Committee will recommend to the Board of Directors an appropriate manner of perpetuating, in the context of the AMS 50 Fellowships, the memory of these and other distinguished American musicologists.

New corporate support has included substantial contributions by G. Henle Verlag and G. Henle, USA; Arabesque Recordings, Inc.; and the University of California Press. Among noted performing artists who have contributed in the recent past are Louis Bagger, harpsichord; Bethany Beardslee, soprano; the Da Capo Chamber Players; Stephanie Friedman, mezzo-soprano; Peter Serkin, piano; and Robert Taub, piano. An exceptionally generous augmentation to their original gift has been

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AMS 50 T-Shirts and Posters

A limited number of AMS 50 t-shirts remains, with a good quantity of sizes S and M, some L, and a few XL. (The promoters have declined to comment on the implications of this trend.) These may be ordered, at \$10.00 the shirt, from the AMS 50 office at New York University (see the address on p. 10). Consignments of the remaining t-shirts will be shipped to spring chapter meetings as well.

Management is considering the apparent substantive demand for kiddie sizes. These may be on sale in Baltimore.

Quite a number of the handsome New Orleans souvenir posters remain. These may be ordered, at \$6.00 (including mailing tube and postage), from the AMS 50 office. This poster posted outside one's office, with the list of donors taped atop, might be an excellent way to attract further attention to the cause.

—D. Kern Holoman, Chairman

Publications Committee

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to the *Journal*, covering Vols. I–XL, which is being prepared by Linda Solow Blotner under the supervision of the Committee; and Vol. III of Johannes Ockeghem, *Collected Works*, edited by Dragan Plamenac and Richard Wexler.

In addition, the Committee has considered a number of requests for subventions from publishers. Members of the Society are reminded of the current guidelines for application to the Publications Committee for subventions, printed in the *Newsletter*, August 1981, Vol. XI, No. 2, p. 3, and reprinted in the February 1987 number, Vol. XVII, No. 1, p. 2. Since the Committee has been receiving an increasing number of requests for subvention, it might be helpful to expand briefly on those guidelines.

(1) The Committee will consider a subvention for the publication of "significant and original research in any recognized field of musicology," whether in the form of a book, a monograph, or an edition. The Committee will ordinarily not recommend a subvention for a *Festschrift* or similar collaborative volume without a unifying theme. It will consider support for conference proceedings and the like, but such volumes are likely to be uneven in quality and consequently may be difficult to recommend for support. We strongly recommend that the organizers of conferences include provisions for the eventual funding of their proceedings in their budget for the conference itself. Translations of secondary literature will not be considered for subvention.

(2) The request for a subvention must come from the publisher, not the author, and the publisher must have committed himself to bringing out the volume before his application is made. The publisher should send a detailed financial statement breaking down the costs of publication and showing what the impact of the subvention on the price of the book will be. He should also send a copy of the volume in its final state, ready for publication, and copies of the readers' reports. The application should be made early enough in the publishing process so that the Committee can, if it deems it appropriate, make recommendations of a substantive nature that the author and publisher will be able to consider.

(3) The Committee cannot give a precise time-table for reaching a decision. Although we may be able to proceed more rapidly, applicants should anticipate a wait of at least six months before a decision is reached and action taken on that decision.

(4) Inquiries and applications should be directed to: Edward Roesner, Department of Music, 268 Waverly Building, New York University, Washington Square, New York, NY 10003 (212-998-8310).

—Edward Roesner, Chair

1988 Summer Seminars and Institutes

The National Endowment for the Humanities will be offering four Summer Seminars for 1988 in the field of music. Robert Bailey will conduct a seminar on *The Music of Wagner*. The seminar will deal with the German composer's music from two different perspectives—analytical and documentary—and will concentrate primarily on three operas: *Tannhäuser*, representative of the earlier "romantic" Wagner, plus *Tristan* and *Die Meistersinger*, representative of the later Wagner. Dates: 20 June to 12 August 1988. Address: Robert Bailey, Department of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003.

William P. Malm is offering a six-week seminar entitled *Shamisen: The Musical Heart of Nineteenth-Century Japanese Theater and Social Life* which will focus on the music, texts, and history of the many genres of music for the shamisen three-stringed plucked lute popularized in Japan's liveliest historical period. It will investigate secondary sources concerning the music and aesthetics of this tradition and explore how these ideas apply to actual performance. Dates: 27 June to 5 August 1988. Address: William P. Malm, School of Music, University of Michigan, Ann Arbor, MI 48109.

A seminar co-conducted by Ruth Steiner and Daniel J. Sheerin on *Liturgy and Hagiography in the Western Middle Ages* will deal with the cult of the saints and its expression in the liturgy. It will examine liturgical compositions and themes as well as analyze chants. A variety of hagiographical primary documents will serve to illuminate the study of these liturgical materials. While the focus will be on the Western Middle Ages, research on hagiographical material in Byzantine, early Christian, or the modern periods will be incorporated in the seminar. Dates: 13 June to 5 August 1988. Address: Ruth Steiner and Daniel J. Sheerin, School of Music, Catholic University of America, Washington, D.C. 20064.

James Webster will offer a seminar on *Musical Form and Drama in Mozart's Operas* which will concentrate on three areas: close analysis of individual numbers, the categorization of formal types, and an examination of the coherence of larger units, such as finales and entire acts. It will also cover the basic types of music in Mozart's *Idomeneo*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, *The Magic Flute*, and *La clemenza di Tito*. Dates: 13 June to 5 August 1988. Address: James Webster, Department of Music, Lincoln Hall, Cornell University, Ithaca, NY 14853.

Participation in an eight-week seminar carries a stipend of \$3,500, and in a six-week seminar, a stipend of \$2,750. Application forms may be had from the Division

of Fellowships and Seminars, Room 316, National Endowment for the Humanities, 1100 Pennsylvania Avenue, Washington, DC 20506 (202/786-0463). Application Deadline: 1 March 1988.

The Newberry Library Center for Renaissance Studies will hold a 1988 Summer Institute from 27 June to 5 August in *Italian Archival Sciences*. The course will be led by Professor Armando Petrucci, Director of the Institute of Paleography of the University of Rome. Assisted by Dr. Franca Nardelli, Professor Petrucci will provide intensive training in the reading, transcribing, and editing of Italian manuscripts (1300–1650). He will also offer a thorough orientation in the organization of Italian archives, libraries and manuscript collections. The course will be conducted in Italian. Full-time faculty and librarians are eligible to apply for stipends of up to \$3,000 funded by the NEH. A number of additional stipends are available for scholars at institutions affiliated either with the Newberry Library Center for Renaissance Studies or the Folger Institute. Application deadline: 1 March 1988. Address: Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610 (312/943-9090).

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 8–11 November— Oakland, California

Hyatt Regency Hotel; Local Arrangements: Thomas Bauman; Joint Meeting with SMT and SEM

1991 7–10 November— Chicago, Illinois

The Palmer House

1992 5–8 November— Pittsburgh, Pennsylvania

1993 14–17 October— Montréal, Québec

Joint Meeting with SMT

Beginning this year, the Calendar of Annual Meetings will appear in the *Directory*.

Soviet-American Exchanges

continued from page 2

ization Visit" under the terms of a recently signed Protocol intended to open up communication between the USSR and the USA in the areas of music composition and musicology (including ethnomusicology, music theory, and music criticism). The Protocol was negotiated in Moscow last June by a special Commission on Music constituted with the authority of the ACLS and administered through IREX. This commission, co-chaired by Milton Babbitt and Claude Palisca, included Malcolm Brown, Mark Slobin, and Billy Taylor; Wesley Fisher of IREX served as executive secretary.

The agenda of the Protocol embraces a variety of projects and exchanges, ranging from programs for composers-in-residence to scholarly and creative symposia on American and Soviet music, all to be accomplished during 1987-88, but with a stipulation to continue exchanges through 1990 under the terms of a broad background Agreement on Cooperation between the ACLS and the Union of Soviet composers.

Now that the Soviet musicologists' "Familiarization Visit" has been accomplished, the Protocol's agenda calls next for a symposium hosted by the Soviets on the topic "Modernization of Traditional Music in the USA and the USSR," tentatively scheduled for ten days in June 1988. Four American ethnomusicologists are to be chosen to participate. Mark Slobin of Wesleyan University is in charge of arrangements on the American side.

During the summer or fall of 1988, one or two American music critics are slated to attend festivals of Soviet contemporary music as guests of the Union of Soviet Composers. They will probably be escorted to a number of cities, in order to acquaint them with the variety of musical styles cultivated by the younger generation of Soviet composers. Preliminary discussions have identified potential candidates for this assignment, and Lewis Lockwood as AMS President will issue invitations.

In the fall of 1988, a second delegation of five Soviet musicologists will come to the United States for about ten days to take part in a symposium on "Research Trends in Musicological Studies in the USA and the USSR." If feasible, the timing of this symposium will be coordinated with the annual meeting of the AMS in Baltimore. Inquiries about an organizer and a host institution for the symposium are now being made. Interested parties should contact Lewis Lockwood, Claude Palisca, or Malcolm Brown.

Discussions with the Soviet delegation in New Orleans resulted in the following agenda: 1) a joint publication in English and Russian of ten articles by Americans, reflecting the range of subject matter and

methodologies in contemporary American musicology, and ten similar articles by Soviets; 2) a symposium to be held in Moscow in the spring of 1989 on the topic (suggested by the American side and subject to further discussion) "Historiography, Methodology, and Analysis"; and 3) publication in English and Russian of the proceedings of the latter symposium. After the New Orleans discussions, an AMS *ad hoc* committee has made the preliminary judgment that point one may not be practical by itself and should perhaps be combined with point three, given the time frame involved and the typical publication schedules of American scholarly presses.

Malcolm Brown will organize the Moscow symposium, and anyone interested in participating should contact him at the School of Music, Indiana University, Bloomington, IN 47401. It is expected that six American scholars will be invited to give papers appropriate to the general topic, "Historiography, Methodology, and Analysis in American Musicology." Given the underlying purpose of the ACLS/USC agreement, which is to open up wide-ranging professional communication, the American delegates will be selected from a variety of specializations. Scholars who work in the area of Russian or Soviet music will probably not be included, since they are already familiar with the character and scope of Soviet musicology.

—Malcolm Hamrick Brown

Campaign Bulletin

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received from the Ames Family Fund. Major gifts have been committed by William Warfield with Albert and Helen McNeil and the Albert McNeil Jubilee Singers of Los Angeles.

The Campaign Committee welcomes further suggestions of names of individuals or organizations whose commitment to the goals of American musicology make it appropriate to invite their support of this significant venture.

Editorial Note

As I assume the duties of Editor of the *AMS Newsletter*, I would like to take this opportunity to thank Kristine K. Forney of the California State University at Long Beach on behalf of myself and the membership as a whole for three years of dedicated service to the Society as Editor of the *Newsletter*. I am especially grateful for the care she has taken to assure a smooth transition of editorship.

Papers Read at Chapter Meetings, 1986-87

Allegheny Chapter

4 April 1987

University of Pittsburgh
Joint meeting with the Sonneck Society and the International Association for the Study of Popular Music

ROBERT COPELAND (Geneva College): "The Figure of the Musician in Some Turn of the Century Novels"

SHARON SAUNDERS (University of Pittsburgh): "Musical Life in Pittsburgh's High-Society, September 1897 to August 1898, from the pages of *The Bulletin*"

J. BUNKER CLARK (University of Kansas): "Toward a Study of the Life and Works of Esse J. Mushrush, a Northwest Pennsylvania Composer"

ELLEN MICHAEL (University of Pittsburgh): "New Music Performance in Pittsburgh, 1951-1986"

STANLEY MORCHESKY (University of Pittsburgh): "Music in Student-Frequented Performance Venues in the Oakland Area of Pittsburgh"

STEPHEN KNOPOFF (University of Pittsburgh): "Background Music in Pittsburgh: Popular Moods for Semi-cognizant Listeners"

Capital Chapter

4 October 1986

University of Richmond

American Music: Past and Present

KATHERINE PRESTON (CUNY Graduate Center): "Opera on the Road: The American Adventures of the Pyne and Harrison Company, 1855-1856"

CATHERINE J. PICKAR (George Washington University): "Women Composers of Washington, D.C., Maryland, and Virginia, 1900-1986"

ALLAN BLANK (Virginia Commonwealth University); assisted by DAVID NIETHAMER (Richmond Symphony): "A Slice of Life, 1978-1986"

MICHAEL BROYLES (University of Maryland, Baltimore County): "The Context of Antebellum Hymnody"

GENE ANDERSON and SUZANNE BUNTING; assisted by JOHN HUBBARD (University of Richmond): "Johnny Dodds Meets Mr. Jelly Lord"

24 January 1987

Howard University

DEBORRA RICHARDSON (Music Librarian, Moorland-Spangarn Research Center): "The Music Department at the Moorland-Spangarn Research Center"

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Capital Chapter

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DORIS EVANS MCGINTY (Howard University): "Music in the Afro-American Community of 19th-Century Washington, D.C."

SCOTT DEVEAUX (University of Virginia): "Bean and the Boys: Coleman Hawkins and the Development of Bebop"

ROY GUENTHER (George Washington University): "Pushkin's Legacy in 19th-Century Russian Music: Words and Works"

4 April 1987

Montgomery College

Student Research Competition Finalists

SUZANNE GROSS (University of Maryland): "A Preliminary Survey on the Notenbüchlein of the German-speaking Mennonite Communities in Eastern Pennsylvania between 1780 and 1825"

DEBORAH LAWRENCE (University of Chicago): "'Circumdedderunt' Pieces by Josquin and Others"

MICHAEL O'BRIEN (The Catholic University of America): "German Clavichords in the High Baroque"

The Use of Computers in Printing and Editing Music

RACHEL WADE (General Editor, C. P. E. Bach Edition): "The Oxford Music Processor"

MICHAEL KAYE (Metropolitan Opera): "An Informal Presentation of a Project in Progress: *Les Contes d'Hoffmann*"

Greater New York Chapter

18 October 1986

Barnard College of Columbia University

IAN BENT (Nottingham University and Columbia University): "Heinrich Schenker and Domenico Scarlatti"

LEO TREITLER (SUNY, Stony Brook and CUNY Graduate Center): "The Lulu Character and the Character of *Lulu*"

22 November 1986

Music Division of the New York Public Library

SUSAN T. SOMMER (New York Public Library): "Joseph Drexel, The New York Public Library, and the Musicologist of the Future"

JOHN SHEPARD (New York Public Library) and SUSAN T. SOMMER: "New Acquisitions and New Discoveries in the Musica Division"

7 February 1987

Princeton University

LEEMAN L. PERKINS (Columbia University): "Toward a Typology of the 'Renaissance' Chanson"

J. MERRILL KNAPP (Princeton University): "Handel Holdings at Princeton"

WILLIAM H. SCHEIDE (Scheide Collection, Princeton): "Items from the Scheide Collection"

14 March 1987

Hunter College of CUNY

GLENN STANLEY (Columbia University): "Bach's *Erbe*: The Chorale in the German Oratorio of the 19th Century"

SIEGMUND LEVARIE (Brooklyn College and CUNY Graduate Center): "Isaac L. Rice, *What is Music?*"

4 April 1987

New York University

Joint meeting with the American Institute for Verdi Studies

DAVID LAWTON (SUNY Stony Brook): "A New Sketch for *I due Foscari*"

MARTIN CHUSID (New York University): "Apropos *Stiffelio* and *Aroldo*"

Mid-Atlantic Chapter

31 January 1987

La Salle University

JUDIT FRIGYESI (University of Pennsylvania): "Folk Music in Western Composition and the Question of Organicism: The Case of Bartok"

TRUMAN BULLARD (Dickinson College): "Aspects of Orthodox Cosmology and Theology in Sergei Rachmaninov's *Vespers*"

CHARLES GOWER PRICE (West Chester University): "Adagio Graces in the Solo Sonatas of William Babel"

11 April 1987

Dickinson College

JOAN L. ROCCASALVO (University of Scranton): "The Znamenny Chant: Emerging Sources"

CHERYL VAN BUREN (Rutgers University): "Dramatic Innovation in Religious Oratorio: The Case of Perti's *Cristo al Limbo* (1698)"

THOMAS SIPE (University of Pennsylvania): "Musical Interruptions and Musical Aesthetics"

BRUCE GUSTAFSON (Franklin and Marshall College): "The Legacy of Charles Babel, Prolific Transcriber of Lully's Music"

Midwest Chapter

11-12 October 1986

Northwestern University

Joint Meeting with Music Library Association: Conference on Music Bibliography

DOUGLAS A. LEE (Wichita State University): "Emanuel Bach and the Free Fantasia for Keyboard: Deutsche Staatsbibliothek Mus. Ms. Nichelmann 1 N"

STEPHEN L. CLARK (Wabash College): "C. P. E. Bach's Choral Fugues"

LAWRENCE T. SISK (Northwestern University): "Giovanni Simone Mayr's Musical Catechism"

DAVID ROSEN (University of Wisconsin, Madison): "How Verdi Operas Begin: An Introduction to the *Introduzioni*"

HANS TISCHLER (Indiana University): "The Style and Evolution of the Early Motet"

CLEVELAND JOHNSON (DePauw University): "Vocal Compositions in German Organ Tablatures: A Catalog in Progress"

ROBERT A. GREEN (Northern Illinois University): "The Nature and Significance of Variants in Printed Editions of the Airs of Sebastien Le Camus"

RONALD R. KIDD (Purdue University): "A Fresh Look at Thomas Jefferson's Music Library and a Revisal of Lowens' *Haydn in America*"

25-26 April 1987

Butler University

In conjunction with Romantic Festival XX: *Romantic Music of the Americas*

ROBIN ARMSTRONG (University of Michigan): "Music by Francesco Cortecchia for Holy Week"

STEVEN KRANTZ (University of Minnesota): "From Dorian to Phrygian: Modal Theory and Musical Expression"

ANTONIA BANDUCCI (Washington University): "A 'Tragédie Lyrique' Starring Mme de Pompadour: Stage Directions for an Exclusive Royal Revival"

DENISE BONEAU (University of Chicago): "Louise Bertin, Victor Hugo and *La Esmeralda*"

H. WILEY HITCHCOCK (City University of New York): "Minimalist Music and Minimal Art"

RICHARD CRAWFORD (University of Michigan): "Nineteenth-Century American Music Historiography"

MARK D. NELSON (Lake Forest College): "Transcendentalism and Processes of Analogy in Charles Ives' *The Fourth of July*"

TOM SHAH (Ball State University): "Edward MacDowell as Song-Writer: Sketches of the *Three Songs*, Op. 58"

THEODORE ALBRECHT (Park College): "The Fortnight Fallacy: A Practical Approach to the Chronology of Beethoven's *Christ on the Mount of Olives*, Op. 85"

ANNE E. MACNEIL (University of Chicago): "The Individual vs. the Universal: A Comparison of the Works of Carl Dahlhaus and Hans-George Gadamer"

CYNTHIA BYLANDER (Ohio State University): "The Warsaw Autumn Festival and Musical Life in Poland 1939-1956"

MARTHA D. MINOR (Lawrence, Kansas): "Toward a Definition of Exoticism in Western Music"

New England Chapter

20 September 1986

University of Rhode Island

MYRON SCHWAGER (Hartt School of Music): "Nottebohm Revisited: Beethoven's Op. 14, no. 1 in Perspective"

ANNE DHU SHAPIRO (Harvard University): "The Travels of a Tune: Beethoven, Sam Cowell, and 'Sweet Betsy'"

GARY TOWNE (Middlebury College): "Sacred Polyphony and Civic Pride: The Renaissance Chapel at Santa Maria Maggiore in Bergamo"

MARTIN MARKS (M.I.T.): "Scenes from a Marriage: Joseph Carl Breil's Score for D. W. Griffith's *The Birth of a Nation*"

28 February 1987
Northeastern University

BARBARA HAGG (Isham Memorial Library and Boston College): "Itinerancy to Residency: Changes in the Lifestyles of Performing Musicians in the Low Countries at the End of the Middle Ages"

JAMES HAAR (University of North Carolina, Chapel Hill; Visiting Professor, Princeton University): "The *Capriccio* of Giacchet Berchem"

TILDEN RUSSELL (Southern Connecticut State University): "The Sources of the 'Chorale' Theme in the Second Movement of Brahms' *German Requiem*"

MICHAEL SCHIANO (Brandeis University): "'Dramatic Developments in Mozart's Piano Concerti'"

25 April 1987
Dartmouth College

EDWARD NOWACKI (Brandeis University): "The Pretheoretical Modes of Gregorian Chant"

REINHOLD BRINKMANN (Harvard University): "What the Sources Tell Us. A Chapter of *Pierrot* Philology"

PETER BLOOM (Smith College): "In the Shadows of Berlioz's *Nuits d'été*"

CHARLES HAMM (Dartmouth College): "The Theatre Guild Production of *Porgy and Bess*"

New York State—St. Lawrence Chapter

25–26 April 1987
State University College of New York at Geneseo

ROBERT D. KETTLE (State University of New York, Buffalo): "The Shared Ambrosian Ingressae: Origin and Transmission"

JOAN EVANS (Washington State University): "The Arnold Schoenberg-Hans Rosbaud Correspondence at the Library of Congress"

GEORGE NUGENT (Syracuse University): "A Liszt Manuscript at Syracuse"

JEREMY NOBLE (State University of New York, Buffalo): "A Hitherto Unrecorded Source of Early 16th-century Motets"

MARK CHRISTOPULOS (State University of New York, Buffalo): "The Role of the Cadential Gesture in the Parody Technique of Nicolas Gombert"

ERNEST F. LIVINGSTONE (Eastman School of Music): "Thematic Relationships and Mathematical Structures as Ordering Principles in Bach's *Art of the Fugue*"

PAUL A. L. BONCELLA (Taberg, New York): "A Curious Conflation: Bovicelli and Caccini in Praetorius' 'Instructio pro Symphoniaciis'"

JAMES KIMBALL (State University College of New York, Geneseo): "Nineteenth-century Musical Activity in Geneseo"

Northern California Chapter

7 February 1987
Stanford University

MICHELLE FROMSON (San Francisco, CA): "*O sacrum convivium*: A Study of Motet Traditions in Late Sixteenth-Century Italy"

THOMAS GRIFFIN (Hollister, CA): "Occasional References in the Serenatas of Alessandro Scarlatti: Textual Clues to their Origins"

ROBERT F. BATES (Stanford University): "From Guillaume-Gabriel Nivers to Pierre Dandrieu: The Development of the Major-Minor System in French Organ Music"

JOHN A. RICE (University of California, Berkeley): "Viennese music in Transition: A Memorandum of Leopold II on Opera and Ballet, 1791"

Joint Meeting, Northern California and Pacific Southwest Chapters

25–26 April 1987
University of Nevada, Las Vegas

Aspects of Medieval Music: the Trope, Melody, Text and Music Relationships

ALEJANDRO E. PLANCHART (University of California, Santa Barbara): "The Nature of Transmission and Change in Trope Repertories"

RICHARD WINGELL (University of Southern California): "Northern and Southern Chant: Approaches to the Historical Question"

MARIE LOUISE GÖLLNER (University of California, Los Angeles): "Textual and Musical Rhythms in the Motets of the Notre Dame Period"

American Music

EDITH BORROFF (University of Nevada, Reno): "American Opera: A Preliminary Report"

JEANNIE POOL (California State University, Northridge): "Debunking the Myth of California Mission Music"

ROBERT STEVENSON (University of California, Los Angeles): "Spanish Musical Impact Beyond the Pyrennees"

Ingolf Dahl Award Papers

IRENE ALM (University of California, Los Angeles) (Winner, Dahl Award): "Stravinsky, Balanchine and *Agon*: An Analysis Based on the Collaborative Process"

LEAH MORRISON (University of Southern California): "The Conductor as Interpreter: Wagner's Programmatic Approach to Beethoven's Ninth Symphony"

RICHARD JENSEN (University of California, Los Angeles): "A Computer-Enhanced Portrait of the Early Italian Lute Ricercar"

Early Music: Theory and Practice

KENT UNDERWOOD (Stanford University): "The 'Broken Style' in Early Sixteenth-Century Lute Music"

Pacific Northwest Chapter

3–5 April 1987
Douglas College

LULU CHANG (West Vancouver): "Music and Word in Sung Dynasty (A.D. 960–1279) Based on Chinese Literature of the Middle Ages"

ELIZABETH LAMBERTON (University of British Columbia): "The Critical Writings of Ernest Reyer"

ERIC A. HANSON (Seattle Pacific University): "Gustav Mahler and the Will: Tracing a Motif Through the Symphonies"

J. EVAN KREIDER (University of British Columbia): "Questions of Authenticity in the Masses of Pierre de la Rue"

ERICH SCHWANDT (University of Victoria): "Reincken's *An Wasserflüssen Babylon*: Organ Improvisation in 17th-century Germany"

GREGORY S. JOHNSTON (Douglas College/University of British Columbia): "Figure or Metaphor: Metre and Rhetoric in 17th-century German Funeral Music"

JOHN S. POWELL (University of Washington): "Charpentier's 'Petit Opéra Impromptu' in *Le Malade Imaginaire*: An Alternative Approach to French Recitative"

CAROL BRUNER (University of Victoria): "Dramatic Parallels Between Mozart's *D minor Kyrie* (K 341) and *Piano Concerto* (K 466)"

RITA STEBLIN (Vancouver): "The Affects of Instruments in the Baroque Era"

THOMAS QUIGLEY (Vancouver): "An Introduction to the Johannes Brahms Documentary Literature Bibliography"

HORST LOESCHMANN (King's College, Cambridge): "Wagner and Gluck: Prolegomena to a Neglected Relationship"

ZOLTÁN ROMAN (University of Calgary): "Mahler and Berg: Some Remarks on Cultural Affinity and Stylistic Derivation"

PATRICIA DEBLY (University of Victoria): "Acting Techniques in the Opera Series"

RICHARD KITSON (Douglas College/University of British Columbia): "An Italian Music Journal: Evidence for the Formation of the Modern Operatic Repertory"

KENNETH DE LONG (University of Calgary): "London Music Critics from Chorley to Shaw: The Controversy over Wagner"

Pacific Southwest Chapter

22 November 1986
University of California, Riverside

ROLAND JACKSON (Claremont Graduate School): "Gesualdo's Chromatically Contorted Cadence Patterns"

MURRAY BRADSHAW (UCLA): "The Influence of Vocal Music on Venetian Keyboard Music"

MARTHA NOVAK CLINKSCALE (University of California, Riverside): "The Role of the Countertenor in Seventeenth-Century Venetian Opera"

OLGA TERMINI (California State University, Los Angeles): "From a God to a Servant: the Bass Voice in Seventeenth-Century Venetian Opera"

WILLIAM WEBER (California State University, Long Beach): "Political Origins of the Eighteenth-Century Idea of Ancient Music"

22 February 1987
Pomona College

Focus on Aesthetics and Music

DONALD JOHNS (University of California, Riverside): "Cadence and the Concentration of Compositional Style: Closes Contorted, Chromatic—and Otherwise"

PAULA SABIN (California State University, Long Beach): "Phenomenology and Musical Analysis: The Slow Movement of Mozart's *Piano Concerto in E flat, K. 271*"

JENNIFER JUDKINS (University of California, Los Angeles): "The Aesthetics of Musical Silence"

Rocky Mountain Chapter

27 March 1987
Brigham Young University

REBECCA WILBERG (Brigham Young University): "Phantoms of the Opera: Scenic Designers from the Golden Age of French Opera"

WILLIAM KEARNS (University of Colorado, Boulder): "Horatio Parker's *Hora Novissima* and *Saint Christopher*: The Contemporary and Dramatic in Late Nineteenth-Century Oratorio"

DAVID DAY (Brigham Young University): "The Libretto to Hector Berlioz's *Lélio ou le retour à la vie*"

BERTIL VAN BOER (Brigham Young University): "Music in the Time of Rameses the Great: A Survey"

HIDEMI MATSUSHITA (Brigham Young University): "Maria Theresia von Paradis: Forgotten Musician and Rare Lady"

MICHAEL HICKS (Brigham Young University): "To Remove the Prejudice: The Mormon Tabernacle Choir"

LARRY SHUMWAY (Brigham Young University): "Luther Whiting Mason and the Foundation of Music Education in Japan"

ROGER MILLER (University of Utah): "A Preliminary Report on Beethoven's *Waldmädchen* Variations"

South Central Chapter

27–28 March 1987
Centre College

American Music

DEBORAH C. LOFTIS (Louisville, KY): "Repertoire and Performance Practice of *Southern Harmony Singers*: A Distinct Tradition of Shape-Note Singing"

RICHARD COMPTON (East Tennessee State University): "Instrumental Clubs in Massachusetts, 1770–1810"

ANN VILES (Memphis State University): "The Early History of the Curtis String Quartet"

Eighteenth-Century Studies

ERNEST HARRISS (University of Tennessee, Martin): Dahlhaus versus Adler: Changing Conceptions of Eighteenth-Century Music History"

DOUGLAS A. LEE (Vanderbilt University): C. P. E. Bach and a Free Fantasia for Keyboard"

JANE JOHNSON (Crab Orchard, TN): "A Forgotten Keyboard Player, Lady Catherine Hamilton: Three Composers Who Knew Her or Dedicated Music to Her: Pietro A. Guglielmi, John Burton, and Mattia Vento"

Arnold Schoenberg

CAMILLE C. HILL (Elizabethtown Community College): "Idea and Unity in Schoenberg's *Erwartung*"

NANCY K. HARMAN (University of Louisville): "Atonality as an Acontextual Theoretic Construct: The Extended Functionalism in Twelve-Tone Compositions of Arnold Schoenberg"

Music and Literature

C. MATTHEW BALESUELA (Bloomington, IN): "The Use of Rhetorical *Imitatio* in Renaissance Cantus Firmus Works: A Preliminary Study Based upon the *L'Homme armé* Repertoire"

A. DUANE WHITE (Georgia College): "Debarmé or Mallussy: Toward a Union of Fauns"

RONALD PEN (University of Kentucky): "John Jacob Niles-Thomas Merton: The Creative Link"

Nineteenth-Century Music

REY M. LONGYEAR and KATE R. COVINGTON (University of Kentucky): "Tonal and Harmonic Structures in Liszt's *Faust Symphony*"

CHARLES S. LARKOWSKI (Wright State University): "Brahms and his Models: The *Piano Trio*, Opus 87"

SHARON MOMANY (Memphis State University): "Parisian Salon Music during the Second Empire, 1848–1870"

Renaissance and Early Baroque Music

JONATHAN GLIXON (University of Kentucky): "On the Origins of the So-Called Italian Motet Style"

HAL SIMMONS (Mercer University, Atlanta): "Trevisian Source Implications for Liturgical Use of Polychoral Psalms Prior to the Pian Reforms"

STANLEY E. ROMANSTEIN (Cincinnati, OH): Giovanni Battista Buonamente and Instrumental Music of the Early Baroque"

BEN ARNOLD (Lexington, KY): "Innovations in War Music from Janequin to the Present"

Southeast Chapter

11 October 1988
University of North Carolina, Chapel Hill

CAROL HENRY BATES (Columbia, SC): "An Overview and Stylistic Comparison of Elizabeth Jacquet de la Guerre's Harpsichord Works"

DAVID GRAMIT (Duke University): "Nur Thätigkeit ist Leben": Work and the Idea of Activity in Schubert's Songs"

JAN LARUE (New York University): "Mozart's View of Haydn's Style"

INGRID ARAUCO (University of North Carolina, Chapel Hill): "Bartok's *Romanian Christmas Carols*: Changes From the Folk Sources and Their Significance"

DORIS B. POWERS (University of North Carolina, Chapel Hill): "Rhetoric, Rhyme, and Reason in Troubadour Cansos"

ELEANOR F. MCCRICKARD (University of North Carolina, Greensboro): "The Church Sonata in Rome: Music by Corelli's Contemporaries"

AUBREY S. GARLINGTON (University of North Carolina, Greensboro): "Of Art, Artists, Music, Musicians, and Opera"

25 April 1987
University of North Carolina, Greensboro

ALEXANDER SILBGER (Duke University): "Early Keyboard Notations"

CYNTHIA J. CYRUS (University of North Carolina, Chapel Hill): "*Lais* and *Descorts* in Late Thirteenth-Century France"

HOWARD SERWER (University of Maryland, College Park): "Handel's Problems Inventing English Oratorios"

CHARLES M. ATKINSON (Ohio State University; Visiting Professor, University of North Carolina, Chapel Hill): "The *Doxa*, the *Pisteuo*, and *ellini fratres*: Some Anomalies in the Transmission of the Chants of the 'Missa graeca'"

LAURIEJEAN REINHARDT (University of North Carolina, Chapel Hill): "Vienna Reconsidered: Second Viennese Thoughts on the Viennese Classic Composers"

THOMAS WARBURTON (University of North Carolina, Chapel Hill): "Writers' Perspectives on American Operas in the 1930s"

Southern Chapter

13-14 February 1987

Louisiana State University, Baton Rouge

CHARLES BREWER (University of Alabama): "The Jistebnický Cantional and the Hussite Liturgical Reform"

RICHARD B. NELSON (Mercer University): "Kirnberger's *Thoughts on the Different Methods of Teaching Composition as Preparation for Understanding Fugue* (1782): A Key for Understanding Eighteenth-Century Counterpoint"

JEFFREY KITE-POWELL (Florida State University): "The Twelve Performance Styles of Michael Praetorius"

CAROLINE C. BENSER (Tuscaloosa, AL): "The Cepin-Benser Collection of Nineteenth-Century Sheet Music: Antebellum Music in the Homes of Darlington District, South Carolina"

VERN C. FALBY (Louisiana State University): "French Enlightenment Conceptions of Music as Experienced: The Gestural Theories of Denis Diderot and their Implications for Musical Aesthetics"

STEPHEN H. MARTIN (University of Alabama): "Three Musical and Literary Correspondences in German Romanticism"

CORNELIA YARBROUGH (Louisiana State University): "The Life and Musical Works of Charles Huerter: American Composer and Piano Pedagogue"

JANE PERRY-CAMP (Florida State University): "Towards an Explanation of Certain Markings on Mozart Autograph Manuscripts: An Investigation in Progress"

WILFRID MELLERS (Professor Emeritus, York University): "François Couperin: A New Perspective after Four Decades"

DONALD C. SANDERS (Samford University): "Les Gouts Réunis: The Recitative Style in Instrumental Music"

ROBERT SCHMALZ (University of Southwestern Louisiana): "The *Missa Sig Sald und Heil*: A South German Compendium of Fifteenth-Century Compositional Techniques"

JAMES P. FAIRLEIGH (Jacksonville State University): "Romanticized Baroque Forms: Mendelssohn's Six Preludes and Fugues, Opus 35"

DAVID BEVERIDGE (University of New Orleans): "Non-Traditional Functions of the Development Section in Sonata Forms by Brahms"

JOANN UDOVICH (Belhaven College): "Neumatic Variants and Text Setting in the St.-Denis Antiphonal"

LESLIE ELLEN BROWN (Louisiana State University): "Thomas Reid and the Perception of Music"

DOUGLASS SEATON (Florida State University): "Schubert's 'Heine' Songs: Some Problems Revisited"

MARY SUE MORROW (Loyola University): "Social and Musical Elements of German-American Singing Societies"

RONALD RIDDLE (New College of the University of South Florida): "All Rights Reserved? Perspectives on Music as Property"

Southwest Chapter

11 October 1986

Southern Methodist University

PRISCILLA OCHRAN-HOLT (Plano, Texas): "Modern Italian Wind Chamber Music: 1900-1920"

JELENA MILOJKOVIĆ DJURÍ (College Station, TX): "East-European Avant-Garde and Ideology: Present State of Research"

CAROL BAILEY HUGHES (Southern Methodist University): "*Minin I Pozharskii*: The First Russian Patriotic Oratorio (1811)"

DEANNA D. BUSH (North Texas State University): "Handel as Dramatist: The Eight Great Keyboard Suites of 1720"

CLAIRE DETELS (University of Arkansas): "Rameau on Accompaniment"

CECIL ADKINS (North Texas State University): "The Zither in Omaha: 1890-1915"

KARL KOENIG (Covington, LA): "Louisiana Brass Bands and History in Relation to Jazz Evolution"

3-4 April 1987

University of Oklahoma

Joint Meeting with College Music Society

CRAIG LISTER (University of Texas, Permian Basin): "Significant Resemblance in Maldere's Opus 4 Symphonies"

JAMES FAULCONER (Oklahoma University): "Music Curriculum Designs to Augment the Tried and True: or Life of the Music Unit after BME"

MICHAEL C. TUSA (University of Texas, Austin): "Beethoven's C-minor Mood: Some Thoughts on the Structural Implications of Tonality"

CATHERINE B. MALMSTROM (Dallas, TX): "Imitation of Fifteenth-Century Mass Settings before 'Caput'"

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

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 15 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to James Ladewig, Editor, *AMS Newsletter*, 15 Symmes Road, Winchester, MA 01890-3014.

Music Library Association 57th Annual Conference, 9-13 February 1988, Minneapolis, MN. Address: Martin A. Silver, Music Library, University of California, Santa Barbara, CA 93106.

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.

The Roman de Fauvel: A Mirror of Late Medieval France, 17 February 1988, New Brunswick, NJ. Address: Martin Picker, Department of Music, Rutgers University, New Brunswick, NJ 08903.

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

Center for Medieval and Renaissance Studies, Nineteenth Annual Conference: The Emergence of the Individual in the Fourteenth Century, 26-27 February 1988, Columbus, OH. Address: Catherine Chopp, Conference Coordinator, Center for Medieval and Renaissance Studies, The Ohio State University, 322 Dulles Hall, 230 W. Seventeenth Ave., Columbus, OH 43210-1311.

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.

Sixth Biennial New College Conference on Medieval-Renaissance Studies, 10-12 March 1988, Sarasota, FL. Address: Lec A. Snyder, New College of the University of South Florida, 5700 North Tamiami Trail, Sarasota, FL 34243-2197.

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.

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Forthcoming Meetings and Conferences *continued*

- Explorations, Encounters and Identities: Musical Repercussions of 1492**, 10–13 March 1988, Smithsonian Institution, Washington, D.C. (202/357-4794).
- Renaissance Society of America, Annual Conference: 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, CA. Address: Elizabeth Gumberman, UCLA Center for Medieval and Renaissance Studies, University of California, Los Angeles, CA 90024.
- Southeastern Renaissance Conference**, 8–9 April 1988, Durham, NC. Address: John N. Wall, Department of English, Box 8105, North Carolina State University, Raleigh, NC 27695-8105.
- Fifteenth Annual Sewanee Medieval Colloquium: Monks, Nuns, and Friars in Medieval Society**, 8–9 April 1988, Sewanee, TN. Address: Sewanee Medieval Colloquium, The University of the South, Sewanee, TN 37375.
- Sonneck Society, Fourteenth National Conference**, 13–17 April 1988, Danville, KY. Address: George Foreman, Norton Center for the Arts, Centre College, Danville, KY 40422.
- Ideas, Issues, and Personalities in the History of Ethnomusicology**, 14–17 April 1988, Urbana, IL. Address: Bruno Nettl, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801.
- 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.
- Ninth Medieval Forum: The Presence of the Middle Ages in the Modern Experience (19th–20th Century)**, 15–16 April 1988, Plymouth, NH. Address: Manuel Marquez-Sterling, Director, Medieval Studies Council, Plymouth State College, Plymouth, NH 03264 (603/536-5000, ext. 2214).
- Royal Musical Association, Annual Conference: Music in the Marketplace**, 15–17 April 1988, Oxford. Address: Peter Owens, 41 Burrows Road, London NW10 5SL.
- Southeastern American Society for Eighteenth-Century Studies and American Society for Eighteenth-Century Studies Joint Conference**, 20–24 April 1988, Knoxville, TN. Address: John Dowling, Graduate School, University of Georgia, Athens, GA 30602.
- South-Central Renaissance Conference**, 21–23 April 1988, Hattiesburg, MS. Address: Dale Priest, English Department, Box 10023, Lamar University, Beaumont, TX 77710.
- New Bach Society, Fifth Triennial Meeting: Bach Symposium**, 29 April–1 May 1988, Cambridge, MA. Address: David Schildkret, Membership Secretary, The New Bach Society, Music Office, 207 Todd, University of Rochester, Rochester, NY 14627.
- Leoš Janáček and Czech Music, International Music Conference**, 4–8 May 1988, St. Louis, MO. Address: Michael Beckerman, Department of Music, Washington University, St. Louis, MO 63130.
- Music and the Verbal Arts: Interactions**, 12–15 May 1988, Hanover, NH. Address: Steven P. Scher, Department of German, Dartmouth College, Hanover, NH 03755 (603/646-2408).
- Twenty-Third International Congress on Medieval Studies**, 5–8 May 1988, Kalamazoo, MI. Address: Otto Gründler, The Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.
- International Machaut Society**, 5–8 May 1988, Kalamazoo, MI. Address: Alexis Valk, Executive Secretary, 12511 Ellenville, Houston, TX 77089.
- Mannerist Italy and Beyond: Debates in Honor of Eric Cochrane**, 13–14 May 1988, Chicago, IL. Address: Ann Roberts, Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610 (312/943-9090).
- Joint Meeting, Biennial Nineteenth Century Music Conference and Sonneck Society**, 7–11 July 1988, Oxford. Address: Ewan West, Nineteenth Century Music Conference, Faculty of Music, St. Aldate's, Oxford, OX1 1DB, England.
- Conference on Baroque Music**, 15–18 July 1988, Durham. Address: Jerome Roche, Department of Music, Palace Green, University of Durham, Durham DH1 3RL, England.
- Sixteenth Annual Conference in Medieval and Renaissance Music**, 12–15 August 1988, Edinburgh. Address: Noel O'Regan, Music Faculty, Edinburgh University, 12 Nicolson Square, Edinburgh EH8 9DF, Scotland.
- 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.
- Music Analysis Conference**, 22–25 September 1988, Oxford. Address: Esther Cavett-Dunsby, Director OXMAC 88, Faculty of Music, St. Aldate's, Oxford OX1 1DB, England.
- German Studies Association Twelfth Annual Conference**, 6–9 October 1988, Philadelphia, PA. Address: Albrecht Holtschuh, Germanic Studies BH644, Indiana University, Bloomington, IN 47405.
- College Music Society Annual Meeting**, 13–16 October 1988, Santa Fe, NM. Address: David Woods, Program Committee, School of Music, University of Arizona, Tucson, AZ 85721.