

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XVIII, NUMBER II

AUGUST, 1988

AMS 50 Last Call—Success by Baltimore?

As this issue of the *Newsletter* goes to press, the AMS 50 campaign stands about \$38,300 short of successful completion. This amount will qualify us for the last NEH payment and will place our endowment just above the announced goal of \$500,000. Approximately 1,025 of the Society's membership of 3,480 have responded to the appeals to date, just short of one-third.

AMS 50 news and a campaign report appear within.

The Campaign Committee very much hopes to announce the conclusion of the AMS 50 campaign at the annual business meeting in Baltimore. Donors whose gifts have been received by 1 October 1988 will be honored during a gala reception and buffet at the Peabody Library on Saturday

evening, 5 November.

The AMS 50 campaign is *not over yet*. We need 380 new gifts of \$100 or more to be successful: nearly as many new gifts as we have received since the New Orleans meeting. The time to act is now. A pledge card is included in this mailing.

—D. Kern Holoman

BALTIMORE 1988

Baltimore, built around a beautiful harbor on the Chesapeake Bay, will be the site of the 54th Annual Meeting of the American Musicological Society, 3–6 November 1988, held jointly with the Society for Music Theory. The University of Maryland, College Park and the University of Maryland, Baltimore County, in conjunction with The Peabody Conservatory of Johns Hopkins University and Towson State University, will serve as host institutions.

The meeting will take place at the Omni International Hotel, located in the heart of downtown Baltimore and only a short stroll via a skywalk to the restored Inner Harbor, which contains a multitude of shops and restaurants virtually on the water's edge, as well as the eighteenth-century frigate, *Constellation*, the flagship of the United States Navy, and the world-famous Aquarium.

The AMS Program, Performance, and Local Arrangements Committees have been working closely with their counterparts in the SMT. The Program Committees have agreed on a number of joint sessions that stress the community of interests between our two Societies.

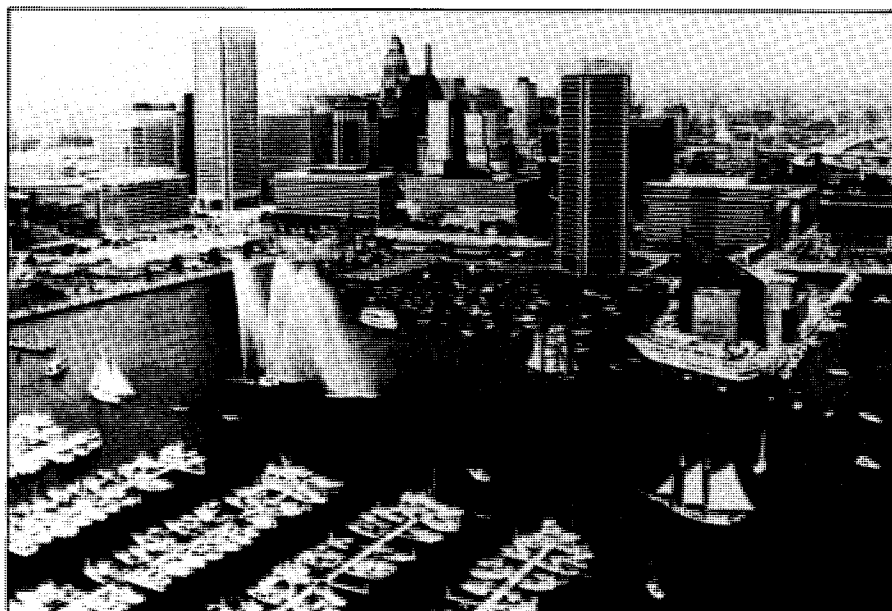
In addition to papers that run from Ethiopian Chant to Harry Partch, there will be several special presentations. On Saturday, Leonard Meyer will give an SMT Keynote Address. At noon on Friday, a special panel including Malcolm Frager, pianist, and David Zinman, Music Director of the Bal-

timore Symphony Orchestra, will discuss Beethoven's tempi. On Friday night the Baltimore Symphony with Malcolm Frager will perform an All-Beethoven Concert at the new Meyerhoff Hall, followed by a special reception for AMS/SMT members. Also of note is the session on C. P. E. Bach in this the 200th anniversary of his death. This will be complemented by a noon-hour concert of C. P. E. Bach's music by Eiji Hashimoto and Evelyn Garvey. Other noon-hour concerts will feature

music from the Liber Sancti Iacobi performed by Anonymous 4, the music of Heinrich Schenker performed by an ensemble from the Hartt School of Music with an introduction by Patrick Miller, and a lecture-recital on Schubert's models in songwriting by Will Crutchfield with Debra Vanderlinde.

On Thursday and Saturday evenings, the Peabody Conservatory will present a staged production and the modern pre-

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Baltimore, Maryland, site of the 1988 Annual Meeting

Oakland—1990

The Joint Program Committee for the Fall 1990 meeting of the AMS, SEM, and SMT wishes to remind members that all proposals for *joint* sessions, speakers, and panels must be sent before *15 October 1988* to Bruno Nettle, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801.

1989 Nominating Committee

The Board has appointed the following Nominating Committee for 1989:

Don Randel, Chair
Robert Bailey
Kristine Forney

Members wishing to suggest nominees for AMS offices should communicate with Don Randel, Department of Music, Cornell University, Ithaca, NY 14853.

Upcoming Annual Meetings

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

New 1989 Deadline for Greenberg Award

Beginning in 1989, the deadline for submissions for the Greenberg Award will be *1 February*, rather than *1 April*.

Report of the Chapter Fund Committee

This year the Chapter Fund Committee has been able to respond to all requests for subventions. Twelve chapters received funds for travel to New Orleans by Student Representatives to the National Council and for extraordinary expenses of chapter meetings, such as expenses of guest speakers. The Committee urges all chapters to take advantage of this assistance provided by the Society for their operations.

Present members of the Committee are Peter Bergquist, Frank Kirby, and Courtney Adams, who assumed the position of chair as of July. Requests from chapters for subventions should therefore now be addressed to Courtney Adams, Chair, AMS Chapter Fund Committee, Department of Music, Franklin and Marshall College, P.O. Box 3003, Lancaster, PA 17604-3003.

—Peter Bergquist

Austin—1989 Call for Papers

The 1989 Annual Meeting of the American Musicological Society will be held at the Hyatt Regency Hotel in Austin, Texas from Thursday, 26 October to Sunday, 29 October. The Society will meet jointly with the Society for Music Theory. The Program Committees of the two Societies will meet jointly to set up several joint sessions.

Abstracts of papers proposed for the program should be submitted to the Program Chair, Jan Herlinger, School of Music, Louisiana State University, Baton Rouge, LA 70803, by *1 February 1989*. Abstracts should be written so that they can be incorporated directly into the published *Abstracts of Papers*. They should be one page in length and typed, double-spaced, on 8 1/2- by 11-inch paper. The title should appear at the top of the page, the author and institutional affiliation or city of residence at the bottom. In addition to this original, eight copies should be sent with the title at the top but without the author's name and affiliation or residence at the bottom. Abstracts that do not conform to these guidelines will be returned.

Individual papers should be planned to last thirty minutes or less. Authors should be willing to shorten papers where the Program Committee finds it necessary to schedule more than four papers per session.

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

In the initial review, the Committee members read blind abstracts, that is, abstracts on which the names of authors do not appear. In recent years the Committee has been able to accept only about a third of the abstracts submitted, and the selection process becomes especially difficult when abstracts are vague or fail to make clear the author's conclusions. Authors are requested to make their methods and conclusions as explicit as possible. Those who read papers at the 1988 Annual Meeting may not submit proposals for the 1989 Meeting, and the Committee will be disinclined to schedule two appearances by an author at one meeting.

Call for Performances

The Performance Committee for the 1989 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions, including a list of pieces and performers as well as a description of the significance of the repertoire and/or the manner of per-

formance, should be sent before *1 February 1989*, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Joel Lester, Music Department, CUNY Graduate Center, 33 West 42nd St., New York, NY 10036.

AMS Membership and Subscription Statistics

As of 1 May 1988, the tally of members and subscribers on the rolls of the Society was:

Memberships	
Regular	2,332
Spouse or adjunct member	134
Student	722
Emeritus	239
Life	30
Sustaining	2
Corresponding	11
Honorary	7
Complimentary	3
	<hr/>
	3,480
Subscriptions	
Institutional	1,206
Individual	22
Complimentary	16
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	1,244
Grand total for 1988	4,724
Grand total for 1987	4,747

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
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104-6313

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President's Message

The last issue of this *Newsletter* carried many messages. It led with Kern Holoman's "penultimate appeal" for AMS 50, for which he has done an extraordinary job of fund-raising and leadership since taking over the main work on this campaign from its originators, Margaret Bent and Philip Gossett. It brought reflections on the 1987 New Orleans meeting from Gary Tomlinson, who was its Program Chair. It included announcements of meetings within and outside the field; news of awards and prizes; reports and obituaries; listings of papers read at Chapter meetings; and more. All this is familiar. Yet a moment's reflection suggests that the range of activity being reported in our *Newsletter* shows a striking expansion of professional life in American musicology, certainly over the past twenty years or so and probably over as little as ten.

A look at the papers read at AMS Chapter meetings in 1986-87 (February 1988 *Newsletter*, pp.16-19) makes some of this expansion clear. At the top of the list alphabetically is the Allegheny Chapter meeting of 4 April 1987, held in conjunction with the Sonneck Society and the International Association for the Study of Popular Music, at which four out of five papers were on music and musical life in Pittsburgh. Regional life and history were prominent as well at last year's meetings of the Capital Chapter (4 October 1986 and 24 January 1987); at the New York State-St. Lawrence Chapter (25-6 April 1987); and at others. Nor was the emphasis only on what is immediate and local in the study of American music—thus a paper on Horatio Parker, a New England figure, at the Rocky Mountain Chapter (27 March 1987) exactly coincided with one on "Instrumental Clubs in Massachusetts, 1770-1810" at the South Central Chapter meeting in Danville, Kentucky. Whatever else this may betoken, it strongly suggests that one of the most important current developments in American musicology is our coming to grips at long last with the history and development of music in our own country. What was once a seemingly parochial and narrow specialty is shifting towards the center as more younger scholars carry out intensive work in this sector. It goes without saying that the path into the wilderness was cut long ago by pioneering scholars, from the days of Oscar Sonneck to our own times, and it cannot be accidental that this burst of interest coincides with a new major initiative towards publication of American music, sponsored by the American Musicological Society and guided by our Committee on the Publication of American Music, chaired by Richard Crawford. A major

grant from the NEH to COPAM has recently assured that intensive preparatory work will soon bear fruit in the first volumes of a new series, the first of its kind, to be called *Music of the United States*. It should also be made clear that COPAM will be wide open to suggestions and proposals made by scholars of American music affiliated with other groups, including the Sonneck Society and the Center for Black Music Research. All interested parties should get in touch with Richard Crawford or other members of the COPAM Committee (see the current AMS *Directory* for its membership).

The same variety of interests and specialties flooded the Chapter meetings of 1986-87 with papers on musicological topics of every conceivable type, from Znamenny chant to Rachmaninoff's *Vespers*; from Dorian and Phrygian to Schenker and Schoenberg; from Pierre de la Rue to the aesthetics of silence. Though somewhere an unidentified sociologist of musicology may well be attempting to define the larger directions in which the field is moving, my own sense, from within, is that many bridges are being built that will connect the formerly monolithic center of American musicological studies to fields that formerly seemed distant and apart. The bridges to ethnomusicology are already firm and stable, and it looks to me as if it is only a matter of time before the organization of our professional life reflects the broad peopling of the field with travellers from both sectors, mingling with one another on a regular and productive basis. The bridges to theory are equally solid, for many of us, and they will be thick with use in the next two meetings, at Baltimore this year and at Austin in the next, as the two Societies, AMS and SMT, make common cause in joint meetings. This is the place for me to pay tribute to my professional and departmental colleague, David Lewin, who as President of the Society for Music Theory has done a great deal to bring about these joint meetings. The same thanks are due to Robert Garfias and Charlotte Frisbie, recent and present Presidents of the Society for Ethnomusicology, who have joined with David Lewin and myself in the initial planning for the three-way joint meeting that will take place in Oakland in 1990. The AMS also extends a cordial welcome to the new President of the Society for Music Theory, Gary Wittlich. As is well known by now, Oakland will have a Joint Program Committee made up of representatives of all three Societies—the whole to be chaired by Bruno Nettl. I should add, parenthetically, that the AMS members of the Joint Program Committee for Oakland 1990 are now Anthony Newcomb and Leo Treitler. Professor Treitler has kindly agreed to serve in place of Margaret Bent, who has had to step down owing to other obligations. All of what I have just described surely makes expansion in

American musicology not just the haphazard result of scattered individual initiatives across the country, but a trend that the major societies in our field are attempting to lead and to develop in ways that will be productive to all of us, whatever our territorial identities and intellectual imperatives. Baltimore, to judge from the meeting of the Program Committee in March of this year, should be a testing-ground. The Program Committees of the AMS and the SMT, which met both separately and together, with first-class leadership from the AMS Chair, Robert Morgan, and the SMT Chair, Jonathan Bernard, forged the outline of a meeting that has every expectation of success in meeting the needs of both musicologists and theorists, gathering not only under one roof but in a number of joint sessions. At the same time, there will be ample room for musicologists not concerned with the interface with theory to tend to other business. As will be apparent from the preliminary program, it will have the usual large array of musicological papers, by contributors of all stripes.

Surely this same sense of expansion was evident last year at New Orleans in many ways, not only through our meeting jointly with the College Music Society and with the Center for Black Music Research, but in some of the sessions as well. A signal contribution to consciousness-raising was the session on musicological "canons," aimed at defining and challenging some of the traditional intellectual limits on topics and techniques that musicologists use to shape their work. But there were others as well, some of them less explicitly revisionist in their titles and programs but nevertheless contributing to the reshaping of ideas on specific problems and issues, as real scholarship always does. In all, the auguries are towards greater expansion on many fronts, topical and conceptual; towards improved communication with our peers in other larger fields of study; and towards gradual acceptance of necessary change in the boundaries and directions of contemporary musicology. We really have no choice, since the only alternative to having our ship run aground is to sail it as best we can into unfamiliar waters, and, at the same time, in the modern philosopher's metaphor, to keep on rebuilding it as we go.

—Lewis Lockwood

Address Changes

Members are encouraged to send changes of address to the Society's Office as early as possible (and with a nine-digit zipcode, if available) to forestall interruption in the delivery of the Society's Mailings.

AMS 50 Campaign Report

1 May 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 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 May 1988.

Total goal:	\$500,000	
NEH Challenge Grant		
Payment 1 (1986) \$55,000		has been matched
Payment 2 (1987) \$35,000		has been matched
Payment 3 (1988) \$28,500		must be matched at \$57,000 by 30 June 1989
Total pledged to 1 May 1988	\$360,921.98	
Total short of goal (\$500,000-\$360,921.98)	\$239,078.02	
But: Total short of full matching (\$57,000-\$18,634)	\$ 38,366.00	
Raised in January 1988	\$ 46,124 (\$11,124 + \$35,000)	
Raised in February	\$ 6,640	
Raised in March	\$ 9,505	
Raised in April	\$ 10,160	
Since February:		
New gifts \$1,000 or more	8	
New gifts \$100 or more	76	
Grand total, balance outstanding:	\$ 38,300 roughly	
Total number of new \$100 gifts needed: 383.		

Calls for Papers

The Seventh Symposium on Literature and the Arts, "German Literature and Music: An Aesthetic Fusion," will be held 1-4 March 1989 at the University of Houston. Papers are invited from music scholars with a specialization in compositions from German-speaking countries. Papers should investigate the relationship between literature and music of the period 1890 to the present, and music scholars are encouraged to approach the fusion of literature and music from the perspective of a single composer or composition, a single genre, or works in several forms. Proposals should be submitted by 31 August 1988 to Prof. Claus Reschke, Director, Seventh Symposium on Literature and the Arts, Dept. of German, University of Houston, Houston, TX 77004.

The Sonneck Society will meet jointly with the American Chapter of the International Association for the Study of Popular Music in Nashville, TN, 5-9 April 1989. Abstracts of papers and proposals for panels, sessions, and performances (five copies each) should be sent to Mark Tucker, Dept. of Music, Columbia University, New York, NY 10027 by 1 October 1988.

The Southern Conference on British Studies will meet in Lexington, KY, 8-11 November 1989. Papers are invited from scholars in all areas of British history and culture, including the Empire as well as the home islands, and interdisciplinary approaches are encouraged. Proposals for individual papers or entire sessions will be considered. Abstracts of 300-400 words are due 15 October 1988. For further information, contact Dr. John A. Hutcheson,

Jr., Division of Social Science, Dalton College, Dalton, GA 30720.

The Southeastern Nineteenth-Century Studies Association will hold a conference entitled "Towards the Twentieth Century" 6-8 April 1989 in Atlanta. Those wishing to participate should send a three-sentence abstract for a twenty-minute paper by 1 November 1988 to Linda G. Zatlín, 2525 Northside Dr. NW, Atlanta, GA 30305.

AMS 50 Campaign Bulletin

A gift of \$35,000 was received in late January 1988 from a patron who prefers to remain anonymous. This gift enabled the Society to meet the very difficult NEH challenge requirement for 1987-88.

New donors of \$1,000 or more, or those whose additional pledges have placed them beyond the \$1,000 plateau include Philip Brett, the *Grove Dictionaries*, Donald Johns, Elias Kulukundis, Maria Rika Maniates, Leonard Meyer, Anthony Newcomb, Jeremy Noble, Harrison Powley, Mr. and Mrs. Gordon Rowley, Leo Treitler, Milos Velimirovic, William Warfield, Robert Winter, and Eugene and Jean K. Wolf. Previous \$1,000 donors who have made further gifts of \$1,000 or more include Margaret Bent, the William Byrd Press, W. Hal Hinkle, and D. Kern Holoman.

New memorial gifts include commemorations of Manfred Bukofzer, Vincent Duckles, Hans Moldenhauer, Robert S. Tangeman, Homer Ulrich, and William G. Waite. Gifts were also received from the Rocky Mountain and South Central Chapters in memory of Albert Seay and Almonte Howell, Jr., respectively.

The Midwest Chapter voted at its spring meeting to contribute a handsome sum from its chapter budget. Among noted performing artists who have contributed in the recent past are the following members of the Indiana University faculty: Thomas Binkley, Enrica Cavallo, Paul Elliott, Wendy Gillespie, Franco Gulli, Marilyn Keiser, William Roberts, Janos Starker, and James Tocco.

A very successful benefit concert of early American song was given at the University of North Carolina by Jon Finson and associates. Benefit concerts scheduled as of 1 May 1988 include a May 1988 recital by Curtis Lasell, organist of the Princeton University Chapel, and one by Malcolm Bilson, fortepiano, sponsored by the Greater New York Chapter.

The Campaign Committee continues to welcome further suggestions of names of individuals or organizations whose commitment to the goals of American musicology makes it appropriate to invite their support of this significant and in many ways historic venture.

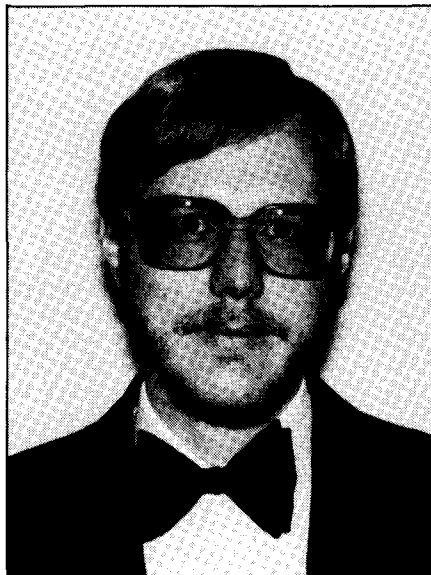
—D. Kern Holoman

AMS 50 Fellowship Awards

Two winners have been selected for the AMS 50 Fellowship Awards for 1988-89. They are Steven C. Krantz of the University of Minnesota and Thomas Sipe of the University of Pennsylvania. Mr. Krantz's dissertation concerns "Rhetorical and Structural Functions of Mode in the Motets of Josquin des Prez." Mr. Sipe's dissertation is entitled "Interpreting Beethoven: History, Aesthetics, and the Critical Reception of the *Eroica* Symphony, the 'Appassionata' Sonata, and the C-Major 'Razumovsky' Quartet."

A jury of three members drawn from the AMS 50 Fellowship Committee selected the two winners from a group of strong candidates working in a variety of fields and representing universities across the United States and Canada.

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



Steven C. Krantz,
AMS 50 Fellowship Award Winner



Thomas Sipe,
AMS 50 Fellowship Award Winner

Awards and Prizes

Four members of the Society have been awarded John Simon Guggenheim Foundation Fellowships for 1988-89: Jeanne Bamberger (Massachusetts Institute of Technology), *The Development of Musical Intelligence*; Bonnie J. Blackburn (Chicago, IL), *The Language of the Music in the Fifteenth Century*; Laurence Dreyfus (Yale University), *Bach as Interpreter of the Concerto and Fugue*; and Harold S. Powers (Princeton University), *Verdian Musical Dramaturgy*.

AMS members have received NEH Fellowships in the following categories. For University Teachers: Bruce A. Brown (University of Southern California), *Gluck and the French Theater in Vienna*; Ellen T. Harris (University of Chicago), *The Stylistic Development of Handel's Cantatas between 1706 and 1720*; and Roland J. Wiley (University of Michigan), *Marius Petipa in Russia: A Study of His Career and Ballets, 1847-1903*. For College Teachers and Independent Scholars: Scott L. Balthazar (University of Virginia), *Simon Mayr: From Opera Seria to Melodrama*; Craig H. Russell (California Polytechnic State University), *Codice Saldivar Number 4: A Study of a Baroque Guitar Masterpiece from the New World*. Summer Stipends: Thomas Bauman (Stanford University), *The Role of Venice's Guild of Instrumentalists in the Latter 18th Century*; Camilla Cai (Kenyon College), *Comparison of Fanny Mendelssohn Hensel's Piano Works and the "Songs Without Words" by her brother Felix Mendelssohn*; Ralph P. Locke (Eastman School of Music, University of Rochester), *Visions of the East in Western Music from Rameau to Debussy*; John Spitzer (Pea-

body Institute of Johns Hopkins University), *The Birth of the Orchestra*; Pamela F. Starr (University of Nebraska), *Music and Music Patronage at the Court of Pope Paul II (1464-71)*; JoAnn Udovich (Lutherville, Maryland), *Psalm Singing at the French Royal Abbey of St.-Denis*.

The Edward J. Dent Medal, given annually by the Royal Musical Association for outstanding contributions to musicology, was awarded to Richard F. Taruskin (University of California, Berkeley).

Two members of the Society have received fellowships for 1988-89 from Villa I Tatti, The Harvard University Center for Italian Renaissance Studies: Christopher Reynolds (University of California, Davis) and Peter Urquhart (Harvard University).

Daniel Heartz (University of California, Berkeley) has been elected to the American Academy of Arts and Sciences.

The Music Library Association has awarded prizes to four AMS members. H. Wiley Hitchcock (City University of New York, Graduate Center) and Stanley Sadie (The New Grove) received the Vincent H. Duckles Award for the best book-length bibliography or music reference work for their *The New Grove Dictionary of American Music* (Macmillan). The award for the best review in *Notes* was given to Richard F. Taruskin (University of California, Berkeley) for his review of *Editing Early Music* by John Caldwell (*Notes*, vol. 42, no. 4). David A. Day (Brigham Young University) became the third recipient of the Walter Gerboth Award, intended to support research by a member of the MLA in the

first five years of his or her career as a librarian, for his preparation of an annotated catalog of the printed and manuscript opera and ballet collection of the Théâtre de la Monnaie, housed at the Archives de la Ville in Brussels.

The Society for Music Theory has awarded its Outstanding Publication Award to Robert Cogan (New England Conservatory) for his *New Images of Musical Sound* (Harvard University Press). David Neumeier (Indiana University) received the SMT Young Scholar Award for *The Music of Paul Hindemith* (Yale University Press).

The following Society members have received ACLS Travel Grants in the competition of 1 October 1987: Margaret Banks (Shrine to Music Museum, Vermillion, SD) and Elliot Schwartz (Bowdoin College). Seven ACLS Travel Grants have been awarded to members in the 1 March 1988 competition: Carol Baron (Great Neck, NY), Carol Bates (Columbia, SC), Jonathan Bernard (University of Washington), Eric Jensen (Syracuse University), Richard Leppert (University of Minnesota), Claude Palisca (Yale University), and R. Larry Todd (Duke University). An ACLS Research Fellowship for Recent Recipients of the Ph.D. has been awarded to Claudia Macdonald (Providence, RI), *Robert Schumann and the Piano Concerto, 1815-1855: His Criticisms and Compositions*. The following members are recipients of ACLS Grants-in-Aid: Cyrilla Barr (Catholic University of America), *A Biography of Elizabeth Sprague Coolidge, 1864-1953*; Martha

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Soviet-American Symposium in Musicology

A Soviet-American Symposium entitled "Recent Trends in Musicological Studies in the USA and the USSR" will take place from 31 October to 1 November 1988 at Tufts University. The Symposium is part of the agreement signed in June 1987 by the Union of Soviet Composers and a special Commission on Music Composition and Musicology constituted with the authority of the ACLS and administered by IREX. A delegation of five Soviet and five American musicologists will participate in the Symposium. Simultaneous translation in English and Russian will be provided.

Members of the American contingent will offer presentations reflecting particular aspects of some recent trends in our field: Charles Hamm (Dartmouth College), "American Studies;" Margaret Murata (University of California, Irvine), "Practice and Theory;" Anthony Newcomb (University of California, Berkeley), "Literary Models for Music Criticism;" Janet Schmalfeldt (Yale University), "Recent Analytical Trends;" and Robert Winter (University of California, Los Angeles), "Sketch Studies."

After the conference, the participants will depart for the AMS/SMT meeting in Baltimore, where the Soviet delegation will present a special session on recent trends in Soviet musicology. The Symposium at Tufts is open to the public. Those wishing to attend should contact Professor Jane A. Bernstein, Soviet-American Symposium, Dept. of Music, Tufts University, Medford, MA 02155.

Report of the Committee on the Status of Women

The Committee on the Status of Women will hold its annual open meeting on Friday, 4 November at 1:00 P.M. We are continuing our policy of guest speakers and would like to thank Ellen Koskoff for her fine presentation on *Women and Music in Cross-Cultural Perspective* (Greenwood Press, 1987) last year.

This year's speaker will be Dr. Anna Burton, whose topic is "Psychoanalytic Views of the Creative Artist: Loss, Conflict and Gender." Dr. Burton is an Associate Clinical Professor at the University of Medicine and Dentistry, Rutgers; the President of the New Jersey Psychoanalytic Society; and a member of the New York Psychoanalytic Institute. She has a longstanding interest in the relationship between psychoanalysis and biography and has contributed two essays on Clara Schumann to the forthcoming *Psychoanalytic Explorations in Music* (International Universities Press, 1988).

The Committee also took note of the special interest in feminist scholarship

stated by this year's AMS Program Committee. In the hope of encouraging interdisciplinary contributions, Committee member Susan Cook mailed a call-for-papers announcement to all member institutions of the National Council for Research on Women. The Committee is also sponsoring an AMS session on "The Implications of Feminist Scholarship for Teaching," organized by Ruth Solie and Susan Cook. It will cover both curricular and pedagogical matters. The meeting will include reports from Committee members on their particular interests and activities, including David Rosen on hiring practice, retention and tenure and Kay Shelemy on membership statistics. The Committee also plans to hold a second informal meeting for graduate students (see Julie Cumming) and for those people interested in talking about issues of work and family, exact time and place to be announced.

—Judith Tick, Chair

US-RILM News

Some members of the Society may not yet be aware that a separate office for the collection of U.S. publications for RILM has been in operation at Cornell University since 1984. The new processing center was established to relieve the International RILM Office at the CUNY Graduate Center of handling the large numbers of U.S. contributions (18% of the total in *RILM Abstracts*, by far the highest number from a single country). Lenore Coral, Music Librarian at Cornell, is the volunteer Director of US-RILM, and Jean Harden serves as Editor.

US-RILM was established with direct grants from the AMS; the U.S. Branch of the International Association of Music Libraries, Archives and Documentation Centers; and the Music Library Association. The Sonneck Society has since joined in contributing to US-RILM. The Steering Committee includes Edmund A. Bowles (MLA), Don Roberts (IAML), Karl D. Kroeger (Sonneck Society), and Samuel F. Pogue (AMS), Chair.

The annual budget, consisting of the part-time salary of the editor and basic supplies, is relatively modest. There is a volunteer staff of abstractors from around the country who prepare abstracts not supplied by authors. Office facilities are donated by Cornell. So far, the burden of annual support has fallen on the shoulders of the three original sponsors and the Sonneck Society, but the Steering Committee wishes to include others who will share the cost and reduce the amount of subvention by the present group. As additional sponsors join, they will be invited to appoint representatives to the Steering Committee. In the meantime, the Committee will seek help from foundations for matching funds.

The Committee, through its Chair, will be happy to hear from any AMS members

who can suggest additional sources of support.

—Samuel Pogue, Chair

Committee on Career Options

The recently formed Committee on Career Options of the American Musicological Society is establishing a list of persons trained in musicology (including music theory, ethnomusicology, and related disciplines) and employed full- or part-time in music-related but nonacademic positions, who would be willing to answer inquiries from students interested in similar careers. Only advice, not job placement, is the immediate objective. One purpose of the Committee is to encourage interest in non-academic careers and thereby to disseminate musicological insights and raise standards of musical appreciation outside academic strongholds.

Persons interested in informally counselling prospective colleagues about such matters as career preparation and responsibilities, employment opportunities and evaluations, future prospects in specific fields, and membership in relevant organizations or networks, are invited to communicate with the Chair of the Committee: Laurence Libin, Department of Musical Instruments, Metropolitan Museum of Art, New York, NY 10028.

—Laurence Libin, Chair

COPAM Report

The Society has received a \$106,690 grant from the National Endowment for the Humanities to plan, organize and publish a national series of scholarly editions of American music. To be called *Music of the United States*, the series will include both formal and informal music—from operas and symphonies to popular songs and ethnic folk music. At present, no comprehensive series of authoritative editions of our nation's music exists. "America's music has always provided a rich and diverse source for our cultural identity," said Lynne V. Cheney, Chairman of the NEH, in announcing the grant. "The Endowment is pleased to offer support for this important new series which will benefit not only the community of scholars but also, through performances, a broad public audience."

The grant will support the project for its first three years, beginning in July 1988. With the help of NEH funds and generous support from the Department of Music of Brown University, the Society will be able to set up project headquarters at Brown. The office will be maintained by the project's editorial coordinator, Wayne J. Schneider. The series will be published by the Society and A-R Editions, Inc. of Madison, Wisconsin.

Last September, with the support of the NEH, COPAM held a conference to gather a wide range of opinion about the contents and structure of the series. A report of that conference is available from the Society's office in Philadelphia. Work has already begun on some editions in the series, and others are in the planning stage. In addition, ideas for series volumes are always welcome. They should be sent to Wayne J. Schneider, c/o Dept. of Music, Brown University, Providence, RI 02912-1924.

—Richard Crawford, Chair

Baltimore 1988

continued from page 1

miere of Giovanni Bononcini's *Camilla* using the original English libretto of the 1706 London production. On Friday, the Maryland Handel Festival will present Handel's *Samson* in Westminster Hall, a Federal period church, with Lorraine Hunt, Gillian Fisher, Jennifer Wynne Post, Molly Donnelly, and Sylvan Müller as soloists, and on Saturday the Pomerium Musices and the Baltimore Consort will present a program of Italian music of the late Renaissance at the Walters Art Gallery. Seating for these concerts will be quite limited.

Other events will include a "champaign" buffet to honor AMS 50 donors. (If you have not yet contributed, rush your check now to D. Kern Holoman, Department of Music, University of California, Davis, CA 95616; if you have already given, consider giving again. There is no better professional cause.) Thursday evening will see a no-host cocktail party, and for the connoisseurs of *arachnidæ* a Maryland crab-feast will follow in Lexington Market, a still functioning eighteenth-century indoor market. On Saturday evening the (now traditional) AMS Dance will take place. The orchestra will be The Capital Quicksteps & Quadrille Orchestra, which features contra dancing—yes, there will be a caller—as well as couple dancing, from Viennese waltzes and fox-trots to turn-of-the-century (20th, that is) arrangements unearthed in the Library of Congress.

Baltimore's Walters Art Gallery, with its superb collection of medieval and renaissance paintings and incunabula, will mount a special exhibition, "Making Music in Medieval Manuscripts." The Baltimore Museum of Art also extends a cordial invitation to our members to view its world-famous Cone Collection, which includes works of artists of Gertrude Stein's studio, Matisse, Picasso and others.

For those desiring more extensive outings, special bus tours are planned for Friday and Saturday afternoon. These will include museums, special architectural sights of Baltimore, including Fort McHenry which still flies a replica of the flag that

Francis Scott Key saw, and the Inner Harbor.

The Omni Hotel will provide rooms for AMS/SMT members for \$80, single or double; extra beds are available for \$16. An Omni reservation card is enclosed. Please return this as soon as possible; the Omni may not be able to accommodate late registrations. For students concerned about hotel costs, we have made a special arrangement with the Holiday Inn—Inner Harbor; rates for students only are \$56 single or double, with extra cots costing \$10 per night. Call directly (301) 685-3000 to make a reservation at the Holiday Inn.

Sovereign Travel Agency has worked out special rates with Piedmont and United Air Lines of 5% under the discounted fare, or 40% under full-fare for those who cannot stay over Saturday night. Limousine service from Baltimore-Washington International Airport to the Omni is available. For those traveling in the Northeast Corridor, we have reserved a special Amtrak coach for AMS/SMT members on the Bankers, which leaves New York City at 9:35 A.M. on Thursday, November 3 and departs Baltimore Sunday, November 6 at 2:16 P.M. Round-trip fare is \$66, New York-Baltimore. Members may also board at Trenton and Philadelphia at comparable reduced rates. For travel arrangements, Sovereign can be reached at (800) 338-8892, or if calling from Maryland, (301) 625-2747.

When you register for the meeting, we urge you to be sure to indicate whether you belong to the AMS, SMT, or both, so that revenues and expenses can be allocated equitably.

We look forward to welcoming you to a pleasant stay in "Charm City"—Baltimore.

—Howard Serwer, Michael Broyles

Awards and Prizes

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Feldman (University of Southern California), *The Venetian Madrigal, ca. 1535-1559: The Interaction of Musical, Literary, and Cultural Forces Leading to Changes in Musical Style*; Carol Oja (Brooklyn College, City University of New York), *New Music in New York, 1920-1930*; Graham H. Phipps (University of North Texas), *Aspects of Traditional Tonality in the Twelve-Tone Music of Anton Webern: A Study of the Sketchbooks at the Paul Sacher Stiftung*; Anne Walters Robertson (University of Chicago), *Music and Ceremony in the Gothic Cathedrals of Medieval and Renaissance France*.

Robert Klakowich (University of Alberta, Edmonton) is the recipient of a Research Grant from the Social Sciences and Humanities Research Council of Canada for *A Thematic Catalogue of the Complete Works of John Blow*.

Obituaries

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

- Barbara K. Ansbacher, d. 28 August 1987
- Warren Babb, d. 6 September 1987
- Hans Moldenhauer, d. 19 October 1987
- Francis L. Gramenz, d. 18 November 1987
- Catherine V. Brooks, d. 25 November 1987
- Homer Ulrich, d. 28 November 1987
- Ralph Harold Robbins, d. 5 December 1987
- Walter L. Woodfill, d. 10 December 1987
- Francis L. Harrison, d. 29 December 1987
- David D. Larson, d. 29 December 1987
- William Klenz, d. 24 February 1988
- Willi Apel, d. 14 March 1988
- Gerald Abraham, d. 18 March 1988
- Thor E. Wood, d. 27 April 1988
- Almonte Howell, Jr., d. 31 May 1988

Willi Apel (1893-1988)

Willi Apel, Professor Emeritus of Music at Indiana University, died peacefully at his home in Bloomington late in the afternoon of 14 March 1988, half a year short of observing his ninety-fifth birthday. He had been at his desk earlier that morning, stubbornly holding to a lifelong habit of producing some bit of scholarly work every day. A sheet of paper partially rolled out of his well-worn manual typewriter had been nearly filled up with a translation into German of a Latin text sitting open to the side—mute testimony to the alert, inquisitive, and disciplined mind that for half a century sought out subjects of timely interest in musicology and satisfied many of them with scholarship of remarkable durability and influence.

Apel was appointed Professor of Music at Indiana University in 1950 and was named Professor Emeritus when he reached age seventy in 1963, although he continued teaching until 1970. Two years later, Indiana University celebrated his distinguished career as a scholar by naming him Doctor of Music *honoris causa*—a celebration enacted more than once elsewhere, most recently in 1982 by the University of Padua.

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Fifty-Fourth Annual Meeting of the American Musicological Society and the Eleventh Annual Meeting of the Society for Music Theory

3–6 November 1988
Baltimore, Maryland
Preliminary Program

Wednesday, 2 November

9:00–5:00—**Research Library Group Program
Committee, Steering Committee, Peabody Library**

7:30—**AMS Board Meeting**

Thursday, 3 November

9:00–5:00—**Registration**

9:00–12:00—**AMS Board Meeting**

9:00–12:00—**SMT Publications Committee Meeting**

9:00–12:00—**SMT Publication Awards Committee
Meeting**

9:00–12:00—**SMT Committee on the Status of Women
Meeting**

10:30–12:00—**American Chapter, International Schütz
Society Meeting**, Jeffrey Kurtzman, Chair

12:00–1:00—**American Bach Society, Board of Advisors
Luncheon Meeting**, George J. Buelow, Chair

12:00–2:00—**SMT Executive Board Luncheon**

1:00–6:00—**Exhibits**

2:00–5:00—**AMS Papers**

Medieval Source Studies

Alejandro E. Planchart (University of California, Santa Barbara), Chair

John Boe (University of Arizona): “The Five Graduals (s. xi–xii) in the Biblioteca Capitolare at Benevento”

John A. Emerson (University of California, Berkeley): “An Unknown Complete Ninth-Century Gradual and Antiphoner from Southern France”

William J. Summers (Dartmouth College): “The Worcester Fragments Reconsidered: A Study in ‘Deconstruction’ ”

Mark Everist (King’s College, London): “How They Brought the Good News from Paris to St. Andrews (12–): The Origins of *W1*”

Seventeenth-Century Italian Song and Opera

Margaret Murata (University of California, Irvine), Chair

Peter G. Laki (University of Pennsylvania): “Giambattista Marino and the Concept of *Meraviglia* in Italian Monody”

Robert R. Holzer (University of Pennsylvania): “Antonio Abati on *poesia per musica*: A Lesson in Seicento Musical Poetics”

Suzanne G. Cusick (Seneca Falls, New York): “Francesca Caccini’s *La Liberazione di Ruggiero dall’ isola d’Alcina* (1625): A Feminist Misreading of *Orlando furioso*?”

Ellen Rosand (Rutgers University): “Iro and the Interpretation of *Il ritorno d’Ulisse*”

Puccini

Roger Parker (Cornell University), Chair

Gabriele Dotto (University of Chicago Press): “Opera, Four

Hands: Collaborative Alterations in Puccini’s *Fanciulla*”

Roger Parker (Cornell University): “Puccini Analysis and Puccini Criticism”

William Ashbrook (Indiana State University): “Puccini Seine-Side: *Il tabarro* in Perspective”

Arthur Groos (Cornell University): “The Japanese Reception of *Madama Butterfly*”

New Perspectives of Webern Research

Reinhold Brinkmann (Harvard University), Chair

William Benjamin (University of British Columbia): “First and Second Practices in Webern’s Music and Its Analytical Literature”

Hans Oesch (Paul Sacher Foundation): “The Basle Webern Materials and the Forthcoming Webern *Gesamtausgabe*”

Allen Forte (Yale University): “A Major Revision in a Webern Manuscript and Its Implications for Structural Analysis”

Anne C. Shreffler (Harvard University): “Webern’s Trakl Fragments”

Christopher F. Hasty (Yale University): “Problems of Structural Formation in the Analysis of Webern’s Twelve-Tone Music”

2:00–5:00—**SMT Papers**

Set Theory I

John Rahn (University of Washington), Chair

Dave Headlam (Eastman School of Music, University of Rochester): “Cyclic Transformations of Pitch Sets”

Brian Alegant (Eastman School of Music, University of Rochester): “The 77 Partitions of the Aggregate: Theoretical and Analytical Aspects”

Jay Rahn (York University): "Coordination of Interval Sizes in Seven-Tone Collections"

Approaches to Tonality

Christopher Lewis (University of Alberta), Chair

Warren Darcy (Oberlin College Conservatory of Music): *Creatio ex nihilo*: The Genesis, Structure, and Meaning of the *Rheingold* Prelude"

Matthew Brown (Eastman School of Music, University of Rochester): "Tonality and Octatonicism in *Petrouchka*"

David Kopp (Brandeis University): "A Systematic Theory of Mediant Relations in Tonal Music"

2:00–5:00—Joint AMS/SMT Session

Symmetry in Music

Elliott Antokoletz (University of Texas, Austin), Chair

David Bernstein (Columbia University): "Symmetry and Symmetrical Inversion in Turn-of-the-Century Theory and Practice"

Marcia Beach (Eastman School of Music, University of Rochester): "Compositional Process in Bartók's Fifth Quartet"

Michael Cherlin (University of Minnesota): "Pitch Mirrors in Schoenberg's *Moses und Aron*: The Correlation of Musical Structures and Dramatic Functions"

5:00–5:30—AMS 50 Fellowship Committee Meeting

5:00–6:30—No-Host Cocktail Party

6:30—Maryland Crab Feast, Lexington Market

6:30—Study Session: The Data Base of Archival References Concerning Music and Musicians of the Renaissance (RENARC), Leeman L. Perkins, Chair

7:30—SMT Special Session presented by the Music Cognition Group: The Relevance of Research in Music Cognition to Music Theory, Helen Brown (Purdue University), Chair; Jean-Jacques Nattiez (Université de Montréal), Opening Speaker and Respondent; Richmond Browne (University of Michigan); David Butler (Ohio State University); Lelio Camilleri (Conservatory of Music L. Cherubini, Florence); Maureen Carr (Pennsylvania State University); Don Gibson (Western Michigan University); Edwin Gordon (Temple University); Mark Rush (Ohio State University); J. Kent Williams (University of North Carolina, Greensboro)

7:30—SMT Special Session presented by the Committee on the Status of Women: Making a Place for Women IV—Getting Tenure, Anne C. Hall (Wilfrid Laurier University), Chair; Martha Hyde (Columbia University); Roland Jordan (Washington University); Judy Lochhead (State University of New York, Stony Brook); Joseph Straus (Queens College, City University of New York)

8:00—AMS 50 Campaign Committee Meeting

8:15—Opera: Giovanni Bononcini's *Camilla*, Theatre of the Peabody Conservatory of Johns Hopkins University

8:15—Concert: All-Beethoven Program, The Baltimore Symphony Orchestra, Meyerhoff Hall, David Zinman, Conductor, Malcolm Frager, Piano

10:00—AMS 1989 Program Committee Meeting

Friday, 4 November

8:00—Meeting of AMS Student Representatives to the Council

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

8:30–5:30—Registration

8:30–5:00—Exhibits

9:00–11:30—AMS Session

Recent Trends in Soviet Musicology

Claude Palisca (Yale University), Chair

Five Soviet Musicologists (IREX Exchange Program)

9:00–12:00—AMS Papers

Symbols, Animism, and the Occult

Tilman Seebass (Duke University), Chair

Standley Howell (University of Chicago): "Medical Astrologers and the Invention of Stringed Keyboard Instruments"

Linda Austern (Harvard University): "'Alluring the Auditorie to Effeminacie': Music and the English Renaissance Idea of the Feminine"

Don R. McLean (University of Toronto): "Background Contexts and Musical Allegory in Michael Maier's *Atalanta fugiens* (1617–1618)"

Cecelia H. Porter (Chevy Chase, Maryland): "The Nibelung and the Loreley: Animism in German Romantic Music"

Renaissance Motet and Mass

Jessie Ann Owens (Brandeis University), Chair

Janet Palumbo (Princeton University): "Dufay's Compositions in BU 2216: Problems of Transmission and Authenticity"

Michael Long (Columbia University): "Symbol and Ritual in Josquin's *Missa Di dadi*"

Lester D. Brothers (University of North Texas): "On Music and Meditation in the Renaissance: Contemplative Prayer and Josquin's *Miserere*"

M. Jennifer Bloxam (Williams College): "The Motets *Beata es Maria* by Obrecht, Compère, and Brumel: An Italian Connection Discovered"

Seventeenth- and Eighteenth-Century Opera

Lowell Lindgren (Massachusetts Institute of Technology), Chair

Louise K. Stein (University of Michigan): "Opera and the Spanish Political Agenda"

Patricia Howard (The Open University): "The Influence of the *Précieux* on Dramatic Structure in Quinault's and Lully's *Tragédies Lyriques*"

Charles Dill (Princeton University): "Voltaire and Rameau's *Castor et Pollux*"

Julie E. Cumming (Wellesley College): "Iphigenia in Tauris, Neoclassicism, and Reform"

Curtis Price (King's College, London): "Italian Opera and Arson in London in the 1790's"

10:30–12:00—AMS Papers

Elliott Carter's Recent Music

Bryan Simms (University of Southern California), Chair

James Bennighof (Baylor University): "Multilayered Structures of Elliott Carter and Hart Crane: Similar Conceits in Diverse Media"

David Schiff (Reed College): "Carter's New Classicism: From *Triple Duo* to the Oboe Concerto"

9:00–12:00—SMT Papers

Pedagogy and Cognition

Jeanne Bamberger (Massachusetts Institute of Technology),
Chair

Elizabeth West Marvin (Eastman School of Music, University of Rochester): "The Perception of Rhythm in Non-Tonal Music: Rhythmic Contours in the Music of Edgard Varèse"

Richard D. Ashley (Northwestern University): "A Cognitive Model of Melodic Comprehension"

Paul E. Dworak (University of North Texas): "Using a Parallel Processing Model to Generate Hierarchically Structured Problem Sets for Ear-Training CAI"

Robert O. Gjerdingen (Carleton College): "Using Connectionist Models to Explore the Cognition of Complex Musical Schemata"

9:00–12:00—Joint AMS/SMT Sessions

Berg and Schoenberg

Mark DeVoto (Tufts University), Chair

David P. Schroeder (Dalhousie University): "Berg, Strindberg, and D Minor"

Nadine Sine (Lehigh University): "Berg on Schoenberg"

Severine Neff (Barnard College): "Schoenberg's Method of Analysis: How Can We Understand It?"

Bruce Samet (Cranbury, New Jersey): "The Sound of Secrets"

Analytic Methodologies

Arnold Whittall (King's College, London), Chair

Thomas Sipe (University of Pennsylvania): "Beethoven, Shakespeare, and the *Appassionata*"

William E. Lake (Bowling Green State University): "Orlando di Lasso's Prologue to *Prophetiae Sibyllarum*: A Comparison of Analytical Approaches"

Richard Justin (St. Louis, Missouri): "The Theorist as Interpreter: Two Readings of Debussy's *Ondine*"

Leslie David Blasius (Princeton University): "Reconstructing a Musical Rhetoric: Josquin's *Domine, ne in furore tuo arguas me*"

12:00–1:00—Panel Discussion: Beethoven's Tempi Again,

Michael Steinberg (San Francisco Symphony), Chair; David Zinman (Music Director, Baltimore Symphony Orchestra); Malcolm Frager, Pianist; Robert S. Winter (University of California, Los Angeles); Stewart Young (Kreupelbosch, South Africa)

12:00–1:00—Lecture-Recital: György Ligeti, *Etudes for Piano* (1985), Lois Svard (Bucknell University)

12:00–1:30—Lecture with Dance and Slide

Demonstrations: A New Source for Late Seventeenth-Century Ballet: Philidor and Favier's Mascarade *Le Mariage de la Grosse Cathos*, Rebecca Harris-Warrick (Cornell University); Carol Marsh (University of North Carolina, Greensboro); Ken Pierce, Baroque dancer

12:00–1:30—Concert: C. P. E. Bach After Two Centuries:

Fantasia, Rondo, Sonata, Concerto, Evelyn Garvey (University of Maryland, College Park), fortepiano; Eiji Hashimoto (College-Conservatory of Music, University of Cincinnati), harpsichord; string players from the University of Maryland, College Park

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

12:00–2:00—SMT Executive Board Luncheon

1:00–2:00—AMS Committee on the Status of Women: Open Meeting, Judith Tick, Chair

1:00–2:00—Concert: The Music of Heinrich Schenker, faculty members of the Hartt School of Music, introduction by Patrick Miller

2:00–5:00—AMS Papers

Medieval Polyphony

Rebecca A. Baltzer (University of Texas, Austin), Chair

Louisa Spottswood (Philadelphia, Pennsylvania): "Old French Accents in the Polyphonic Conductus"

Glenn Pierr Johnson (Yale University): "Petronian Teaching and Petronian Practice: Stylistic Change and the Life and Work of Petrus de Cruce"

Lawrence Earp (University of Wisconsin, Madison): "Dance Lyrics from Adam de la Halle to Guillaume de Machaut: The Genesis of the Polyphonic Chanson"

Blake Wilson (Colby College): "The Florid Tradition in Trecento Florentine Music"

The Music of Carl Philipp Emanuel Bach

Jane Stevens (Yale University), Chair

Stephen L. Clark (Saratoga Springs, New York): "How Money Influenced C. P. E. Bach as a Composer"

Pamela Fox (Miami University): "C. P. E. Bach's Compositional Process: The 'Proofreading' That No One Else Could Have Done"

E. Eugene Helm (University of Maryland, College Park): "The Transmission of C. P. E. Bach's Music"

Rachel W. Wade (University of Maryland, College Park): "The Music of C. P. E. Bach: Lost and Found"

Darrell M. Berg (St. Louis Conservatory): "C. P. E. Bach and the *empfindsame Weise*"

Nineteenth-Century Critical Thought

R. Larry Todd (Duke University), Chair

Stephen Parkany (Amherst College): "Presentiments of the Colossal: E. T. A. Hoffmann and the Critical Tradition of Symphonic Drama"

Judith Silber (West Newton, Massachusetts): "Marxian Programmatic Music: A Stage in Mendelssohn's Musical Development"

James A. Deaville (McMaster University): "Brendel's Take-Over of Schumann's *Neue Zeitschrift*: New Sources and Insights"

David B. Levy (Wake Forest University): "'Ritter Berlioz in Braunschweig': A Radical Enters Germany"

Joël Galand (Yale University): "Fétis Contra Wagner"

Lulu, Elektra, and the Weimar Republic

Leo Treitler (Graduate Center, City University of New York),
Chair

Jenny Kallick (Amherst College): "Representing Lulu: Félicien Champsaur, Frank Wedekind, and Alban Berg"

Robert Estrine (Graduate Center, City University of New York): "Lulu's American Relations"
Bryan Gilliam (Duke University): "Hugo von Hofmannsthal, Richard Strauss, and the Evolution of *Elektra*"
Tamara Levitz (Eastman School of Music, University of Rochester): "Busoni's Master Class: An Example of Music Education in the Early Weimar Republic"

2:00–5:00—SMT Papers

Schenkerian Studies

Harald Krebs (University of Victoria), Chair
Joël Galand (Yale University): "The Development of Heinrich Schenker's Form Theory"
J. Randall Wheaton (Yale University): "The Structural Super-Space and Other Middleground Generators of Design in Mahler's *Der Abschied*"
Gregory Proctor (Ohio State University and Wellesley College): "Systematic Discontinuity in Schenker"

2:00–5:00—Joint AMS/SMT Sessions

Recent American Composers

Robert Cogan (New England Conservatory), Chair
Judy Lochhead (State University of New York, Stony Brook): "A Question of Technique: The Second and Third Piano Sonatas of Roger Sessions"
Richard Kassel (City University of New York): "Harry Partch's Road to *Barstow*"
Richard Hermann (Eastman School of Music, University of Rochester): "On the Roles of Structure, Intention, and the Subconscious in Morton Feldman's *Vertical Thoughts 5* (1963)"
Alfred W. Cochran (Kansas State University): "*La grande ligne* and Copland as Film Composer"

Medieval and Renaissance Theory

Peter Bergquist (University of Oregon), Chair
Joseph A. Diamond (Reading, Pennsylvania): "Music as Science in the Fourteenth Century"
Jay Rahn (York University): "The Reception of Marchetto's *Lucidarium*: Evidence from the *Ars magistri Marchetti de Padua super cantum planum*"
Jeffrey J. Dean (University of California, Los Angeles): "Practical Solmization about 1500 and Its Consequences"
Peter N. Schubert (Barnard College): "The Fourteen-Mode System of Illuminato Aiguino"

5:15—AMS Committee on the Status of Women: Open Discussion Group

5:15—The American Handel Society Board Meeting,
Howard Serwer, Chair

5:15—RISM Meeting

5:15—Early Music America Meeting

6:00—Sonneck Society Board Meeting

7:30–10:00—AMS Panel Discussion: **The Implications of Feminist Scholarship for Teaching**, Susan Cook (Middlebury College), Chair; James R. Briscoe (Butler University); Susan McClary (University of Minnesota); Elizabeth Wood (Barnard College)

8:00—Concert: **George Frideric Handel, *Samson***, Maryland Handel Festival, Westminster Hall

8:15—Concert: **All-Beethoven Program**, The Baltimore Symphony Orchestra, Meyerhoff Hall, David Zinman, Conductor, Malcolm Frager, Piano. Reception for AMS/SMT members following concert

Saturday, 5 November

7:30–8:30—AMS Publications Committee Breakfast Meeting

7:30–8:30—AMS Committee on Career Options Breakfast Meeting

8:00–5:30—Registration

8:30–5:00—Exhibits

(PLEASE NOTE: ALL SATURDAY MORNING SESSIONS RUN FROM 8:30 TO 11:30)

8:30–11:30—AMS Papers

Oral and Written Transmission in Ethiopian Christian Chant: A Cross-Disciplinary Investigation

Bruno Nettl (University of Illinois, Urbana), Chair
Kay K. Shelemay (New York University): "Using Modern Sources to Achieve Historical Reconstruction in the Study of Ethiopian Christian Chant"
Ingrid Monson (New York University): "Processes of Oral and Written Transmission in Ethiopian Chant: The Contemporary Musical Evidence"
Peter Jeffery (University of Delaware, Newark): "'Melody Types' and 'Formulas' in Ethiopian Chant: The Manuscript Evidence (Thirteenth to Twentieth Centuries)"
Don Randel (Cornell University), Discussant

Ancient and Medieval Musical Theory

Thomas J. Mathiesen (Indiana University), Chair
Jon Solomon (University of Arizona): "Ptolemy and Harmonics: A Reappraisal"
Charles M. Atkinson (Ohio State University): "Franco of Cologne on *Organum purum*"
Fritz Reckow (Erlangen–Nürnberg University): "The Concept of *Opus* and the Musical Criteria of a 'Work' in the Middle Ages"
Lulu Chang (West Vancouver, Canada): "Poetics and Music in Medieval China from the Tenth to the Twelfth Century"

Patronage in the Renaissance

Mary Lewis (University of Pittsburgh), Chair
Pamela F. Starr (University of Nebraska): "Rome as the Center of the Universe: Papal Grace and Music Patronage"
John T. Brobeck (University of Pennsylvania): "The Effects of Royal Patronage on the Movement of French Musicians, 1498–1528: New Archival Evidence"
Kristine K. Forney (California State University, Long Beach): "Musicians in Burgher Society: Patterns of Patronage in Renaissance Antwerp"
Laura W. Macy (University of North Carolina, Chapel Hill): "Luca Marenzio and Roman Patronage in the 1590's"

German Romantics

Nancy Reich (Hastings-on-Hudson, New York), Chair

Douglass Seaton (Florida State University): "Schubert's Heine Songs: Critical Questions Reformulated—and Answered"

Camilla Cai (Kenyon College): "'Songs Without Words': A Comparison of Fanny Hensel and Felix Mendelssohn's Piano Styles"

Rufus Hallmark (Queens College): "Robert and Clara's Rückert Lieder"

Maynard Solomon (State University of New York, Stony Brook): "Franz Schubert and the Peacocks of Benvenuto Cellini"

8:30–11:30—SMT Papers

Berg

Douglass Green (University of Texas, Austin), Chair

Jody D. Rockmaker (Princeton University): "A Missing Link: The Sketches for Two Incomplete String Quartets by Alban Berg"

Don R. McLean (University of Toronto): "Berg's Compositional Process in the Op. 6 *Marsch* and the Earliest Sketches for *Wozzeck*"

Joel Phillips (Westminster Choir College): "The Atonal Middleground: Pitch Organization and Structural Levels in Berg's String Quartet Op. 3 (1910)"

Post-Tonal Analysis

Andrew Mead (University of Michigan), Chair

Steven Block (Northeastern Illinois University): "Pitch-Class Transformation in Free Jazz"

Ciro Scotto (University of Washington): "The Reinterpretation of Chords in Recent Music of Milton Babbitt"

J. Philip Lambert (Baruch College, City University of New York): "A Principle of Transformation in the Music of Charles Ives"

8:30–11:30—Joint AMS/SMT Session

Text and Narrative

Carolyn Abbate (Princeton University), Chair

David Schwarz (Dallas, Texas): "A Study in Music Perception: Metaphor and Metonymy in the Piano Music of Chopin"

Vera Micznik (State University of New York, Stony Brook): "Intertext vs. Narrative in Mahler's Music"

Fred Everett Maus (Wellesley College): "Story and Discourse in Music"

11:30–12:30—Concert: The Miracles of Sant'Iago: Music from the Liber Sancti Iacobi, Anonymous 4, Susan Hellauer, Director

11:30–12:30—Lecture-Recital: Young Schubert and his Models in Song, Will Crutchfield (*The New York Times*) with Debra Vanderlinde (New York, New York)

11:30–1:00—Study Session: Nationalism in the Pastoral, Michael Beckermann (Washington University), Chair; Mark Germer (New York University); Ellen Harris (University of Chicago); Robert Hatten (University of Michigan); Ralph Locke (Eastman School of Music, University of Rochester)

12:00–1:00—AMS Council Meeting

1:00–2:00—SMT Keynote Address: Leonard Meyer (University of Pennsylvania)

2:00–5:00—AMS Papers

Feminist Scholarship and the Field of Musicology

Jane Bowers (University of Wisconsin, Milwaukee), Chair

Jane Bowers, "Feminist Scholarship and the Field of Musicology"

Austin B. Caswell (Indiana University): "Maeterlinck's and Dukas' *Ariane et Barbe Bleue*: A Feminist Opera?"

Susan McClary (University of Minnesota): "Constructions of Gender in Monteverdi's Dramatic Music"

Linda Whitesitt (Rock Hill, South Carolina): "The Role of Women's Music Clubs in Shaping American Concert Life, 1870–1930"

Sixteenth-Century Theory and Compositional Practice

Louise Litterick (Mount Holyoke College), Chair

Bonnie J. Blackburn (Chicago, Illinois): "A Renaissance Debate on the Art of Composition"

Benito V. Rivera (Indiana University): "Finding the Newly-Composed *Soggetto* in Willaert's Imitative Counterpoint: A Step in Modal Analysis"

Stewart Carter (Wake Forest University): "Vicente Lusitano's *Introduittione Facilissima*: Improvisational Theory in the Mid-Sixteenth Century"

Tim Carter (Royal Holloway and Bedford New College): "Improvised Counterpoint in Late Sixteenth-Century Italy"

Eighteenth-Century Topics

Leslie Brown (West Chester University), Chair

William A. Weber (California State University, Long Beach): "The Eighteenth-Century Origins of the Musical Canon"

Daniel R. Melamed (Harvard University): "Problems of Chronology, Style, and Function in J. S. Bach's Motets"

Jeanne Swack (University of Wisconsin, Madison): "Telemann and Permutation Technique: A Study in Compositional Process in the *Style Galant*"

Faun S. Tanenbaum (New York University): "The Perception of the Ritornello on the Part of the Eighteenth-Century Musician"

American Music and Society

Judith Tick (Northeastern University), Chair

Beth L. Miller (New York University): "The Ridgelys of Hampton: New Perspectives on Musical Life in Nineteenth-Century Baltimore"

Kathryn Reed-Maxfield (University of Michigan): "'Oh! Susanna,' 'Lucy Neale,' and 'Jenny Lane': Types of Blackface Minstrel Show Songs"

Bonny H. Miller (Miami-Dade Community College): "*Ladies' Home Journal*: Music Mentor to the American Woman"

Adrienne Fried Block (Graduate Center, City University of New York): "Dvořák, Beach, and American Music: The Case of the 'Gaelic' Symphony"

The Composer's Voice and Music Criticism

Joseph Kerman (University of California, Berkeley), Chair

Marion A. Guck (Washington University): "Beethoven as Dramatist: Beyond Cone's Notion of Persona"

Charles Fisk (Wellesley College): "Questions about the Persona of Schubert's *Wanderer Fantasy*"

Fred Everett Maus (Wellesley College): "Agency in Instrumental Music and in Song"
James Webster (Cornell University): "Composers' Voices: Edward T. Cone's 'Personae' and Opera Analysis"
Alicyn Warren (University of Pittsburgh): "The Camera's Voice"

2:00–5:00—SMT Papers

Set Theory II

Carlton Gamer (Colorado College), Chair
Richard Cohn (University of Chicago): "Some Significant Properties of Transpositionally Invariant Sets"
Allen Forte (Yale University): "Pitch-Class Set Genera and the Origin of Modern Harmonic Species"
Stephen Dembski (University of Wisconsin, Madison), "Steps and Skips from Content and Order: Aspects of a Generalized Step-Class System"

2:00–5:00—Joint AMS/SMT Session

Chopin and Schumann

Arthur Komar (University of Cincinnati), Chair
Martha Hyde (Columbia University): "Nineteenth-Century Experiments in Form: Chopin's Autograph Manuscript for the Preludes, Op. 28"
David Brodbeck (University of Pittsburgh): "Sonata Form(s) and Schumann"
Peter Breslauer (University of Notre Dame): "Chopin's Compositions in One-Part Texture"

5:00–6:00—SMT Business Meeting

5:00–6:00—AMS Business Meeting

6:30–8:00—AMS 50 "Champaign" Buffet, George Peabody Library, Johns Hopkins University

8:00—Concert: Handel and Haydn, Baltimore Choral Arts Society, Tom Hall, Music Director, Kraushaar Auditorium, Goucher College

8:00—Concert: The Glory of Italy—Virtuoso Music of the Late Renaissance, Pomerium Musices and Baltimore Consort, Alex Blachley, Mary Ann Ballard, Directors, The Walters Art Gallery

8:00–10:00—C. P. E. Bach Edition Meeting, Eugene Helm, Chair

8:15—Opera: Giovanni Bononcini's Camilla, Theatre of the Peabody Conservatory of Johns Hopkins University

9:00–12:00—AMS/SMT Dance, Capital Quicksteps & Quadrille Orchestra

Sunday, 6 November

7:30–9:00—SMT 1988 and 1989 Local Arrangements Committees Breakfast Meeting

7:30–9:00—SMT Program Committee Breakfast Meeting

7:30–9:00—SMT Status of Women Committee Breakfast Meeting

8:00–9:00—AMS Board Breakfast Meeting

8:00–9:00—AMS 1988 and 1989 Local Arrangements Committees Breakfast Meeting

8:30–12:00—Exhibits

9:00–12:00—AMS Papers

Medieval Monophony

Anne Walters Robertson (University of Chicago), Chair
Kenneth Levy (Princeton University): "The Two Early Types of Latin Neumes"
James W. McKinnon (State University of New York, Buffalo): "The Origins of the Roman Alleluia"
Theodore Karp (Northwestern University): "Conclusit *vias meas*: A 'Gallican' Chant?"
Keith Falconer (Princeton University): "The Origin of *Ciues supermi*"

Sixteenth-Century Italian Music and Musicians

Anthony Newcomb (University of California, Berkeley), Chair
Giulio M. Ongaro (University of North Carolina, Chapel Hill): "Music for the Serenissima: Polyphony at St. Mark's in the First Half of the Sixteenth Century"
Craig Monson (Washington University): "Elena Malvezzi's Keyboard Manuscript: A New Sixteenth-Century Source for the Madrigal"
Russell E. Murray, Jr. (University of North Texas): "Of Dalliances and Duties: New Documentation on the Life of Pietro Pontio"
Laura Buch (Eastman School of Music, University of Rochester): "Tomaso Pecci (1576–1604): The *seconda prattica* Style of a Sienese Academician"
Victor Coelho (University of Calgary): "A Lute Book for 'Giulio Medici and his Friends' and Music at Court in Seventeenth-Century Florence"

Haydn Studies

Wye Jamison Allanbrook (St. John's College, Annapolis), Chair
Mark Evan Bonds (Harvard University): "The Rhetorical Concept of Musical Form in the Classical Era"
Peter A. Hoyt (University of Pennsylvania): "The 'False Recapitulation' in the Eighteenth Century: A Reevaluation"
Elaine R. Sisman (Columbia University): "Haydn and Shakespeare"
Stephen C. Fisher (University of Pennsylvania): "The Authentic Versions of Haydn's Symphony No. 53"

Nineteenth- and Twentieth-Century French Connections

Karin Pendle (University of Cincinnati), Chair
Denise Boneau (University of Chicago): "Louise Bertin's *Fausto*: An Early Faust in France"
Rena Charnin Mueller (New York University): "Liszt's Hugo Song Transcriptions"
Dolores Pesce (Washington University): "A Study of Franz Liszt's *Années de Pèlerinage, Book 3* through Its Manuscript Sources"
Steven Moore Whiting (Madison, Wisconsin): "Erik Satie and Vincent Hyspa: Notes of a Collaboration"

Cultural and Aesthetic Issues

Ruth A. Solie (Smith College), Chair

Marcia J. Citron (Rice University): "Gender, Professionalism, and the Musical Canon"

Marcello Sorce Keller (Milan Conservatory, Italy): "Some Remarks Towards a Musical Aesthetics Based on the Contributions of Anthropology and Ethnomusicology"

John Shepherd (Carleton University): "Musicology and Criticism: A Cross-Cultural and Cross-Disciplinary Perspective"

Vern C. Falby (Louisiana State University): "Theory 'On the Fly': Modeling Music as Dynamic Process"

9:00–12:00—SMT Papers

Music Since 1945

Wayne Slawson (University of California, Davis), Chair

W. Richard Bass (University of Connecticut): "Sets, Scales, and Symmetries: The Pitch-Structural Basis of Crumb's *Makrokosmos* I and II"

Jane Piper Clendinning (Yale University): "Structural Factors in the Microcanonic Compositions of György Ligeti"

Paul A. Laprade (Eastman School of Music, University of

Rochester): "Pitch Partitions, Regions, and Symmetry in Donald Martino's *Trio* (1959)"

9:00–12:00—Joint AMS/SMT Session

French Theory of the Seventeenth and Eighteenth Centuries

Mary Cyr (McGill University), Chair

Burdette L. Green (Ohio State University): "Mersenne's Misguided Conception of the Harmonic Series"

Craig S. Shuler (New York University): "Strict and Free Counterpoint: the Mid-Seventeenth-Century Roman Polychoral Style in Historical Perspective"

Brian Hyer (Yale University): "Rameau, Intention, and the Major Triad"

Cynthia M. Gessele (Princeton University): "An Eighteenth-Century Analytical System: 'Base d'Harmonie'"

12:00–3:00—AMS/SEM/SMT 1990 Joint Program Committee Meeting, Bruno Nettl, Chair

Apel Obituary

continued from page 7

Born in Konitz, Germany (now Chojnice, Poland), Apel first studied mathematics at Bonn (1912) and Munich (1913–14), then at Berlin (1918–22). Already a pianist of some accomplishment—he had worked with Edwin Fischer, among other noted teachers—Apel developed an interest in musicology around 1925 and essentially taught himself. He took his doctorate at Berlin in 1936, defending a thesis on *Accidentien und Tonalität in den Musikdenkmälern des 15. und 16. Jahrhunderts*. That same year, he fled his benighted homeland, arriving in this country among the first wave of German-speaking scholars who would alter the character and course of American musicology.

Settling in Boston, Apel soon found piecemeal employment as a lecturer at schools in the area, including Harvard University and Radcliffe College, the Longy School, and the Boston Center for Adult Education. One day, he went to hear Dom Anselm Hughes deliver a guest lecture at Harvard on liturgical music. Afterwards, the two of them discussed the possibility of compiling a dictionary of liturgical chant and approached Harvard University Press with the idea. The editor suggested instead a dictionary of music, which failed to interest Hughes, but Apel seized on the project and produced what became the first truly professional dictionary of music in English, the original *Harvard Dictionary of Music* (1944).

Apel's dictionary made his name familiar to generations of American music students, performers and musicologists alike, and called it as well to the attention of Dean

Wilfred Bain at Indiana University. When Bain learned to his surprise that Apel was not teaching at Harvard, a mistaken belief widely held at the time, he immediately offered him a continuing faculty appointment to begin in the fall of 1950. By then, the influence of Apel the generalist and teacher had already extended far beyond the environs of Boston, not only because of the *Harvard Dictionary*, but also because of his *Notation of Polyphonic Music, 900–1600* (1942, rev. 1961) together with his and Archibald T. Davison's *Historical Anthology of Music* (1946–50). The overwhelming majority of the current membership of the American Musicological Society know these three publications to be central and crucial components in their education as professionals.

The interests of Apel the specialist remained intertwined with those of Apel the generalist throughout his life, leading to a succession of major books and editions, among them: *French Secular Music of the Late Fourteenth Century* (1950); *Gregorian Chant* (1958); *Geschichte der Orgel- und Klaviermusik bis 1700* (1967), later revised and translated into English by his colleague at Indiana, Hans Tischler (1972); and ten volumes in the *Corpus of Early Keyboard Music* (1963–75), for which he also served as general editor.

A complete bibliography of Apel's lifetime of published work, including book translations into other languages, would be impractical in such a context as this. Suffice it to say that in his ninetieth year an enduring scholarly vigor saw through publication *Die Italienische Violinmusik im 17. Jahrhundert* (1983), which had been conceived as one part of a planned exhaustive review of the entire body of early violin music not unlike his *History of Keyboard*

Music to 1700. He had recently cooperated with Thomas Binkley, his colleague on the Indiana University faculty, in the latter's revising and editing of Apel's own English translation of the violin book, the publication of which is scheduled for spring of 1989. Binkley is also responsible for compiling *Medieval Music* (1986), a collection of Apel's articles and reviews on the subject. His miscellaneous writings on the music of later periods have also been collected by Binkley for a second volume now being readied for publication.

Apel was a member of the AMS, the International Musicological Society, and a fellow of the Medieval Academy of America. He was elected an Honorary Member of the AMS in 1971.

A disciplined life dedicated to deeds makes of itself a worthy monument. So has Willi Apel made his life. The bright memory endures for those who knew him well—above all, his devoted wife Ursula Siemering Apel—and challenges us to imitation in the very sense Apel himself would have understood the word.

—Malcolm Hamrick Brown

Catherine V. Brooks (1911–1987)

Many persons will be saddened to learn of the passing of Catherine V. Brooks, who died on 25 November 1987 at the age of seventy-six. Although deprived of a career in musicology by circumstances beyond her control, she was a vibrant figure in the musical life of New York during the 1940s, '50s, and '60s. As a staff member of the Music Division of the New York Public Library under the leadership of Carleton Sprague Smith, she helped countless hundreds who used the library's facilities. She

will be remembered with particular affection by several generations of New York University students, whom she shepherded through the initial rigors of graduate study under Gustave Reese and Curt Sachs. Endowed with seemingly boundless verve and good humor, she gave generously of her materials, expertise, and optimism to those in need of assistance or encouragement. Her dissertation on the chansons of Antoine Busnois was to have furnished the basis for a critical edition of that composer's oeuvre; the latter, however, remained unfinished. She was of extraordinary assistance to Gustave Reese in the completion of *Music in the Renaissance*. As Reese himself acknowledged, "The section on English virginal music is more hers than mine. She has helped in the preparation of 'copy,' the reading of proof, the preparation of the index—in short, in practically every phase of work on the book. Her enthusiasm and drive have materially expedited its completion."

A devoted daughter, Catherine Brooks on more than one occasion put aside her personal and professional life in order to care for her parents, who were in poor health in their later years. She was much interested in young people and served as both teacher and librarian in northern New Jersey. As a veteran of the Women's Army Air Corps, she was a captain of the Civil Air Patrol and leader of its cadet program. She retains a warm corner in the hearts of those whose lives she touched.

—Theodore Karp

Ralph T. Daniel (1921–1985)

Ralph Daniel, Professor Emeritus of Music at Indiana University, died at his home in Bloomington on 27 January 1985 of complications related to emphysema, a disease that afflicted him for nearly a decade but never managed to quell his valiant spirit or dim his characteristic smile. During his last years, Ralph succeeded in carrying out a thorough revision of his article, "Western Music," for the last edition of *Encyclopaedia Britannica*. His passing was keenly felt among close friends and colleagues in Bloomington.

Ralph retired from the active faculty in 1980, after thirty-one years at Indiana University. At the time of his retirement, he had served for nearly seventeen years as Chairman of Musicology and Director of Graduate Studies in Music. That period saw the School of Music blossom, its faculty and enrollment burgeon, and its graduate programs multiply and expand. His skilled leadership, diligence, and dedication during this period of unprecedented growth helped to forge and sustain the standards of scholarly excellence that secured for the School of Music the enviable reputation it enjoys today.

Ralph was born in Kerens, Texas, where he completed his secondary education and early training in music. Thereafter, he was educated at North Texas State University (B.M., M.M.) and Harvard University (M.A., Ph.D.), a period highlighted by marriage to Genevieve Barr in 1943 and including four years of service in the U.S. Army and a year on the faculty of North Texas State University.

During his long tenure as Director of Graduate Studies, Ralph oversaw the academic progress of each of the hundreds of students who pursued advanced degrees in the School of Music. If problems arose, he listened attentively, judged fairly, and acted firmly.

Most appreciated his attentiveness; some appreciated his firmness; all appreciated his fairness. He personally read through every one of the theses, dissertations, and doctoral documents certified by his office, noting on them, in his precisely formed script, lapses in scholarly rigor, logic, or style, to say nothing of simple mistakes in grammar, syntax, and punctuation. In short, he left his mark—sometimes literally, sometimes figuratively—on virtually every graduate student who passed through the School of Music during those years.

Before his long stint in administration, Ralph had made his mark as a teacher of classes legendary for clarity in organization and presentation. The many students who marshalled the requisite discipline to pass his course in the recognition of musical styles found their habits of listening to music permanently altered. His legacy survives to the present in the form of an Examination in Style Description and Recognition that must be passed by all students graduated with doctoral degrees in music from Indiana University.

Along with his deep involvement in teaching and administration, Ralph stayed active in the IMS, AMS, and CMS, serving on the national councils of the latter two. His research interests and many of his publications focussed on church music in England and the United States, including, in addition to a number of articles and essays, *The Anthem in New England Before 1800* (1966) and *The Sources of English Church Music, 1549–1660* with Peter Lehuray (1972), research for the latter supported in part by a Guggenheim Fellowship during 1961–62. Ralph also collaborated with Willi Apel on the original *Harvard Brief Dictionary of Music* (1960).

The memory of Ralph Daniel's optimism in the face of adversity and his unswerving devotion to the highest ethical standards as he understood them in both his personal and professional life continue to hearten those who were witness to his example.

—Malcolm Hamrick Brown & William B. Christ

Francis Ll. Harrison (1905–1987)

Twenty-five years ago, having completed and defended my dissertation on medieval English polyphony, I sent Frank Harrison two excerpts, since just a few years earlier he had, with his book *Music in Medieval Britain*, established himself firmly as the singular and eminent authority in the field. He returned his comments with gratifying promptness, being quite complimentary about my systematic listing of sources and their contents. He was less charmed by the other excerpt, an unreasonably lengthy one of sixty-six typed pages, on two of which I argued that a disjunct (functional) bottom voice need not be an inevitable condition for a composition to give the impression of tonal cohesion. Quite incidentally and in a spirit of concealed (and ill-advised) musico-logical sportiveness I had included in the excerpt four fourteenth-century cantilenaes, their tenors replaced by fundamental basses, to show—so I thought—that the compositions' tonal effect was equally manifest, *sicut iacebant* or in their doctored-up state. This seems to have caught Frank Harrison's watchful eye instantly, and he restricted himself to the one comment that he could summon no sympathy for such Riemannesque anachronisms. Even so, he dropped a somewhat cryptic hint that the repertoire needed to be published in a performing edition and that I might have a hand in such an undertaking. I answered him after a respectably minimal interval; this time I received no reply. Only some months later there arrived a mouth-watering picture post card from the isle of Capri, the circumstances and contents of which struck me at the time as only minimally less cryptic. Ultimately, after this seemingly capricious beginning, many years of fruitful and stimulating collaboration ensued.

I relate these events in such detail only because they seem to me to reveal anecdotally the admirable qualities of Frank Harrison, a native of Dublin, where he spent the first thirty years of his life. His personality was made up equally of *joie de vivre* (he would surely not have wanted it called *Lebensfreude*) and intelligence. Even his scholarship manifested both of these aspects. Not only did his formidable intelligence inform his rigorous scholarship, which tolerated no sloppy thinking, but at the same time all his musicology—systematic, historical, ethnological and organological—gave constant evidence of his concern with music not so much as a collection of *opera perfecta et absoluta*, but as ingredient of living processes. Just as he enjoyed the vitality and ordered panoply of ceremonies—I have a vivid memory of watching him having a great time, resplendently gowned in his salmon robe, at the 1970 Encaenia at Oxford University—so he painstakingly and with unprecedented fullness and exact-

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Deadlines and Addresses:

AMS Awards

AMS 50 Dissertation Fellowship Award

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

Noah Greenberg Award

Deadline: *1 February 1989*. Address: Jane Bowers, Chair, Greenberg Award Committee, Department of Music, University of Wisconsin, Milwaukee, WI 53201.

Guidelines for all AMS awards now appear in the Directory.

Grants and Fellowships Available

ACLS Fellowships

For research in the humanities. Period of tenure: 6 mos. to 1 year. Maximum award: \$15,000. Deadline: *30 September 1988*. Request forms by 25 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017. (212) 697-1505.

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

For research in the humanities; limited to scholars with Ph.D. degrees conferred between 1 January 1986 and 31 December 1988. Maximum award: \$10,000. Deadline: *30 September 1988*. Request forms by 25 September. Address as above.

ACLS Grants-in-Aid

To support research in progress. Maximum award: \$3,000. Deadline: *15 December 1988*. Address as above.

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 as above.

NEH Summer Stipends

For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: \$3,500. Deadline: *1 October 1988*. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave. N.W., Washington, DC 20506. (202) 786-0466.

NEH Interpretive Research Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: *1 October 1988* for projects beginning on or after 1 July 1989. Address: Dorothy Wartenberg or David Wise, Room 318 IR, see above for address. (202) 786-0210.

National Humanities Center

For postdoctoral research in-residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by *15 October 1988*. Address: Kent Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256.

News Briefs

Under the new editorship of Lorenzo Bianconi, *Acta Musicologica* has undergone substantial changes. The number of scholars on the editorial board and the term of service have been reduced. Present members from the United States are Reinhard Strohm (Yale University) and Bonnie Wade (University of California, Berkeley). Beginning with vol. 59, no. 1, each volume now consists of three issues. The first two include studies and contributions to musical research. The third issue reports the activities of international, national and local musicological societies and research groups and also includes annotated bibliographies on various topics. Beginning with vol. 59, no. 2, each issue concludes with an "Agenda Musicologica," an informational bulletin open to contributions from all.

In September 1987, the University of Virginia was granted funding from the U.S. Department of Education to launch the US-RISM Libretto Project. Funding is for one year, and supports the hiring of three full-time staff members and connection to the RLIN database. The University of Virginia will catalog roughly 3,000 nineteenth-century Italian librettos from the Albert Schatz Collection at the Library of Congress. In order to ensure the quality of the cataloging, we invite the scholarly community to examine our records and to communicate comments, questions, and complaints to us. All RISM cataloging will be available through the RLIN database. Some eighty RISM records entered by other libraries will also be available. If you wish to consult this database, contact Marita McClymonds or Diane Parr Walker, RISM Libretto Project, Music Dept., 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903-3298.

The Marr Sound Archives and the Conservatory Library of the University of Missouri-Kansas City recently received a gift of cylinder sound recordings and sheet music from Dr. James Hopkins, a plastic surgeon from Kansas City, MO. The 341 cylinders in the collection include mostly popular music recorded between 1900-1929, and the 1600 pieces of sheet music consist of popular American imprints from the early twentieth century. There are a large number of rare ragtime pieces as well as Kansas City and Missouri publications.

The Southeastern American Society for Eighteenth Century Studies invites submissions for its annual competition. An award of \$250 will be given for the best article on an eighteenth-century subject published in a scholarly journal, annual, or collection between 1 September 1987 and 31 August 1988 by a member of SEASECS or a person living or working in the SEASECS area (AL, FL, GA, KY, LA,

MS, NC, SC, TN). The interdisciplinary appeal of the article will be considered, but will not be the sole determinant of the award. Individuals may submit their own work or the work of others. Articles must be submitted in triplicate, postmarked no later than 10 November 1988, and sent to Dr. Barbara Brandon Schnorrenberg, 3824 11th Ave. S., Birmingham, AL 35222. The award will be announced at the SEASECS annual meeting in Charleston, SC in March 1989.

The American Musical Instrument Society announces that the first Nicolas Bessaraboff Prize is to be awarded in 1989 for the most distinguished book-length work published in English during 1986 or 1987 which best furthers the Society's goal to promote study of the history, design, and use of musical instruments in all cultures and from all periods. The Bessaraboff Prize and the Frances Densmore Prize for the most significant article-length publication will be awarded in alternate years, with an award of \$500 for each. The Bessaraboff Prize will be announced at the 1989 annual meeting of the American Musical Instrument Society and in the *AMIS Newsletter*. Nominations (including self-nominations) and a copy of the book nominated should be submitted *immediately* to Barbara B. Smith, Music Dept., University of Hawaii at Manoa, 2411 Dole St., Honolulu, HI 96822.

Early Keyboard Journal, the annual publication of the Southeastern Historical Keyboard Society, seeks articles on early keyboards, repertories, performance practice, organology, tunings and temperaments, and related topics. Submissions should be sent in triplicate to Barton Hudson, West Virginia Univ., Division of Music, P.O. Box 6111, Morgantown, WV 26506.

The *Latin American Music Review* is organizing an updated directory of Ph.D. dissertations and Masters theses submitted to North American, Latin American, and European Universities and focusing on Latin American music expressions (traditional, folk, popular and art music). They will list projects developed between 1984 and 1988, including not only dissertations and theses already completed, but also fieldwork and archival research leading towards a graduate degree. Contact Gerard Béhague, Editor, *Latin American Music Review*, Dept. of Music, University of Texas, Austin, TX, 78712.

The Society of Dance History would be pleased to receive submissions for the inaugural issue of its journal, tentatively named *Studies in Dance History Scholarship*. Manuscripts should treat one topic and represent new, well-documented research. Send two typewritten copies, double-spaced. For further submission specifications, contact Barbara Palfy, 85 Ford Avenue, Fords, NJ 08863.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities, for the 1989-90 academic year (appointment carries expectation of second-year renewal), half-time research and teaching in general education. Eligibility: Ph.D. received between 1 January 1986 and 1 July 1989. Stipend: \$28,500. Deadline: 15 October 1988. Address: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadlines: 15 September 1988 for Africa, Asia, Europe, Middle East, and lecturing awards to Mexico, Venezuela, and the Caribbean; 1 January 1989 for Administrators' Awards in Germany, Japan, and the United Kingdom; the Seminar in German Civilization; and Spain Research Fellowships; 1 February 1989 for France, Italy and Germany Travel-Only Awards. Address: CIES, 11 Dupont Circle N.W., Washington, DC 20036-1257. (202) 939-5403.

CSCPRC China Program Visiting Scholar Exchange

For visiting scholar exchange to China from 1 to 3 mos. between September 1989 and August 1990. Deadline: 15 November 1988. Address: Committee on Scholarly Communication with the People's Republic of China, National Academy of Science, 2101 Constitution Ave., Washington, DC 20418.

Harvard University Mellon Fellowships

For non-tenured, experienced junior scholars who have completed, at time of appointment, at least two years of post-doctoral university teaching. One year appointment, July 1989 to June 1990, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1987. Stipend: \$27,500. Deadline: 1 November 1988. Address: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance topics; in residence. Maximum award: \$27,500. Deadline: 1 November 1988. Address: Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; or Lewis Lockwood, Music Building, Harvard University, Cambridge, MA 02138.

Stanford Humanities Center

For scholars and teachers in-residence; research/writing with minimal teaching. Stipend: based on academic salary; pays difference between sabbatical/fellowship funding and salary. Deadline: 1 December 1988. Address: Morton Sosna, Associate Director, Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630.

Newberry Library NEH Fellowships

For post-doctoral research in residence in any field appropriate to the Newberry's collections from 6 to 11 mos. Maximum stipend: \$27,500. Deadline: 15 January 1989. Address: same as above.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1987 to June 30, 1988

STATEMENT OF ASSETS

RECEIPTS		CURRENT OPERATIONS			
Membership dues			82,386.50		
Journal	Subscriptions	32,200.00			
	Advertising	5,387.00			
	Offprint covers	230.30	37,817.30		
Annual Meeting			1,450.00		
Sale of Labels			8,738.58		
AMS 50 Fund income			33,231.65		
Interest, cash reserve			5,476.41		
Miscellaneous			18.00	169,118.44	
EXPENDITURES					
Administration	President, Secretary, Treasurer	1,601.86			
	Board of Directors	8,857.88			
	Executive Director	21,964.60	32,424.34		
Journal	Vol. XL-2&3 & XLI-1		77,254.17		
Newsletter	Vol. XVII-2 & XVIII-1		14,548.97		
Directory			5,843.25		
Annual Meetings	New Orleans & Baltimore		2,878.99		
Dues	ACLS, IMS, NHA		2,340.00		
Chapter Fund	Allotments & Grants		3,092.28		
Mailing labels			3,562.59		
AMS 50 campaign			9,287.21		
AMS 50 Fellowships			16,326.55		
Transfer to AMS 50 Fund			13,411.37		
Miscellaneous			1,566.31	182,536.03	
Excess of receipts over expenditures				(13,417.59)	
RECEIPTS		PUBLICATIONS			
Endowment Fund	Bukofzer Bequest	16,647.05			
	Kinkeldey Bequest	5,552.70			
	Hibberd Bequest	1,767.06			
	Greenberg Award Bequests	1,912.86			
	Reese Bequest	1,680.45			
	Plamenac Bequest	3,088.41	30,648.53		
Interest, cash reserve			7,849.28		
Gifts	Eva H. Einstein members	400.00	368.00	768.00	
Grant	NEH RE-20659-87			11,650.00	
Sale of Publications	Studies & Documents	1,098.00			
	Back issues, JAMS	2,500.22			
	Doctoral Dissertations	1,331.35			
	Abstracts, Masters' Th., Bull.	329.30			
	IMS Congress Report	215.51			
	Haydn Studies	226.05			
	Sammartini Catalog	168.00			
	Billings I, II, III	4,435.27	10,303.70	61,219.51	
EXPENDITURES					
C.P.E. Bach Catalog, Yale University Press			6,000.00		
Analyzing Opera, University of California Press			6,000.00		
Paisiello Thematic Catalog, Pendragon Press			6,500.00		
Doctoral Dissertations			4,047.20		
Royalties			1,034.86		
Awards: Einstein, Kinkeldey, Greenberg			1,853.00		
AMS/MLA RISM committee			892.33		
RILM			4,500.00		
COPAM Conference			11,650.00		
Administration			2,889.85		
Reserve Fund stock, depreciation			106.04		
Transfer to Endowment Fund			10,236.50	55,709.76	
Excess of Receipts over Expenditures				5,509.75	

Current operations account		July 1, 1987	June 30, 1988	increase
PNB checking account		4,237.38	1,770.54	
PNB savings account		27,927.89	4,549.66	
Prime Reserve Fund		59,868.40	72,295.88	78,616.08
Publication reserves				(13,417.59)
PSFS Money Market		58,929.50	76,972.77	
New Income Fund		8,338.85	8,232.81	
Prime Reserve Fund		40,131.60	27,704.12	112,909.70
Bukofzer Bequest				5,509.75
Mass. Investors Trust		71,896.25	56,111.86	
New Income fund		17,322.91	17,102.62	
Dreyfus GNMA Fund		40,084.43	45,837.29	119,051.77
Kinkeldey Bequest				(10,251.82)
Mass. Investors Trust		34,077.00	26,595.60	
New Income Fund		3,355.79	3,313.12	
Dreyfus GNMA Fund		13,447.88	16,266.80	46,175.52
Hibberd Bequest				(4,705.15)
Mass. Investors Trust		7,233.00	5,645.04	
New Income Fund		7,165.10	7,073.98	
Dreyfus GNMA Fund		2,902.66	3,500.18	16,219.20
Greenberg Award Bequests				(1,081.56)
New Income Fund		8,615.54	8,505.98	
PSFS CD		10,075.40	10,075.40	18,581.38
Reese Bequest				(109.56)
PSFS CD		14,946.15	14,946.15	14,946.15
Plamenac Bequest				000.00
PSFS CD		25,000.00	25,000.00	25,000.00
AMS 50 Fund				000.00
Vanguard Money Market		18,047.36	34,435.74	
Vanguard GNMA		161,871.85	176,562.57	
PSFS CD		50,000.00	50,000.00	
Guar Mtg Corp II GNMA		13,740.00	9,900.00	
Ryan Mtg Accept Corp		2,790.00	5,640.00	
Ryland Mtg Accept Corp		40,950.00	156,878.86	
Lomas Mtg GNMA Corp		000.00	19,000.00	452,417.17
Totals		742,949.94	883,916.97	165,022.96
				140,967.03

AMS 50 FUND
Summary statement

	contributions	NEH	earnings	totals
1983-84	10,042.00	000.00	213.77	10,255.77
1984-85	53,286.59	000.00	2,644.25	55,930.84
1985-86	57,064.26	55,000.00	9,938.55	122,002.81
1986-87	93,883.75	000.00	22,274.27	116,158.02
1987-88	96,065.55	63,750.00	33,231.65	193,047.20
totals	310,342.15	118,750.00	68,302.49	497,394.64

July 15, 1988

Respectfully submitted,


Alvin H. Johnson, Treasurer

Harrison Obituary

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titute in his archival and liturgiological research revealed the complex ritual processes that music served in medieval Britain. By and large, he approached all music in a similarly comprehensive way. The same vital attitude to music also accounted for his insistence on clear, uncluttered performing editions of all music—and texts—in his charge. It was his commitment to the pleasurable and full-blooded adornments and joys of life—good wine and food, good humor (with a dash of playfulness), good conversation, good music, good scholarship, give-and-take in the classroom, travel with its experiential and scholarly dividends that made him so successful and entertaining a person.

If I call attention to his many and varied accomplishments described and listed in *The New Grove*, it is only to remind the reader of his range of interests, all of which he treated with characteristically firm control and the increasingly “anthropomusicological” approach he brought to his work. The final “English” volume in the Oiseau-Lyre series (*PMFC*) came out two years ago. It is gratifying that this undertaking, in which he had a major role, came to fruition well before his recent passing. Last year, at the—in his case—young age of eighty-two, he died, suddenly and without any prolonged suffering (as surely he would have wished), in *Canterbury in die Sancti Thomae*, the English saint most prominently dealt with in *Music in Medieval Britain*.

—Ernest H. Sanders

Walter Kaufmann (1907–1984)

When Walter Kaufmann died on 9 September 1984, the world of music lost one of its most distinguished citizens. Internationally known for his many outstanding contributions to music as conductor, composer, and scholar, Kaufmann was the epitome of the complete musician. A consummate artist, Kaufmann was renowned for the sensitivity and precision that he brought to his performances, whether it was as pianist or as conductor. Those same qualities characterized his creative work as composer and scholar. There was a wholeness to his work and vision, and it was that unity of purpose that explains, on the one hand, how he was able to balance those three careers and, on the other, how—in spite of the fact that he was so thoroughly rooted in the Western tradition he could turn with such ease to embrace the music of the East. For Kaufmann that shift required neither apology nor explanation; it was a logical consequence of his belief in the oneness of music and in its power to express what is best and noblest in man.

Walter Kaufmann was born on 1 April 1907, in Karlsbad, Czechoslovakia and studied at the *Staatliche Hochschule für Musik*

in Berlin and the German University in Prague. His teachers included Franz Schreker, Curt Sachs, Georg Schuenemann, and Paul Nettl. While still a student, Kaufmann was appointed conductor at the Stadttheater in Karlsbad; thus began a career which he was to pursue for more than a quarter of a century.

In 1934 Kaufmann immigrated to India, where he became Director of European Music at All-India Radio in Bombay. In India his interest was soon drawn to the music of his new homeland, to which he devoted himself with great enthusiasm. After serving in the British Navy during World War II, Kaufmann left India to settle in England, where he conducted at the BBC. In the following year he moved to Canada, where, for eight years, he was Conductor and Musical Director of the Winnipeg Symphony. In 1957 Kaufmann joined the faculty at Indiana University as Professor of Musicology. He quickly established himself as a popular teacher and earned an enviable reputation for the energy with which he devoted himself to his scholarly work. In 1981 Kaufmann was honored by his colleagues with a *Festschrift*, entitled *Music East and West*.

Although the investigations that laid the foundation for Kaufmann's reputation as a scholar were carried out in India, it was not until he came to Indiana University that the full potential of his earlier work began to be realized. Here, between 1967 and 1981, he completed the many books that were to establish his international reputation as a scholar: *Musical Notations of the Orient*, *The Ragas of North India*, *Tibetan Buddhist Chant*, *Musical References in the Chinese Classics*, *The Ragas of South India*, and the volume, *Altindien*, in the series *Musikgeschichte in Bildern*.

While Kaufmann's careers as conductor and publishing scholar were largely successive rather than coexistent, his work as a composer spanned his entire lifetime. He was unusually prolific and wrote for virtually all standard media, enjoying his greatest successes, however, with his operas.

Walter Kaufmann is survived by his wife Freda and his daughter Katherine.

—Thomas Noblitt

Hans Moldenhauer (1906–1987)

Hans Moldenhauer died on 19 October 1987, at the age of eighty. Born in Mainz, Germany in 1906, he came to the United States in 1938 and eventually settled in Spokane, where he lived until his death. He chose Spokane in part because of his lifelong interest in mountain climbing. In his earlier years in this country, Moldenhauer was active as a pianist and piano teacher. He established the Spokane Conservatory in 1946 and published his doctoral thesis, *Duo Pianism*, in 1950.

Moldenhauer is best known for his work in connection with the life and music

of Anton von Webern. In 1959 he began investigating the circumstances of Webern's until then mysterious death. The results appeared in *The Death of Anton Webern* (1961). During this investigation, Moldenhauer acquired numerous Webern manuscripts, including many then unknown works. These now form part of the Moldenhauer Archives. In 1962 an International Webern Festival was held at the University of Washington, Seattle, where Moldenhauer was located at that time. The festival spawned the International Webern Society, with Moldenhauer as President, a position from which he retired with the honor of President Emeritus just months before his death. As President, Moldenhauer organized and produced five more festivals, each featuring performances of Webern's music, including first performances of many new works discovered in the manuscripts; exhibits of Webern manuscripts and memorabilia; and scholarly symposia. Other books and articles on Webern followed, culminating in the definitive biography, *Anton von Webern: Chronicle of His Life and Work* (1979), written in collaboration with his late wife, Rosaleen, for which they received the Deems Taylor Award from ASCAP.

During his last days, Moldenhauer was active—as much as his debilitating illness allowed—in the placing of various collections of the Moldenhauer Archives in appropriate institutions and in compiling a Register of Names in the Moldenhauer Archives. The Moldenhauer Archives System comprises ten depositories in four countries: Austria, Germany, Switzerland, and the United States. The Webern Archive of the Moldenhauer Archives is now part of the Paul Sacher Foundation, Basel. A segment of the Webern Archive has been designated the Anton von Webern Rosaleen Moldenhauer Memorial Collection, a catalog of which is to appear in future issues of the *Newsletter of the International Webern Society*. A complete list of depositories is found in the Fall 1987 issue.

In 1984, Moldenhauer was named Honorary Curator of Twentieth-Century Music in the Harvard College Library. Other awards and recognitions he received include the Austrian Cross of Honor (First Class) for Science and Art, the Order of Merit (First Class) of the Federal Republic of West Germany, and the Golden Order of Merit of the City of Vienna.

—Wallace McKenzie

Homer Ulrich (1906–1987)

Homer Ulrich, distinguished educator and writer, died on 28 November 1987. During his long and active career, he achieved a reputation as a musician of profound knowledge, great perception, and tireless energy. He began his professional career as

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Ulrich Obituary *continued*

a bassoonist in the Chicago Symphony Orchestra from 1929 to 1935. Between 1935 and 1938, he was the Director of the Music Department of Monticello College. In 1939, he graduated from the University of Chicago with a master's thesis on "The Penitential Psalms of Lasso" and was appointed an associate professor at the University of Texas. In 1951 Ulrich became a full professor there. From 1953 until his retirement in 1972, he served as Chair of the Music Department of the University of Maryland at College Park.

As a writer, Homer Ulrich exhibited a prose style which was at once erudite and accessible. His books *Chamber Music* (1948 and 1966), *Symphonic Music* (1952), and *A Survey of Choral Music* (1973) have been used widely as texts in upper-level and graduate courses. *A History of Music and Musical Style* (with Paul A. Pisk, 1963) became an important text in the teaching of style discrimination, and *Music: A Design for Listening*, (1957, 1970) has continued to be one of the most widely adopted music appreciation textbooks of its time.

As an academician, Ulrich was both a brilliant teacher and a gifted administrator. His contributions in the latter capacity were particularly evident during his years at the University of Maryland at College Park. He arrived there at a time when the institution was prepared to accept his leadership in transforming a modest department into an important school of music. Ulrich's vision was a moving force behind the assembling of an impressive faculty, the collecting of library holdings, the adding of professional degrees to the curriculum (both at the undergraduate and graduate levels), the planning and opening of a new facility, and the building of music-student enrollment to the level of several hundred majors, both undergraduate and graduate. Homer Ulrich is regarded by members of the Maryland faculty as the "founding father" of the Department of Music and is honored by a series of annual performance awards named for him.

From 1970 until his death, Ulrich served as the review editor for the *American Music Teacher*, the official magazine of the Music Teachers National Association. In 1976 he wrote the definitive history of that organization, *A Centennial History of the Music Teachers National Association*.

He married Miriam North on 19 September 1934, and with her had three children, Karen Jones, David Ulrich, and Gretchen Buzzell. His memory and the benefits of his many good works will be felt for years to come.

—Stewart Gordon

Walter L. Woodfill (1910–1987)

Walter Woodfill was unusual among historians of his generation in taking music and

musicians as a subject for research. He completed his Ph.D. at the University of California, Berkeley in 1940, having studied with George H. Guttridge in history and Glen Haydon in musicology. The book that came out of his research, *Musicians in English Society from Elizabeth to Charles I*, was published by Princeton University Press in 1953. It is a classic of its kind, remarkable not merely for its thoroughness but also for its scepticism, and the passion with which it goes about uncovering the life and working conditions of the ordinary, not the great, musicians. Woodfill evidently conceived a dislike of the optimistic view of Elizabethan musical culture so heavily traded upon by post-World War II early music groups like the New York *Pro Musica*. The evidence he collected (or rather the lack of evidence he demonstrated) made it possible for him to put forward a view of Elizabethan music as a small and down-at-heel operation kept alive largely by the royal court. The force of his arguments was such that musicologists were obliged to abandon their idealized notions. Further support for his view came from Joseph Kerman's study of the madrigal and James Osborn's discovery of Thomas Wythorne's biography.

There has since been some revision. A few more musical families have been discovered (like the junior branch of Norfolk Pastons and the Pagets, both Catholic). Further work with actual documents may reveal more—Woodfill worked largely with the calendars of manuscripts published by the British Historical Manuscripts Commission. More recently, scholars, possibly under the spell of Lawrence Stone, have been anxious to demonstrate a growth of musical literacy in the sixteenth century. Their efforts have been inferior, and the historical view of English musical society and culture will continue to be "Woodfill" (slightly modified) until some similarly sustained and rigorous work is produced.

Walter Woodfill taught at Princeton, Wesleyan, and the University of Delaware before returning to the University of California to teach at the Davis campus, where he served for sixteen years as Chair of the Department of History until his retirement in June 1978. He died on 10 December 1987 and is survived by his wife, Jacqueline Iselin, and their three children, Celia, John, and Thomas.

—Philip Brett

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.

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.

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.

Symposium on C. P. E. Bach and the European Culture of Music in the Mid-Eighteenth Century, 29 September–2 October 1988, Hamburg. Address: Hans Joachim Marx, Musicological Institute, University of Hamburg, Neue Rabenstrasse 13, D-2000 Hamburg 36, West Germany.

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. Address: CMS, 1444 Fifteenth St., Boulder, CO 80302.

The Second Pennsylvania Symposium on Medieval and Renaissance Studies: Pilgrimage and Crusade in the Middle Ages and the Renaissance, 28–29 October 1988, Pittsburgh, PA. Address: Dr. Barbara N. Sargent-Baur, Medieval and Renaissance Studies Program, 1328 C.L., University of Pittsburgh, Pittsburgh, PA 15260.

Music Library Association, Annual Conference, 14–18 March 1989, Cleveland. Address: Martin A. Silver, Music Library, University of California, Santa Barbara, CA 93106.

Renaissance Society of America, Annual Meeting, 30 March–1 April 1989, Cambridge, MA. Address: Samuel Y. Edgerton, Jr., Dept. of Art, Williams College, Williamstown, MA 01267.

Joint Meeting, Sonneck Society and the American Chapter of the International Association for the Study of Popular Music, 5–9 April 1989, Nashville. Address: Mark Tucker, Dept. of Music, Columbia University, New York, NY 10027.

Royal Musical Association, Annual Conference: Music and Rhetoric—Style and Communication in Western and Non-Western Musics, 7–9 April 1989, London. Address: Tim Carter, Music Dept., Royal Holloway and Bedford New College, Egham Hill, Egham, Surrey TW20 OEX, UK.