

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XIX, NUMBER I

FEBRUARY, 1989

AMS 50 Campaign Concludes

NEH Challenge Grant Payment Deadline: 30 June 1989

The AMS 50 campaign cruised comfortably past its goal of \$500,000 during the Baltimore meeting. D. Kern Holoman, campaign chair, announced successful completion of the campaign at the annual Business Meeting, where he proceeded to recognize past and present members of the Campaign Committee, the four Presidents whose terms coincided with the campaign, Philip Gossett, first campaign

chair, and Rena Mueller, executive secretary of the campaign. A prolonged ovation ensued as members and friends of the Society congratulated themselves and each other on a job well done. This salutary turn of events was followed by a splendid reception and buffet for individual and corporate donors at Johns Hopkins University.

As of 1 December 1988, the entire amount of the NEH Challenge Grant, \$118,750, had been paid to the Society, and pledges well in excess of the necessary \$356,000 had been recorded.

Most of these have already been paid. All pledges should be paid in full by the NEH payment deadline of 30 June 1989.

The Campaign Committee reminds the membership that the AMS 50 fund remains an excellent destination for individual philanthropy and estate planning.

The Campaign Report and a Campaign Bulletin appear elsewhere in this issue. Meanwhile, the Campaign Committee salutes the membership for its remarkable showing during the campaign.

Baltimore—1988

The 1988 meeting of the AMS, held jointly with the Society for Music Theory 3-6 November at the Omni International Hotel in Baltimore, was in one sense a victim of its own success. Registration was so high (over 1,600), and so far beyond what had been expected, that the numbers present could be handled only with difficulty. Sessions were jammed, as were restaurants and public areas in the hotel. Yet the mood was consistently festive, buoyed both by a large and varied program of—according to many—unusually high quality and by the happy news that the AMS 50 Campaign, under D. Kern Holoman's capable leadership, had not only matched but exceeded its goal of \$500,000. This milestone was suitably celebrated on Saturday evening with a gala "Champaign" Buffet, held in the beautiful George Peabody Library of Johns Hopkins University, which proved to be just as crowded, and just as festive, as the conference itself.

A notable star of the meeting was the city of Baltimore, which seems to have undergone a miraculous transformation over the past couple of decades. The Omni's location in the central downtown area, near the Inner Harbor, proved ideal for those seeking a break from more scholarly pursuits. Participants unable to take part in the

city tour arranged for the conference (it was sold out in advance) could still visit the remarkable Walters Art Gallery or the equally impressive Baltimore Aquarium, both within a few minutes walk of the hotel. Restaurants and shops of varied persuasion (and expense) were also plentiful and within easy reach of the site.

Of historic importance was the visit by a delegation of five musicologists from the Soviet Union, who spoke at a session entitled "Recent Trends in Soviet Musicology," part of the first formal exchange between Soviet and American musicologists since 1959. Further highlighting the program were eight combined AMS-SMT sessions put together by the two Program Committees, which had met jointly for this purpose and discovered that they had much to share of mutual interest. Equally notable was the range of the twenty-seven "pure" AMS sessions. Some covered relatively novel AMS topics: "Feminist Scholarship and the Field of Musicology," "Puccini," "Symbols, Animism, and the Occult," "American Music and Society," the music criticism of Edward T. Cone, and recent music by Elliott Carter; others represented more traditional ones: "Renaissance Motet and Mass," "Medieval Source Studies," and the music of C.P.E. Bach. Papers could be heard on such varied topics as women's music clubs in America, Cop-

land's film music, the idea of the Feminine in the English Renaissance, and the concept of the musical "work" in the Middle Ages. Among snatches of recorded music encountered at various times were examples of Ethiopian Chant, Scottish folksong, Carter's Symphony of Three Orchestras, and Mel Torme's version of "Lulu's Back in Town." Also of interest was the SMT Keynote Address, delivered this year by Leonard B. Meyer, who is of course equally one of our own.

Although the cancellation, due to a musicians' strike, of the Baltimore Symphony's all-Beethoven program scheduled to coincide with the meeting was a major disappointment, live performance was well represented, encompassing opera (Giovanni Bononcini's *Camilla*), oratorio (Handel's *Samson*), concerts of music from the *Liber Sancti Iacobi* and from the late Renaissance, and recitals of works by such diverse figures as Schubert, Heinrich Schenker, and György Ligeti.

Indeed, it was all-in-all a wonderfully diverse affair. Much credit goes to the AMS Program Committee (Karol Berger, Jan Herlinger, Paula Higgins, Marita McClymonds, Gary Tomlinson), to their SMT counterpart (Jonathan Bernard, chair, Martin Brody, Sarah Fuller, David Lewin, Robert Morris, William Pastille), and to the

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Society Election Results

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

Vice-President: Rebecca A. Baltzer
Treasurer: Alvin H. Johnson
Members-at-Large of the Board: Cynthia A. Hoover
Louise Litterick
John H. Roberts

The AMS Council nominated and the Board of Directors elected John M. Ward as an Honorary Member and Alfred Dürr as a Corresponding Member of the Society.

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 4-5 March 1989 in Austin.

Upcoming Annual Meetings

The Calendar of Annual Meetings now appears in the *Directory* rather than the *Newsletter*.

Committee Assignments

The President would be pleased to hear from members of the Society who would like to serve on specific committees. Interested persons should write H. Colin Slim, President, AMS, School of Fine Arts, University of California, Irvine, CA 92717, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

Oakland—1990 Call for Proposals

The Joint Program Committee of the AMS-SEM-SMT joint meetings in Oakland in 1990 solicits proposals for sessions on topics of interest and concern to members of all three Societies. Proposals should describe the topic and identify individual speakers and the aspects of the topic, with tentative titles, that each will address. Please send proposals by 1 May 1989 to the Committee Chair: Bruno Nettl, School of Music, University of Illinois, 2136 Music Building, 1114 W. Nevada St., Urbana, IL 61801.

Soviet-American Symposium Held at Tufts University

A Soviet-American Symposium entitled "Research Trends in Musicological Studies in the USA and USSR" was held at Tufts University 31 October-1 November 1988. This international conference was an historic event, for it was the first formal exchange between Soviet and American musicologists since 1959. The Symposium was 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. The Program Committee for the Americans included Jane Bernstein (Tufts University), Claude Palisca (Yale University), and Ruth Solie (Smith College).

A delegation of five musicologists from the Soviet Union offered papers, many of which dealt with different aspects of Soviet music. Dr. Innokenty Evgenievich Popov, Secretary of the Union of Composers of the USSR and Editor-in-Chief of the Soviet journal *Musical Life*, spoke on "Music Criticism Today." Dr. Nelli Grigorievna Shakhnazarova, Senior Researcher at the All-Union Scientific Research Institute of the Arts, dealt with "East-West Contacts and Problems: The Experience of the Republics of the Soviet Far East." Aleksandr Pavlovich Uteshev, Vice-Chairman, Leningrad Branch, Union of Composers of the USSR, discussed "The Role of Tradition in Modern Russian and Soviet Music, with Reference to Leningrad Composers." Prof. Nadezhda Aleksandrovna Goriukhina, Head of the Department of Music Theory, Kiev State Chaikovsky Conservatory of Music, spoke on "Sonata Form in the Works of the Viennese Classical Composers." Dr. Galina Vladimirovna Grigorieva, Chair of the Department of Music Theory, Moscow State Chaikovsky Conservatory of Music, dealt with "Stylistic Aspects of Soviet Musical Compositions Today." Condensed versions of all these papers were given at the national meeting of the AMS later in the week at Baltimore in the session entitled "Recent Trends in Soviet Musicology," chaired by Claude Palisca (Yale University).

The five American musicologists presented papers reflecting many of the recent trends in the field in this country. Margaret Murata (University of California, Irvine) spoke on "'Context' in Theory and in Practice: The Case of the Seventeenth Century in Italy." Charles Hamm (Dartmouth College) offered an evaluation of "Recent Trends in the Study and Criticism of American Popular Music." Robert Winter (University of California, Los Angeles) discussed sketch studies and the completion of unfinished works in "Unfinished Business: From Sketch to Recording Studio." Janet Schmalfeldt (Yale University)

spoke on "The Position of Schenkerian Theory on Concepts of Form." Anthony Newcomb (University of California, Berkeley) dealt with "Narrative Archetypes in Mahler's Ninth Symphony."

The date of the next symposium between Soviet and American musicologists is yet to be set. Entitled "Historiography, Methodology, and Analysis," it will be organized by Malcolm Hamrich Brown (Indiana University) and held in Moscow.

—Jane Bernstein

Baltimore—1988

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AMS Performance Committee (Laurence Dreyfus, chair, Joel Lester, David Fuller, Piero Weiss). Along with the Local Arrangements Committee (Michael Broyles and Howard Serwer, co-chairs, James Anthony, Patricia Lewy, Margery Lowens, Edwin Quist, John Spitzer, Piero Weiss, Susan Forscher Weiss), which kept things running remarkably smoothly despite the unexpectedly large number of registrants, they put together a stimulating conference that—as one prominent senior member remarked before departing Sunday morning—seemed to augur well for the future of the Society.

—Robert P. Morgan

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

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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

Still a little high on his first few days of office, your freshly installed President contributes not a message, not even a report, but rather a series of impressions. Some of these may correspond to impressions you carried away from our highly successful Fifty-Fourth Annual Meeting.

First, there was undeniable excitement and electricity in the air. Even though official recognition of the Society's achievement in raising more than \$500,000 for its fellowship campaign necessarily awaited D. Kern Holoman's glorious series of announcements at the Business Meeting late on Saturday afternoon, his "Last Call" in the previous issue of this *Newsletter* had many of us sniffing the sweet smell of success. Kern's contagious enthusiasm and confidence plus his high competence fuelled anticipation and made failure seem inconceivable, as indeed it was. And even though perhaps only a dozen or so AMS members knew about the book of essays which would be presented to our Honorary Member and Executive Director Alvin Johnson in his honor, an oblique remark, slyly passed by Edward Roesner in the course of his report from the Publications Committee, triggered considerable suspense among the attentive.

Nor can an emotional quotient of this meeting be ignored. The departure of one President and the installation of his successor signals more than just another event in our Society's history. In the long-accepted scholarly tradition I shall take the opportunity of quoting from myself and repeat here in print a (necessarily) brief appreciation offered at the Business Meeting to

the outgoing President: "Lewis Lockwood's presidency has shown us a master of diplomacy, a skill which he surely learned from examining those miles of archives years ago at Modena for his book about music in Ferrara. But what must be rarely if ever documented in such archives is testimony about selflessness, kindness, and generosity of spirit. Combine these qualities with intense intellectual energy and great organizational ability and we can *begin* to understand why he has been an outstanding President. Think about just a few of his accomplishments: choosing exactly the right person to conclude the AMS 50 Campaign; establishing the Committee on Career Options; arranging for dialogue with Soviet scholars; and reaching out to our sister learned Societies, the SMT and SEM, for the joint meeting at Oakland in 1990. Our Society has been exceedingly well served. Therefore, I call upon you to join me in extending our heart-felt thanks to Lewis Lockwood for a job not just well done, but brilliantly done."

Another source of excitement was the presence of overseas colleagues: five from the Soviet Union, two from The Netherlands, and two from the Federal Republic of Germany, one of them Christoph-Hellmut Mahling. In his capacity as President of the IMS he offered us words of greeting and an invitation to participate more fully at the international level.

Paralleling the enthusiasm over the recent achievements by our Society and the pleasure in them which one saw emanating from the many diverse personalities forming our membership was, of course, the stimulation of scholarly discourse generated by the papers and the responses to them from

the overflowing audiences, often with standing room only. I was able to attend fewer papers this time than in previous years. Still, those that I did manage to hear confirmed my impression that our scholars and especially our younger ones continue to broaden our knowledge, sharpen our perceptions, and push into *terra incognita*. A senior scholar who in every respect belies his years is our Honorary Member, Leonard B. Meyer. Intellectually challenging and provocative as ever, he offered a magnificent keynote address to SMT members, one enjoyed by many AMS members as well. Leonard's modest observation to me afterwards that his remarks concerned theorists more than historians was my only disagreement. Certainly one high point during the session wherein five Soviet guests addressed our members came near its close. Questions from our members, responses from the Soviets, and their questions put in turn to us revealed a laudable and mutual hunger for a continuing expansion of communication. This need was revealed not only on scholarly levels but on personal ones as well. It was a moving occasion for all of us.

But you are surely tiring of impressions. Let me, then, turn to convictions. Our Society is in excellent condition—full of vigor and health. Despite being over fifty, it shows no sign of intellectual sclerosis. There is optimism and much good will. We understand our goals and we diligently seek to achieve them. We are truly an "open society," one which is *wide* open to ideas. And as such, the future is bright.

—H. Colin Slim

Austin—1989

The 55th Annual Meeting of the American Musicological Society will be held jointly with the Society for Music Theory in Austin, Texas, on 26–29 October 1989, hosted by the University of Texas at Austin. The headquarters hotel, where all meetings will take place, is the Hyatt Regency. Located on the south shore of Town Lake, it offers spectacular views of the lake, the downtown skyline, and the Texas Hill Country. Both joggers and ordinary walkers will be pleased to know that a beautiful and popular hike-and-bike trail, which follows the lakeshore for more than eight miles, passes just steps from the Hyatt. Evening concerts will take place in the several halls of the University of Texas Arts Complex, in-

cluding the 3,000-seat Concert Hall, the 700-seat Recital Hall, and the 400-seat Opera Lab Theater. In addition, the lively Austin club scene offers a wide variety of blues, jazz, country, and rock performers, both local and imported.

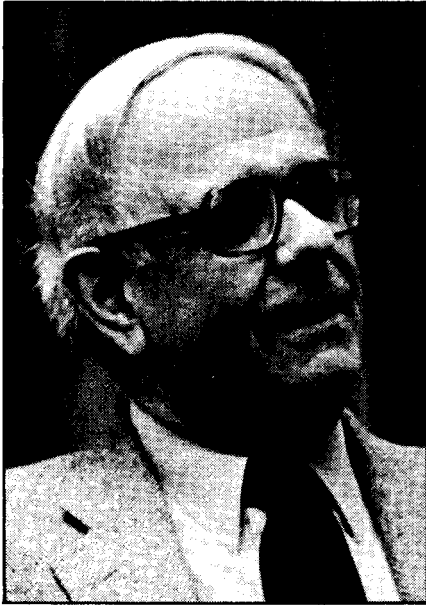
Special features of the Austin meeting will include sunset boat rides on the paddlewheel boat "Lone Star" which docks at the Hyatt Regency, a scenic drive and barbecue dinner on the bluffs overlooking Lake Travis, tours of Austin and the Hill Country, the performance of an eighteenth-century opera, and exhibits of rare musical books and manuscripts in special collections on the University of Texas campus.

Chair of the AMS Program Committee is Jan Herlinger (Louisiana State University), and Joel Lester (City University of

New York, Graduate Center) is Chair of the Performance Committee. The Local Arrangements Committee is co-chaired by Rebecca A. Baltzer (University of Texas, Austin) for the AMS and Stefan Kostka (University of Texas, Austin) for the SMT. Requests for meeting rooms for special interest groups during the convention should be sent to Rebecca A. Baltzer *as soon as possible*, but no later than 1 May.

Austin's Robert Mueller Airport is "close in" and is served by more than a dozen airlines, including America West, American, Continental, Delta, Northwest, Pan Am, Southwest, TWA, United, and USAir. Flights from most parts of the country require a stop or change in either Dallas or Houston.

—Rebecca A. Baltzer



Honorary Member John M. Ward



Kinkledey Award Winner Karol Berger

John M. Ward Elected Honorary Member

The AMS Council nominated and the Board of Directors elected John M. Ward as an Honorary Member of the Society. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Known for his writings in the fields of Elizabethan music and English folk and popular music, Professor Ward was Vice-President of the Society during 1969-70 and has served several terms as a Member-at-Large of the Board of Directors.

Alfred Dürr Elected Corresponding Member

The AMS Council nominated and the Board of Directors elected Alfred Dürr as a Corresponding Member of the Society. The AMS By-Laws describe Corresponding Members as "persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Professor Dürr is known for his ground-breaking research on the chronology of the works of Bach.

Committee on Career Options

Responses to the career wish-list survey of all Society members, which was distributed with the February 1988 mailing of the *Newsletter*, have now been tabulated. Comprehensive statistics cannot be presented here, but a summary and some observations may be eye-opening. AMS membership in May 1988 numbered 3,483 individuals, of whom 2,169 were regular members and 694 student members in the U.S.A. and Canada. The 206 survey responses, representing a statistically significant 5.9% of total membership, came almost entirely from these two groups. Naturally enough, choosing a career is freshest in the minds of persons under age 40. Average age of all respondents was about 39½ years, with the group 30-39 years old accounting for 85 replies, by far the most for any decade. Women, who make up 36.4% of total Society membership, sent 101 responses, or about 49%. 66 graduate students, less than 2% of total membership but about 9.5% of all student members, provided 32% of responses. 100 respondents (48.5%), including 15 music librarians, are academically employed in some capacity. The roughly 20% remaining specified a wide range of current jobs and represent a potentially useful source of information about non-academic employment. Six responses were inadequate, so 200 were tabulated; these represent 35 states, the District of Columbia, and four foreign countries. New York (30) and California (23) led in the number of replies.

The point of the survey was to determine what musical careers Society members would *want* to pursue, and it is not surprising that 122 put professor first and 160 (80%) listed professor as one of their options. After all, for most of us our professors were or are important role models. However, an astonishing 21 of 77 responding current or retired professors (including those at the assistant and associate levels), about 27%, retrospectively indicated other careers as their first choice. Many musicologists seem to be teaching who would rather not, for reasons not surveyed. Further, over 12% of responding students did not select higher education as a most desired vocation. If the survey is representative, perhaps as many as 20% of our Society's membership would prefer employment outside the classroom. It is on this group that the Committee on Career Options will initially focus its efforts, since one important goal is to improve non-academic employment opportunities.

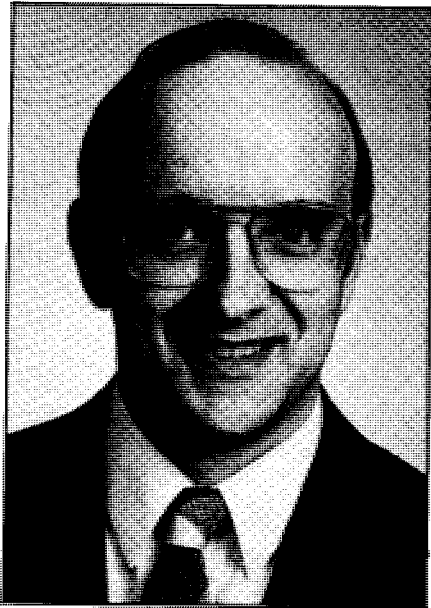
Of 78 persons who did not name professor as first choice, 38 were women, 40 men. 23 respondents (11.5%) gave performer or composer as first choice; 56 persons (28%) marked performer or composer as one of their three choices. Other than professor, performer, and composer, the careers most often mentioned as possible options were musicologist-in-residence for a performing organization (24.5%), editor (24.5%), free-lance writer (21.5%), librarian or archivist (18.5%), program annotator (11%), and critic (10%). (Percentages of persons responding—not of the total of marks given all careers listed—overlap because three choices were offered.) The preponderance of careers emphasizing written work stresses a crucial need of education for literacy.

9.5% indicated interest in being educators for performing organizations; taken together with those wishing positions as musicologists-in-residence and 9% interested in musical work with religious organizations, 43% would want as one of their options to be involved with music-making institutions. The Committee will therefore seek to improve avenues for collaboration with orchestras, opera companies, chamber music societies, church bodies, and so forth. Here lie important opportunities to disseminate the fruits of musicology more widely.

Some other careers mentioned in significant numbers include private teacher or tutor (6%), publisher (5.5%), curator (5%), dealer in rare music books, scores, and prints (4.5%).

Only one person marked primary or secondary school teaching, and that as third choice. Bridging this regrettable gap is a key to inculcating musical taste in youngsters, on whom the future of our profession depends. Pre-college teaching offers challenges and satisfactions that should not be

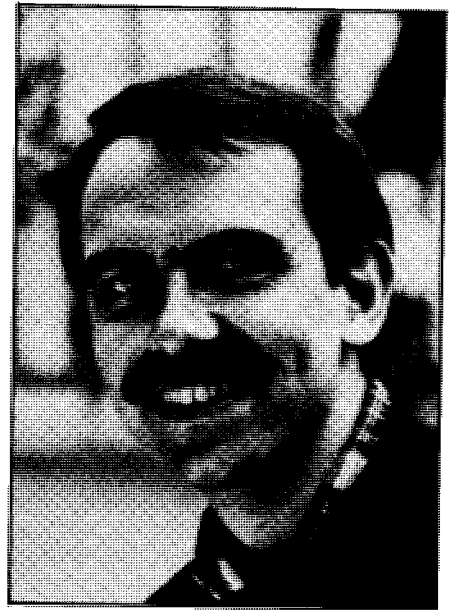
continued on page 8



Kinkeldey Award Winner Anthony Seeger



Einstein Award Winner John Daverio



Greenberg Award Winner Robert Hill

Awards and Prizes

The Otto Kinkeldey Award was presented this year to two authors, Karol Berger (Stanford University) for his book, *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge University Press), and Anthony Seeger (Indiana University) for his book, *Why Suyá Sing: A Musical Anthropology of an Amazonian People* (Cambridge University Press). This Award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The Alfred Einstein Award, presented annually to the author of the musicological article deemed most significant by a young scholar, was granted this year to John Daverio (Boston University) for his article, "Schumann's 'Im Legendenton' and Friedrich Schlegel's *Arabeske*," *19th-Century Music*, XI/2 (1987), pp. 150-63.

The Noah Greenberg Award was given this year to Robert Hill (Duke University). The distinguished contribution to the study and performance of early music that earned Hill the award is his undertaking of a recording of neglected early keyboard works by J. S. Bach.

Barry S. Brook (City University of New York, Graduate Center) has been elected to membership in the Royal Swedish Academy of Music. Founded in 1771, the Academy is one of the oldest organizations of its

kind, encouraging musical initiatives in international affairs and publications.

Leonard Burkat (Danbury, CT), former Vice-President of the CBS/Columbia Records Group and Artistic Administrator of the Boston Symphony Orchestra, has been appointed Chevalier of the Order of Arts and Letters by the Minister of Culture of the French Republic. The Order was established to honor those who have made important contributions to the creation and dissemination of music, art, and literature in France and elsewhere.

James Borders and David Crawford (University of Michigan) have received a two-year grant from the NEH for *Renaissance Liturgical Imprints: A Census*. (For further information on this project, see News Briefs.)

The American Society of Composers, Authors and Publishers has announced the winners of the 21st annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music. Awards were granted to the following AMS members for publications honored in 1987: Kenneth Levy (Princeton University), "Charlemagne's Archetype of Gregorian Chant," the *JOURNAL*, XL/1 (1987), pp. 1-30; Maynard Solomon (New York, NY), "Charles Ives: Some Questions of Veracity," the *JOURNAL*, XL/3 (1987), pp. 443-70; Richard Taruskin (University of California, Berkeley), "Stravinsky's 'Rejoicing' Discovery" and What It Meant: In Defense of His Notorious Text Setting," *Stravinsky Retrospectives* (University of Nebraska Press, 1987), pp. 162-99; and Gary

Tomlinson (University of Pennsylvania), *Monteverdi and the End of the Renaissance* (University of California Press, 1987).

Jean Christensen (University of Louisville) has received a Fulbright Scholar Award to pursue research in Denmark and Sweden.

Anne Swartz (Baruch College, City University of New York) has been awarded an IREX Grant for Independent Short-Term Research in the USSR on *Chopin's Early Songs in the Saltykov-Shchedrin State Public Library, Leningrad*.

Gary Tomlinson Receives MacArthur Award

The MacArthur Foundation of Chicago has chosen Gary Tomlinson (University of Pennsylvania), author of *Monteverdi and the End of the Renaissance*, as one of the recipients of the 1988 MacArthur Awards. Tomlinson's research centers on the interrelationship between music and culture, and his work now in progress, *Music, Magic and History*, will incorporate recent developments in anthropological theory and methods and their interaction with concerns of musicological research. The Foundation selects "outstandingly talented and promising individuals" to receive awards over five years ranging from \$150,000 to \$375,000. The program was established to provide funds to free creative individuals from economic pressures without imposing any constraints on them. Tomlinson is the second AMS member chosen to receive this most prestigious award.

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.

Alfred Einstein Award

Deadline: *1 June 1989*. Send three copies of article nominated. Address: Richard Kramer, Chair, Einstein Award Committee, Department of Music, State University of New York at Stony Brook, Stony Brook, NY 11790.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Howard M. Brown, Chair, Kinkeldey Award Committee, Department of Music, University of Chicago, Chicago, IL 60637.

Guidelines for all AMS awards now appear in the Directory.

Grants and Fellowships Available

ACLS Travel Grants

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

American Philosophical Society

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

NEH Fellowships for University Teachers

Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: *1 June 1989* for projects beginning after *1 January 1990*. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506 (202 786-0466).

NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: *1 June 1989* for projects beginning after *1 April 1990*. Subventions for publication of humanistic studies. Deadline: *1 April 1989* for projects beginning after *1 October 1989*. Address: Division of Research Programs, Room 318, (see above) (202 786-0207).

NEH Summer Seminars For College Teachers

1989 Summer Seminars for college teachers. Stipend: \$2,750-\$3,500. Deadline: *1 March*. See details under Summer Seminars and Institutes.

AMS 50 Campaign Report

1 December 1988

Total goal:	\$500,000.00
NEH Challenge Grant (received):	\$118,750.00
Total pledged:	\$412,312.33
Total paid:	\$340,752.49
Outstanding balance due 30 June 1989:	\$71,559.84
Summary—New Orleans to Baltimore:	\$186,500.00 raised
Total number of donors:	1187, up 457 from October 1987.

AMS 50 Campaign Bulletin

The benefit concert given in New York by Malcolm Bilson, fortepiano, on 1 October 1988 raised in excess of \$6,000 for the AMS 50 Capital Campaign. This *soirée extraordinaire* was sponsored by the Greater New York Chapter and served to inaugurate the newly remodeled Miller Theatre in Dodge Hall, Columbia University.

A substantial collective gift was received from colleagues and friends of the late Jerald Graue in his memory. This initiative was organized by Jürgen Thym, Marie Rolf, and Ralph P. Locke of the Eastman School of Music. Additionally, new gifts were received in memory of the following deceased members of the Society: Elaine Brody, Ralph T. Daniel, Gustave Reese, Charles Seeger, Scott Stringham, and Oliver Strunk.

New donors of \$1,000 or more, or those whose additional pledges have placed them beyond the \$1,000 plateau include Isaac Stern, Ira F. Brilliant (representing the Ira F. Brilliant Center for Beethoven Studies at San Jose State University), Gary and Lila M. Aamodt, Beekman C. Cannon, Peter Burkholder, André P. Larsen, Elizabeth A. Davis and Fred M. Pajerski, H. Robert Cohen, Ruth T. Watanabe, and Austin Clarkson. Previous donors of \$1,000 who have made further gifts of \$1,000 or more include Samuel Pogue, Walter B. Hewlett, Janet Knapp, Thomas G. MacCracken, Mr. and Mrs. Gordon Getty, and Howard Smither and Ann Woodward. A gift of \$2,500 was received from Armen Carapehyan.

All pledges need to be paid in full by 30 June 1989. Notices of amounts due have recently been mailed, and updated information on amounts due is readily available from Rena Mueller at New York University. The Campaign Committee urges all members to remember that true success in the campaign depends on timely payment of all outstanding pledges. New gifts are always welcome, and the book of donors will not go to press until August 1989.

A few copies of the one and only edition of the celebrated AMS 50 T-shirt still block access to the office of Prof. Christopher Reynolds at Davis. He and I would be profoundly grateful to exchange T-shirts for new contributions to the AMS 50 Campaign. Write to the Department of Music, University of California, Davis, CA 95616.

In closing, it is my duty and profound pleasure to thank, once more, all donors to the AMS 50 Campaign; the members of the Campaign Committee; Presidents Richard Crawford, Margaret Bent, Lewis Lockwood, and H. Colin Slim; Philip Gossett, the original chair of the AMS 50 Campaign; and perhaps most notably of all Rena Mueller and Alvin Johnson. Thanks to one and all. What we have accomplished in these five years will be a source of immense professional and personal satisfaction to all of us for generations to come.

—D. Kern Holoman

Report of the Publications Committee

Since the previous report of the Publications Committee (see the *Newsletter*, February 1988, Vol. XVIII, No. 1, pp. 4, 14) the Committee has recommended subventions to support the publication of two books. One of these has recently appeared. It is:

Analyzing Opera: Verdi and Wagner.
Edited by Carolyn Abbate and Roger Parker. Berkeley: University of California Press, 1988.

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

Doctoral Dissertations in Musicology, December 1986–November 1987.
Edited by Cecil Adkins and Alis Dickinson. Published by the American Musicological Society and the International Musicological Society, 1988.

This publication has been sent free of charge to all members of the Society and to all institutional subscribers to the *Journal*. Anyone wishing a copy may obtain one by writing to the Society's business office in Philadelphia. The next installment of *Doctoral Dissertations in Musicology*, a cumulation covering the years 1983–88, will be published in February 1989.

The Publications Committee has also been involved in a number of other projects sponsored by the Society. These include the book of essays for Alvin Johnson announced at the Business Meeting of the Society in Baltimore; Vol. III of Johannes Ockeghem, *Collected Works*, edited by Richard Wexler with the late Dragan Plamenac; and COPAM, the Committee on the Publication of American Music. COPAM has recently received a grant of \$106,650 from the NEH to begin the task

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars to undertake full-time research. Deadline: 1 June 1989. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

Newberry Center for Renaissance Studies

1989 Summer Institute devoted to Spanish and Hispanic-American Archival Sciences. Stipend: \$3,000. Deadline: 1 March 1989. See details under Summer Seminars and Institutes.

Newberry Library Short-Term Resident Fellowships

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

Newberry Library American Society for Eighteenth-Century Studies Fellowships

Fellowship for one to three months in residence at the Newberry for studies in the period 1660–1815. Stipend: \$750 per month. Deadline: 1 March or 15 October 1989. Address: Committee on Awards, The Newberry Library (see above).

of publishing a series of monuments devoted to American music. Wayne Schneider, the COPAM editorial coordinator, is in place in the COPAM office at Brown University.

The Committee is also considering several requests from publishers for subventions. Members of the Society are reminded of the current guidelines for application to the Publications Committee for subventions, printed in the *Newsletter*, February 1987, Vol. XVII, No. 1, p. 2, and expanded in the February 1988 issue, Vol. XVIII, No. 1, p. 14. Inquiries and applications should be directed to: Edward Roesner, Department of Music, 268 Waverly Building, New York University, Washington Square, New York, NY 10003 (212 998-8310).

—Edward Roesner, Chair

News Briefs

The Ricasoli Collection, containing approximately 1,000 compositions originally collected by the Ricasoli family in Florence between about 1750 and 1850, was recently purchased in part by the University of Louisville and will be the focus of the conference *Patrons, Politics, Music, and Art in Italy 1750–1850* to be held 14–18 March 1989. About ten years ago, the collection was acquired from the family by the bookseller C.

Caldini and Co. of Florence. Through the efforts of Robert Weaver, the University of Louisville began purchasing the collection in 1986 and has now obtained all except a few items that had been sold previously. The University would be interested in obtaining any of these in order to complete the collection and would appreciate any information in locating the missing items. The collection includes many first editions and some autographs. Among the composers represented are A. Scarlatti, Handel, Pergolesi, J. C. Bach, Mozart, Haydn, Beethoven, and Cherubini, as well as local composers such as Meucci, Moneta, Paneraj, and Sborgi.

The new, second edition of *Thematic Catalogues in Music*, which will be almost twice as large as its predecessor, is now approaching the final stages of production. There is still time, however, for last-minute additions, especially in the following areas: thematic catalogues in dissertations; unpublished and in-process thematic catalogues of all types; up-dated annotations from authors whose catalogues were listed in the first edition as in progress; corrections to entries in the first edition; and recent literature about thematic catalogues and the cataloguing process both with and without

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News Briefs *continued*

computers. Send any such information as soon as possible to Barry S. Brook, CUNY-Graduate Center, 33 West 42nd St., New York, NY 10036-8099.

James Borders and David Crawford (University of Michigan) are undertaking a project, *Renaissance Liturgical Imprints: A Census* (RELICS), funded by a two-year grant from the NEH. This bibliographic database of liturgical books printed between 1450 and 1600 is managed by SPIRES and maintained on one of the mainframe computers at the University of Michigan. RELICS presently includes information on more than 3,100 titles intended for use by numerous dioceses and monastic orders. Although in its early stages, it can already provide useful information to colleagues through a wide variety of searching and sorting capabilities. Scholars who seek information on books of special interest to them and those who are willing to share with us their information (which will be duly credited) should contact David Crawford, School of Music, University of Michigan, Ann Arbor, MI 48109.

The University of California Press wishes to announce a special offer to members of the Society of a 25% discount on Volumes 1-6 of *California Studies in 19th Century Music*: Carl Dahlhaus, *Between Romanticism and Modernism*; Walter Frisch, *Brahms and the Principle of Developing Variation*; Lawrence Kramer, *Music and Poetry: The Nineteenth Century and After*; Douglas Johnson, Alan Tyson, and Robert Winter, *The Beethoven Sketchbooks: History, Reconstruction, Inventory*; Carl Dahlhaus, *Nineteenth-Century Music*; and Carolyn Abbate and Roger Parker, eds., *Analyzing Opera: Verdi and Wagner*. For an order form, write Marta Gasoi, University of California Press, 2120 Berkeley Way, Berkeley, CA 94720.

Beginning with Vol. XLIII (1989), *Musica Disciplina* will be edited by Gilbert Reaney and Frank D'Accone (University of California, Los Angeles), with the Editorial Board including Howard Mayer Brown (University of Chicago), Ursula Günther (University of Göttingen), and David Hiley (University of Regensburg). Correspondence and articles should be sent to Gilbert Reaney or Frank D'Accone, Dept. of Music, University of California, Los Angeles, CA 90024.

1988 Summer Seminars and Institutes

The National Endowment for the Humanities will be offering one Summer Seminar for 1989 in the field of music. Lewis Lockwood will conduct a seminar, *The Beethoven String Quartets*, which will choose representative quartets from the

three periods of Beethoven's output to examine from both historical and analytical viewpoints. Attention will center on the works themselves, yet consideration will also be given to the contexts in which they were written and the criticism of their reception in the later nineteenth and early twentieth centuries as well as in recent scholarship. Teachers and scholars of music, whether historians, theorists, composers, or string players, are invited to apply. Dates: 26 June to 18 August 1989. Address: Lewis Lockwood, Dept. of Music, Harvard University, Cambridge, MA 02138.

Two other Summer Seminars will deal with music, but from the vantage point of other disciplines. Steven Paul Scher will give a seminar on *Literature and Music*. Dates: 26 June to 4 August 1989. Address: Dept. of German, Dartmouth College, Hanover, NH 03755. John F. Szwed will offer a seminar on *Jazz: A Comparative View*. Dates: 12 June to 21 July 1989. Address: Dept. of Anthropology, c/o NEH Summer Seminars, 53 Wall St., Box 2145 Yale Station, New Haven, CT 06520.

Participation in an eight-week seminar carries a stipend of \$3,500, and in a six-week seminar, a stipend of \$2,750. Application forms may be had from Summer Seminars for College Teachers, Room 316, Division of Fellowships and Seminars, National Endowment for the Humanities, 1100 Pennsylvania Avenue, Washington, DC 20506 (202 786-0463). Application Deadline: 1 March 1989.

The Newberry Library Center for Renaissance Studies will hold a 1989 Summer Institute from 5 July to 11 August in *Spanish and Hispanic-American Archival Sciences*. The course will be led by Prof. Vicenta Cortés Alonso, Inspector General of Archives and Professor of Anthropology at the Universidad Complutense, Madrid. This Institute will provide intensive training in the reading, transcribing, and editing of Spanish and Hispanic-American manuscript books and documents from the late Medieval through the early Modern periods. Conducted in Spanish, the seminar will also offer a thorough orientation in the archives, libraries, and manuscript collections available for work in Spanish and Hispanic-American studies. Full-time faculty and librarians are eligible to apply for stipends of up to \$3,000 funded by the NEH. A number of additional stipends are available for scholars at institutions affiliated either with the Newberry Library Center for Renaissance Studies or the Folger Institute. Application deadline: 1 March 1989. Address: Center for Renaissance Studies, Newberry Library, 60 West Walton St., Chicago, IL 60610 (312 943-9090).

The Institute for Research in the Humanities, University of Wisconsin, Madison, will sponsor a Summer Institute from 10

July to 12 August 1989 on *Iberia and the New World 1500-1800: Cultural Encounter and Mutual Exchange* to explore themes relating to the Columbian Quincentenary. It will deal not simply with America but with the entire Atlantic relationship as it evolved. The Institute is limited to twenty-five participants. Applications are invited from full-time faculty members who currently teach or intend to teach broad-ranging courses in the humanities and the social sciences. Participants will receive a stipend of \$2,750 funded by the NEH. Application deadline: 1 March 1989. Address: Loretta Freiling, Institute for Research in the Humanities, 1401 Observatory Dr., University of Wisconsin, Madison, WI 53706 (608 262-3855).

AMS Publications Specials

The price of the *IMS Report of the Twelfth Congress*, Berkeley, 1977, ed. by Daniel Heartz and Bonnie Wade, 1981, has recently been reduced from \$55.00 to \$20.00. The following publications of the Society are available *gratis*: *A Selective List of Masters' Theses*, compiled by Dominique-René de Lerma, 1970; *The American Musicological Society 1934-1984, An Anniversary Essay* by Richard Crawford, 1984; *AMS Salutes NEH on the Twentieth Anniversary of The National Endowment for the Humanities: A Representative List of Projects in Music, 1966-1986*, compiled by Roy J. Guenther, 1986; and *Conference Report American Musicological Society Committee on the Publication of American Music Publishing a National Series of Scholarly Editions of American Music*, 1987. Send your order to the Society office at 201 South 34th St., Philadelphia, PA 19104-6313.

Career Options

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overlooked by aspiring musicologists, particularly as employment prospects, compensation, and music programs in high schools can be superior to those in colleges.

The Committee on Career Options is assembling a list of musicologists employed outside the teaching profession who are willing to serve as informal advisers to colleagues seeking information and advice. When this list is large enough to spread responsibility widely, it will be made available to interested Society members. Meanwhile, Committee members invite inquiries and suggestions, which should be sent to Laurence Libin, Department of Musical Instruments, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

—Laurence Libin, Chair

Calls for Papers

The *Centre for Eighteenth-Century Musical Studies*, recently created under the auspices of the Music Department of the University of Wales College of Cardiff, will hold a conference 7–10 July 1989 at Dyffryn House, near Cardiff, entitled "Music and Society during the Period of the French Revolution." The Centre welcomes abstracts either related to this theme or on other aspects of eighteenth-century music. Proposals should be submitted as soon as possible to Malcolm Boyd, Music Dept., Univ. of Wales College of Cardiff, P.O. Box 78, Cardiff DF1 1XL, UK.

The *Musicological Society of Japan* will host the Fourth Symposium of the International Musicological Society 21–26 July 1990 at International House in Osaka, Japan. The theme will be "Tradition and Its Future in Music." Musical traditions of different cultures of past centuries are to be re-evaluated with a global perspective before the new century begins. Abstracts of about 300 words pertaining only to the following themes must be submitted by 31 July 1989: source criticism and style criticism in musical scholarship; symbolism in music, East and West; and intercultural reception of music. Address: SIMS 1990, c/o Musicology Division, Faculty of Letters, Osaka University, 1-1 Matikaneyama, Toyonaka, Osaka, 560, Japan.

Karl Geiringer, Honorary Member and Past President of the Society, passed away 10 January 1989 in Santa Barbara, California.

Obituaries

Gerald Ernest Heal Abraham (1904–1988)

Gerald Abraham, the remarkable English musicologist, died on 18 March 1988. He was eighty-four. A musical scholar of international renown whose distinguished career spanned more than sixty years, Abraham's intellectual vigor survived the vexation of poor health over the past four years to cap his life's work by seeing through to proof the final volume of the *New Oxford History of Music*. (In all, he edited three volumes in the *NOHM* set and collaborated with Anselm Hughes on a fourth, contributing individual articles as well to a number of the volumes.)

Abraham's curiosity led him to forage a broad and diverse scholarly range. He wrote expertly on both Medieval and Modern music, on Nietzsche and Tolstoy, on Handel and Janáček. Moreover, he harbored a lively, lifelong passion for naval and military history, which prompted his first foray into scholarship at about age ten, when he began (but soon abandoned) a his-

tory of the Boer War—with sketch-maps! On the eve of the 1918 Armistice, young Abraham, then fourteen, was reading about Lee's surrender at Appomattox, and eight years later, his first visit to France took him to Alsace and Lorraine to explore the 1870 battlefields. (His diary records that he spent 6 August 1926 rambling over the field of Gravelotte.) A few years later, he completed an account (still unpublished) of the Serbo-Bulgarian War of 1885, and as recently as the early 1960s, he began gathering materials for what was to have been his *opus ultimum*, a book on the last of the Russo-Turkish Wars. Except for becoming a respectable rifle-shot and serving in the BBC Home Guard during World War II, Abraham's military interests remained all in the head.

It might not have been so. He had prepared at Portsmouth for a career in the navy, but ill-health intervened. Recuperating at his family home on the Isle of Wight, Abraham sought diversion in the practical application of a long-time interest in music: he began scoring arrangements and, on occasion, composing original music for the band of the Argyll and Sutherland Highlanders at the local garrison. Like some of the nineteenth-century Russians about whom he would one day write, Abraham taught himself by doing. Boyhood piano lessons scarcely disqualified his amateur status at the start, but an innate musicality coupled with rigorous intellectual discipline allowed him to train himself, first as a competent arranger and composer, eventually as the learned musicologist we came to honor.

Abraham himself counted *This Modern Stuff* as his first book (1933, renamed *This Modern Music* in 1952), thereby disowning his earlier *Borodin: The Composer and His Music*, published when he was twenty-three. The 1930s also saw publication of his essays *Studies in Russian Music* (1935) and *On Russian Music* (1939); the book, with M. D. Calvocoressi, *Masters of Russian Music* (1936); his insightful study of the century after Beethoven, *A Hundred Years of Music* (1938); the concise but cogent *Chopin's Musical Style* (1939); and finally, a succession of short biographies—*Nietzsche* (1933), *Tolstoy* (1935), *Dostoevsky* (1936), and *Tchaikovsky* (1938).

It would be pointless here to continue the list of Abraham's prodigious bibliography through the decades to follow, or to enumerate his articles, translations, and editorial activities. I single out only what was quite certainly his crowning achievement as an independent scholar, the magisterial *Concise Oxford History of Music* (1979). This work stands as a classic of a genre no longer fashionable, or perhaps even possible—a synoptic accounting of the whole domain of Western music from its beginnings to modern times from the perspective of a single, eminently cultured and perspicacious musical mind.

Our appreciation of Abraham the scholar may not be increased, but our sense of him as a personality is surely enhanced by knowing how deeply he loved the English countryside and felt its lasting influence in his life. Born in a small town at the edge of country on 9 March 1904, his eyes were opened to pastoral beauty as a boy, he told me, by the writings of Richard Jefferies, "not so much his mystical pantheism (very like Rimsky-Korsakov's at about the same time!) as his accurate, beautifully written observation of nature." It never made Abraham a natural historian (he left that to his wife of more than half a century, Pat, and his only child, a daughter, Frances Lyn); identification of an unfamiliar flower interfered, he claimed, with his pleasure in the flower. He felt truly happy only when he was in the country, and it was there in a hamlet, surrounded by trees, five or six miles from the nearest small town that he lived out the last quarter century of his prodigiously productive life, residing in a small house—The Old School House—his capacious library at hand.

Abraham's 1980 election to Corresponding Membership in our Society came late in a life crowned by laurels: he held three doctorates *honoris causa*, he served as visiting professor and delivered the Ernest Bloch Lectures at the University of California, Berkeley in 1968–69, he was a Fellow of the British Academy, and in 1974, he was created a Commander of the British Empire. I hope my colleague David Brown, the noted English musicologist and student of Abraham's, will not object to my concluding with an anecdote borrowed from him. Preparing for his investiture as a CBE, Abraham was instructed to answer questions, never to contradict. But when Her Majesty faced Abraham, her memory faltered momentarily: "What do you do?" "I write musical history. (Pause) I'm afraid that sounds dull." "Yes it does." This was too much for Abraham, who promptly rejoined, "Well, as a matter of fact it's not."

May this stand as a fitting memorial to Abraham's own work.

—Malcolm Hamrich Brown

Egon Kenton (1891–1987)

Egon Kenton died in Paris on 3 December 1987, in his ninety-seventh year. He lived a long, varied, and unusually productive life that included notable achievements as performer, musicologist, teacher, and librarian.

He was born Egon Kornstein in the Transylvanian village of Nagyszalonta and entered the Royal Academy of Music in Budapest as a violinist in 1905. His professional performing career began in 1911 as violist with the Hungarian String Quartet, touring Europe with that ensemble until

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Kenton Obituary *continued*

1923, with a hiatus of four years during World War I when he served in the Austro-Hungarian army (and was wounded three times).

In 1923 he immigrated to America where he played in orchestras, chamber groups, taught privately, and coached chamber ensembles. In 1946 he began studies in musicology at New York University and embarked on his second career as professor, holding positions at the University of Iowa, Peabody Conservatory of Music, and the University of Connecticut. His major area of scholarly concentration was the late Renaissance in Italy, and he wrote the first English-language study of the life and works of Giovanni Gabrieli (1967) and numerous articles.

Compulsory retirement from teaching at age 70 led to his third career. At the Mannes College of Music in Manhattan he virtually established the music library and was head librarian for ten years. In 1971 he began his actual retirement, moving to Paris where his younger son resides.

To his music history classes Kenton brought a commonsense approach gained from his years of performing. Most memorable of all were his classes on twentieth-century music that he taught from personal experience, based on his close association with many of the most important composers and performers of the first half of the century. His lectures included firsthand descriptions of Dohnányi's conducting technique; Schoenberg's anxiety backstage before the first performance of *Pierrot*; the dinner shared with Debussy when the composer became fascinated with a Chinese curio that became his inspiration for *Pagodes*; Bartók's frustrating efforts to find an ensemble to perform his first quartet. (On Kenton's recommendation the Hungarian String Quartet added it to their repertory, and in appreciation Bartók dedicated the second quartet to them.)

Egon Kenton was kindly, generous, energetic, brave, and talented. A true cosmopolitan, he conversed, read, lectured, and published in English, French, German, Hungarian, Italian, Spanish, and Dutch. His apartment in Paris became an obligatory stop on the Grand Tour of several generations of devoted colleagues, students, relatives, and friends, to whom he was host, mentor, and father-figure. Though vexed by encroaching blindness, he saw inwardly with perfect clarity, and it was delightful to follow him on remembered itineraries around his most beloved places, Venice especially. To the end of his life his mind was incisive, his humor wry; he was able fully and vividly to recall the epoch—musical and otherwise—he had witnessed. It is difficult to do justice to the memory of such a man.

—Timothy J. McGee,
with Tilden Russell and Peter Kenton

Jens Peter Larsen (1902–1988)

The news of the sudden death of Jens Peter Larsen on Monday, 22 August 1988 was received with shock and disbelief. Although eighty-six years old (he was born on 14 June 1902), he always appeared to be as strong and enduring as an oak. It was inconceivable to his friends and colleagues that he would not go on forever. As much at home in Vienna, Rochester, Madison, New York, Berkeley, and Washington as in Copenhagen where he and his lovely wife, Ruth, made their home, he was a graceful traveller, a gracious host, and a great and indefatigable scholar. His American admirers were legion, especially after his chairmanship of the International Haydn Conference at the Kennedy Center in 1975, surely one of the most stimulating and innovative conferences ever organized.

Larsen's Haydn scholarship was the basis for the renaissance of research into that composer's life and work during this century. From his pathfinding dissertation, *Die Haydn Überlieferung*, published in 1939, through the numerous articles, editions, and books that followed, his influence has been immeasurable. It will continue to be so for many decades.

Less well-known, perhaps, was his substantial contribution to Handel scholarship. In addition to his authoritative study of *Messiah*, originally published in this country in 1957, he was for many years a regular participant at both the Halle and Göttingen Handel conferences.

At the time of his death, he was working on what he considered to be his *magnum opus*, a summation of fifty years of research into the origins of the Viennese Classical style. Toward this end, he had curtailed outside lecturing and travel. Now, the Larsens' good friend Eva Badura-Skoda, along with his former student, Prof. Nils Krabbe of Copenhagen University, are reviewing the several completed chapters with a view toward their publication. Also still unpublished is a completed study of the pre-Classical symphonies of Matthäus Schlöger, including a half-dozen edited scores scheduled to appear in the Austrian *Denkmäler* series.

Two personal reminiscences: some twenty years ago, while I was working in the Royal Danish Library in Copenhagen on symphonic sources, I came upon the seven symphonies of Christoph Ernst Friedrich Weyse (1774–1842). That evening, when I mentioned this to Jens Peter, he was delighted to learn of my interest, for he admired this composer's work, especially the songs. Would I like to hear some? From 11:00 that night until 2:30 in the morning, we listened to, sang, and talked about songs, romances, and cantatas of Weyse, a large personal collection of which he treasured and many of which he knew by heart.

On another occasion when I was in Copenhagen, he and his wife learned that it

was my birthday. After a festive dinner, the schnapps flowed like water! A toast followed each stanza of a protracted Happy Birthday song in the original Danish. Fortunately, my bedroom was on the ground floor of their house.

Jens Peter Larsen was a giant among men and, following his fabled controversy with Sandberger in 1935–37, a legend among musicologists. He was a gentle man, a great teacher, and a warm friend. He will be sorely missed.

—Barry S. Brook

Papers Read at Chapter Meetings, 1987–88

Allegheny Chapter

7 November 1987
University of Pittsburgh

Lois Rosow (Ohio State University): "The Metrical Notation of Lully's Recitative"

Fern Brody (University of Pittsburgh): "Data Base Searching in the Humanities"

Stephen Crist (Geneva College): "Aria Forms in Bach's First Leipzig *Jahrgang*"

Irving Godt (Indiana University of Pennsylvania): "A Suite Little Bach Clue: A Date in BWV 1067"

16 April 1988
West Virginia University
Joint Meeting with the Mid-Atlantic Chapter of the College Music Society

Thomas S. Brown (West Virginia University): "On Hearing 'The Boatmen's Dance': Some Background Notes on an Old American Folksong"

Michael Saffle and Trygve Peterson (Virginia Polytechnic Institute and State University): "The Rise of Virtuosity in Nineteenth-Century American Patriotic Flute Music"

Irving Godt (Indiana University of Pennsylvania): "On the Break-Up of the Traditional Tonal System: A Confession and a Contribution"

Barbara Coeyman (West Virginia University): "Lully's Influence on the *Ballet de Cour* after 1672"

Irving Godt (Indiana University of Pennsylvania): "Frescobaldi's Lute: An Unsolved Minor Mystery"

Capital Chapter

16 January 1988
University of Maryland-College Park

James A. Deaville (The Center for Studies in Nineteenth-Century Music, University of Maryland): "New Light on Schumann's Later Years at the *Neue Zeitschrift für Musik* (1838–1844)"

James R. Hines (Christopher Newport College): "Charles Gilfert, Unknown American Composer"

Karen Linn (Smithsonian Institution and Brown University): "The Elevation of the Banjo in Late Nineteenth-Century America"

Elise Kirk (Washington, D.C.): "New Music for a New Deal: White House Concerts during the Franklin Roosevelt Administration"

Christine Niehaus (Brooklyn College Preparatory Center and Harlem School of the Arts): "Henry Cowell: Innovator at the Keyboard"

9 April 1988

St. Mary's College

Finalists for Irving Lowens Award for Student Research in Music

E. Douglas Bomberger (University of Maryland): "'Non si fa una cadenza': A New Perspective" (winner)

Elizabeth L. Lawrence (Peabody Conservatory of Johns Hopkins University): "Musical Highlights of Ford's Grand Opera House (1871-1964): A Baltimore Remembrance"

David Hildebrand (Catholic University of America): "Musical Instruments in Colonial Annapolis"

Donald Boomgaarden (St. Mary's College): "The Concept of Musical Taste in Early Eighteenth-Century Britain and Germany"

Wayne Shirley (Library of Congress): "American Composers of *Männerchöre*"

Joint Meeting, Capital and Southeast Chapters

11-12 September 1987

University of Virginia

Christine de Catanzaro and E. C. Teviotdale (University of North Carolina, Chapel Hill): "Orlando di Lasso's Prize-Winning Motet of 1575"

Daniel S. Katz (Duke University): "The Earliest Sources for the *Libellus cantus mensurabilis secundum Johannem de Muris*"

Robert Nosow (University of North Carolina, Chapel Hill): "*Ballata, Canzona, Sirtentosa*: Irregular Italian Song Forms, c. 1400-1450"

Lilian Pruett (North Carolina Central University): "A Little-known Renaissance Polyphonic Hymn Cycle of the Hapsburg Court: Vienna, Österreichische Nationalbibliothek, MS 16197"

Giulio Ongaro (University of North Carolina, Chapel Hill): "Music for the *Serenissima*: The Repertoire of St. Mark's in the First Half of the Sixteenth Century"

Laura W. Macy (University of North Carolina, Chapel Hill): "Domenico Maria Melli and the Style of the Early Monody"

Clyde W. Brockett (Christopher Newport College): "Louis Moreau Gottschalk and his *Morte!! (She is dead) Lamentation*"

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

Leon B. Plantinga (Yale University): "Some Thoughts About Beethoven's Third Piano Concerto"

Cyrella Barr (Catholic University of America): "The Faerie Queene and the Archangel: The Correspondence of Elizabeth Sprague Coolidge and Carl Engel"

Paul Walker (Charlottesville, VA): "The First Modern Theory of Fugue"

Laura Youens (Hyattsville, MD): "A Previously Unknown Manuscript of a March by Liszt"

Mark Lambert (Charlottesville, VA): "THEME, The Music Editor: A Powerful Software Tool for Musicology"

Gary Greene (University of Maryland): "Henry Holden Huss, Composer-Pianist"

Greater New York Chapter

14 November 1987

Pierpont Morgan Library

J. Righie Turner (Morgan Library): "Music Manuscripts in the Morgan Library: An Overview"

Walter Frisch (Columbia University): "Schoenberg's Early Songs"

20 February 1988

Barnard College of Columbia University

Elaine Sisman (Columbia University): "Haydn and Shakespeare"

Will Crutchfield (*The New York Times*): "The Prosodic Appoggiatura in Mozart (the unexpurgated version)"

19 March 1988

New York University

Laurence Libin (Metropolitan Museum of Art): "Organology in the Interdisciplinary Curriculum: Two Case Studies"

Howard Mayer Brown (University of Chicago): "Petrarch in Naples: Notes on the Formation of Giaches de Wert's Style"

16 April 1988

Barnard College of Columbia University

Ruth DeFord (Hunter College and The Graduate Center of CUNY): "Tempo Relationships between Duple and Triple Time in Late Sixteenth-Century Music"

Alexander Blachly (University of Pennsylvania): "Beyond Burmeister: Expressive Devices in Selected Motets of Orlando Lassus"

Mid-Atlantic Chapter

13 February 1988

University of Pennsylvania

John T. Brobeck (University of Pennsylvania): "The Career of Antoine de Longueval: Notes on the Development of Musical Patronage at the French Royal Court, 1498-1528"

Larry W. Peterson (University of Delaware): "Handel's *Messiah*: Some Observa-

tions on Solo and Choral Laments in the Operas and Oratorios of Handel"

Philip Russom (Pennsylvania State University): "Arnold Schoenberg's Early Unpublished Songs from the Hans Nachod Collection"

16 April 1988

Haverford College

Peter G. Laki (University of Pennsylvania): "What Music Meant to an Italian Poet of the Seventeenth Century"

Thomas D. Winters (University of Pennsylvania): "The Wedge-Palindrome Technique in the Experimental Works of Charles Ives"

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

Midwest Chapter

7-8 November 1987

University of Missouri, Columbia

Joint Meeting with Michael Haydn Conference

Jens Peter Larsen (Copenhagen University): "Ensemble Music in Vienna from about 1740 to 1760"

László Somfai (Bartók Archives, Budapest): "Problems of Sonata Form in Eighteenth-Century Music"

Frank Kirby (Lake Forest College): "Instrumentation of German Symphonies in the Eighteenth and Nineteenth Centuries"

Milton Steinhardt (University of Kansas): "New Works by Philippe de Monte in a Recovered Codex"

James Bastian (Doane College): "Johann Christian Bach's *Dies Irae*: A Young Composer's Search for a Style"

Burdette L. Green (Ohio State University): "Diderot and the 'New Theory' of 1771"

Elaine Belcher and Theodore Albrecht (Park College): "More than just *Peanuts*: Evidence for December 16 as Beethoven's Birthday"

Wayne C. Wentzel (Butler University): "Another Drive to the Cadence: A Formula for Rossini and Cimarosa"

Alexander Main (Ohio State University): "Liszt the Author in Paris: How did the Question Arise?"

Camilla Cai (Kenyon College): "Texture in the Late Piano Pieces as Evidence of Brahms's Idiomatic Writing for the Nineteenth-Century Piano, or Brahms on Original Instruments"

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

9-10 April 1988

Congress Hotel, Chicago, IL

Charles M. Atkinson (Ohio State University): "Will the Real Sankt Emmeram Anonymous Please Stand Up?"

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Midwest Chapter *continued*

Blake Wilson (Western Kentucky University): "The Florid Tradition in Trecento Florentine Music"

J. Michael Allsen (University of Wisconsin, Madison): "Introitus Sections in Fourteenth-Century Motets: History, Form, and Function"

Lydia Hamessley (University of Minnesota): "Two Elizabethan Manuscripts of Italian Madrigals: Their Relationship and Repertoire"

W. Richard Shindle (Kent State University): "Giovanni de Macque and the Oratorio dei Filippini in Rome and Naples"

Max H. Yount (Beloit College): "Ascanio Mayone's Significant Keyboard Toccatas"

Lois Rosow (Ohio State University): "The Metrical Notation in Lully's Recitative"

Jocelyn Mackey (Ball State University): "Johann Theile's *Andächtige Kirchen-Musik*: Tradition and Innovation"

Peggy Daub (University of Michigan): "The Audience for C.P.E. Bach's *Sonaten für Kenner und Liebhaber*"

Sharon S. Prado (University of Cincinnati): "Chopin's Third Ballade: The Illusive Inspiration Clarified"

Susan M. Filler (Chicago, IL): "Alban Berg and Mahler's Eighth Symphony"

Alfred W. Cochran (Kansas State University): "An Incipient *Memphis Belle*: *Earthquakers* (Documentary Film Scores by Gail Kubik)"

The following papers, presented at the 10-11 May 1986 meeting, were inadvertently omitted from a previous listing:

Susan M. Filler (Chicago, IL): "A Little-Known Early Performing Version of Mahler's Tenth Symphony"

Ulrich Kraemer (Indiana University): "Baroque Forms in Berg's *Wozzeck*"

New England Chapter

26 September 1987
Mount Holyoke College

Harris S. Saunders Jr. (Harvard University): "Handel's *Agrippina*: The Venetian Perspective"

Robert Marshall (Brandeis University): "A Lutheran Composer's Challenge: The Genesis of Bach's *Magnificat*"

Roberta M. Marvin (Brandeis University): "Verdi's *Otello*: A Musical Homage to Rossini"

John Platoff (Trinity College): "Writing about Influence: *Idomeneo*, A Case Study"

6 February 1988
New England Conservatory

Evan Bonds (Harvard University): "The Rhetorical Concept of Musical Form in the Classical Era"

Emanuel Rubin (University of Massachusetts, Amherst): "William Crotch's

'Remarks' of 1799: Tempo in Georgian England"

Greg Vitercik (Middlebury College): "War es also gemeint? Some Aspects of Structure in *Die Schöne Müllerin*"

John Daverio (Boston University): "Brahms, Mozart, and the Anxiety of Influence"

16 April 1988
Massachusetts Institute of Technology

Jan Widaman (Massachusetts Institute of Technology and Boston College): "Composite Cycles in Bologna Q15: Scribal Assembly or Compositional Commonplace?"

Massimo Ossi (Harvard University): "The Origins of Claudio Monteverdi's *Concertato* Style: Re-dating and Re-evaluating the *Scherzi musicali* of 1607"

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

Claudia Macdonald (Providence, RI): "The Relationship between Schumann and Wagner: A Falling Out of Friends"

New York State—St. Lawrence Chapter

26-27 September 1987
Carleton University, Ottawa

James W. McKinnon (State University of New York, Buffalo): "Gregory I or II?"

Paul A. L. Boncella (Taberg, NY): "From Behind the Propaganda: A New Inflection and Interconnection of Caccini's *Intonazione and Esclamazione*"

John Shepherd (Carleton University): "A Cross-Cultural Perspective on Value and Aesthetics in Popular Music"

Jocelyn Guibault (University of Ottawa): "When a Third-World Music Becomes a World-Wide Hit, What Happens?"

Timothy J. McGee (University of Toronto): "Vocal Performance Issues in Italy at the End of the Sixteenth Century"

Gary Fisher (Mississauga, Ontario): "Renaissance Choral Sound for the Modern Conductor"

Sandra Mangsen (Cornell University): "Ad Libitum Procedures in Seventeenth-Century Italian Instrumental Music"

Stephen C. Willis (National Library, Ottawa): "The Training of a Campanologist, or A Funny Thing Happened on the Way to the Tower"

16-17 April 1988
State University of New York, Buffalo

Paul Merkle (University of Ottawa): "The Transmission of Treatises and Tonaries and the Archetype Model"

Richard Falkenstein (State University of New York, Buffalo): "Five Fantasias by Piero degli Organi in the Siena Lute Book"

James Webster (Cornell University): "The Coherence of Haydn's Farewell Symphony"

Rebecca Green (University of Toronto): "A Musical Catalyst of the Mid-Eighteenth Century: The Impact of the Viennese *Concertsymphonien* on Classical Style"

Mark Radice (Ithaca College): "Composite Form and Dual Function in Middle-Period Beethoven: The *Allegretto* of the Seventh Symphony"

Ronald Bukoff (Cornell University): "Ives and Criticism: Legend and Myth (1927-1932)"

Don McLean (University of Toronto): "Schloss und sein Schlüssel: New Documents on Berg's *Lyric Suite*; the Schloss Collection at McGill University"

Joint Meeting, Northern California and Pacific Southwest Chapters

23-24 April 1988
Stanford University

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

Robin Wallace (Scripps College): "The Role of Style in the Notre-Dame Period: A Preliminary Study"

Kimberly Marshall (Stanford University): "The Development of the Organ Keyboard from Vitruvius through Henri Arnaut de Zwolle"

Arthur A. Moorefield (California State University, San Bernardino): "Johannes Galliculus' *Magnificat Quinti toni*: Not Just Another Pretty Chant"

Graydon F. Beeks (Pomona College): "Exit, Pursued by a Bear": The Italian Opera Orchestra and Handel's Arrival in England"

Christopher Reynolds (University of California, Davis): "Separated Lovers and Separate Motives: The Musical Message of Beethoven's *An die ferne Geliebte*"

Geraldine Keeling (California State University, Fullerton): "Liszt and J. B. Streicher, A Viennese Piano Maker"

Anna Maria Busse Berger (Stanford, CA): "The Myth of *diminutio per tertiam partem*"

Jeffrey J. Dean (University of California, Los Angeles): "Practical Solmization about 1500 and its Consequences"

Craig H. Russell (California Polytechnic State University): "The Eight Modes as Tonal Forces in the Music of Luis Milán"

Robert Stevenson (University of California, Los Angeles): "Spanish Music in the Original States, 1795-1871"

David P. Schroeder (Dalhousie University, Halifax, Nova Scotia): "Alban Berg, Karl Kraus, and *das Opemproblem*"

Ingolf Dahl Competition

Brian T. Gayek (San Francisco State University): "Rhetoric and Structure in the *Remède de Fortune*"

Andrew Dell'Antonio (University of California, Berkeley): "Pantalone's Serenade: The Role of the *Commedia Dell'Arte* in the

Justiniane and Related Forms c. 1550–1600”

Michael Lee (University of Southern California): “Nikolai Rimsky-Korsakov: Portrait of a Musical Revolutionary” (winner)

Olivia Mattis (Stanford University): “Varèse and Dada”

Pacific Northwest Chapter

8–10 April 1988

Lewis and Clark College

Mary Térey-Smith (Western Washington University): “*Opernfragmente*, Mus. Mss. 5734: A Collection of Baroque Opera Fragments in the Bayerische Staatsbibliothek, Munich”

David Eiseman (Oregon State University): “*Punctum Contra Harmoniam*: A Structural Perspective on Development Sections in Mozart’s Keyboard Sonatas”

Gregory S. Johnston (University of British Columbia): “Heinrich Schütz’s *Musikalische Exequiem*: Old Evidence, New Conclusions”

Brian Harris (University of Alberta): “Haydn’s Hidden Agenda in Symphony No. 86”

Patricia Deby (University of Victoria): “Social Commentary in the Music of Haydn’s Goldoni Operas”

Gregory Marion (University of Alberta): “Brahms’s *Die Mainacht*: Poetry in Tonal Motion”

Christopher Lewis (University of Alberta): “Cyclic Design in Schubert’s *Die Winterreise*”

Peter Bergquist (University of Oregon): “Orlando di Lasso’s Two Cycles of *Lamentationes*”

Eric A. Hanson (Seattle Pacific University): “The Development of Characterization Purely through Scalar Material in Gershwin’s *Porgy and Bess*”

Harald Krebs (University of Victoria): “Tonality in ‘Atonal’ Works: The Evidence of Sketches”

Kevin Barrington-Foote (Douglas College): “Some Thoughts on the Creative Process in Three Mozart Piano Concertos”

Mark Dobbie (University of Victoria): “The Genesis and Structure of Beethoven’s Piano Variations in F Major, Op. 34”

Carol Bruner (University of Victoria): “Beethoven’s Overture *Die Weihe des Hauses*: An Examination of Sources and Structure”

Ronald E. Booth, II (University of North Carolina): “Schumann’s Dynamic Intentions in his Piano Music”

Glen B. Carruthers (University of Victoria): “Subjectivity, Objectivity, and Authenticity in Nineteenth-Century Bach Interpretation”

Kevin Bazzana (University of Victoria): “Glenn Gould and the Historical Performance Movement”

Pacific Southwest Chapter

21 November 1987

California State University, Los Angeles

William C. Holmes (University of California, Irvine): “Pietro Righini’s Opera Sets for Florence in 1737”

Graydon F. Beeks (Pomona College): “Handel at Cannons: New Discoveries”

Patrick J. Rogers (Claremont University Center): “A Neglected Source of Handelian Ornamentation”

Roland Jackson (Claremont Graduate School): “Recent Sources for Baroque Performance Practice: A Bibliographical Survey”

5 March 1988

Claremont University Center

Joint Meeting with American Musical Instrument Society

Richard Loucks (Pomona College): “Can *The Well-Tempered Clavier* be Played on a Fretted Clavichord?”

Robert Winter (University of California, Los Angeles): “Striking it Rich: The Significance of Striking Points in the Evolution of the Romantic Piano”

Karl Geiringer (University of California, Santa Barbara): “C.P.E. Bach and the Viennese Classical School”

Rocky Mountain Chapter

8–9 April 1988

Colorado College

Richard J. Agee (Colorado College): “The Musical Prints of Angelo and Alessandro Gardano”

Joseph Auner (Colorado College): “Poetic Forms and Musical Structure in Alban Berg’s *Der Wein*”

Bertil van Boer (Wichita State University): “Soliman II: A Gustavian Turkish Opera”

John K. Galm (University of Colorado, Boulder): “The Brazilian Berimbau and its Function in the Capoeira Dance”

Steven Johnson (Brigham Young University): “The Evolving Harmonic Structure of the D Minor Theme from the First Movement of Mahler’s Third Symphony”

Daniel C. L. Jones (University of Colorado, Boulder): “Conflicting Values of Originality and Commercial Success in Eighteenth-Century American Psalmody: A Study of Jacob French’s *Psalmist’s Companion*”

Mary W. Kime (University of Denver): “Modernism and Americana: A Contradiction in Terms? A Study of *The Mother of Us All*”

Suzanne L. Moulton (University of Denver): “A Musical Anachronism: Reynaldo Hahn and his Music”

Kay Norton (University of Colorado, Boulder): “The Société Nationale de Musique: From the Founding to the Departure of Bussine and Saint-Saëns”

Sharon S. Poulson (University of Wyoming): “Jam Sessions and Song Performances: Musical Expressions in Bridger Valley, Wyoming”

Harrison Powley (Brigham Young University): “Eighteenth-Century Music for the Xylophone: Some Newly Discovered Works by Ignaz Schwegl”

Anne Dhu Shapiro (Colorado College): “The Concept of ‘Folk’ in North American Musicology and Ethnomusicology”

Susan Snook-Luther (Laramie, WY): “J. F. Daube’s *Der Musikalische Dilettant* (1773): A Galant Composition Method”

South Central Chapter

15–16 April 1988

University of Tennessee, Knoxville

Keyboard Music

Jane L. Johnson (Crab Orchard, TN): “*Nobody’s Jig*: A Keyboard Piece by Elizabethan Composer Giles Farnaby”

Thomas B. Milligan (Carson-Newman College): “A Set of Short Piano Pieces by J. B. Cramer”

Ben Arnold (Emory University): “Recitative in Liszt’s Solo Piano Music”

Alice H. Cash (University of Louisville): “Wanda Landowska: Composer, Performer, and Pioneer”

Sacred and Secular Music, 1500–1610

Giulio M. Ongaro (University of North Carolina, Chapel Hill): “Music for the *Serenissima*: The Repertoire of St. Mark’s in the First Half of the Sixteenth Century”

Elizabeth C. Teviotdale (University of North Carolina, Chapel Hill): “Orlando di Lasso’s Prize-Winning Motet of 1583”

David M. Schiller (University of Georgia): “Musical and Theological Connections between *Duo seraphim* and *Laetatus sum* in Monteverdi’s *Vespers of 1610*”

Rainer Gstrein (University of Innsbruck): “The Development of String Performance in the Sixteenth Century”

Nineteenth- and Twentieth-Century Music

Dixie Harvey (Freed-Hardeman College): “In Search of the Panharmonicon and Other Mechanical Oddities Created by Johann Nepomuk Maelzel”

Rey M. Longyear (University of Kentucky): “Klesmer: George Eliot’s Musical Portrait”

Richard B. Wursten (University of North Carolina, Greensboro): “Theodor Streicher in Retrospect: Hugo Wolf Redivivus?”

John Schuster-Craig (University of Louisville): “Compositional Process in Clermont Pépin’s *Quasars*”

Rainer Gstrein (University of Innsbruck): “The Role of Song in Public and Private Musical Life in Europe in the Nineteenth Century”

Baroque Music

Jack Ashworth (University of Louisville): “*Il Scolaro*: A Record of Seventeenth-Century Ensemble Improvisation?”

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South Central Chapter *continued*

Caroline Sites Fruchtman (Memphis State University): "Music in Dryden's Comedies"

Ernest Harriss (University of Tennessee, Martin): "Handel's *Encomio* in the Ricasoli Collection at the University of Louisville"

Southeast Chapter

19 March 1988
Duke University

Paul E. Cornelson (University of North Carolina, Chapel Hill): "The Revival of Serious German Opera at Mannheim: Ignaz Holzbauer's *Günther von Schwarzburg*"

William D. Gudger (The College of Charleston): "The Birth of Handel's 'Twin' Oratorios of 1741: Aspects of His Compositional Process in *Messiah* and *Samson*"

Peter Williams (Duke University): "2/4 Time and J. S. Bach"

Tibor Szász (Duke University): "Figured Bass in Beethoven's 'Emperor' Concerto: Orchestral Cues or Continuo?"

Stewart Carter (Wake Forest University): "Vicente Lusitano and the Art of Ensemble Improvisation"

James Siddons (Lynchburg, VA): "Musical Style and Achievements of British Composer Anthony Milner"

Bryan Gilliam (Duke University): "Hugo von Hofmannsthal, Richard Strauss, and the Evolution of *Elektra*"

Southern Chapter

11-12 March 1988
Florida State University

Howard Smither (University of North Carolina, Chapel Hill): "The Other Creation: An Italian Response to Haydn"

Ron Riddle (New College of the University of South Florida): "Karaoke: The Japanese Art of the Empty Orchestra"

David Kushner (University of Florida): "Jaromir Weinberger, Artist of the Past"

Robert B. Nelson (University of Florida): "The Commentaries and Criticisms of William Foster Aphorp"

Mary Sue Morrow (Loyola University): "Critiquing the Critics: Concert Reviews in Late Eighteenth-Century Vienna"

Richard B. Nelson (Mercer University): "Nadia Boulanger's Choice of Harmony Textbook: A Reflection of the Nineteenth-Century French Harmonic Tradition"

Stephen H. Martin (University of Alabama): "Aspects of Tradition and Innovation in East African Urban Popular Music"

Howard Irving (University of Alabama, Birmingham): "On the Character of Musicians: The Musician in British Society as Reflected in *The Quarterly Musical Magazine and Review*"

Robert Schmalz (University of Southwestern Louisiana): "Trial and Error: The Strange Case of Victor Herbert vs. the *Musical Courier*"

Bill F. Faucett (Tallahassee, FL): "The *Marseillaise* in the Confederacy: French and English Influences in the South"

Marian Wilson (Florida State University): "Mendelssohn's Piano Concerto No. 2 in D Minor, Op. 40: Some Revisions in the Autograph"

Melanie S. Kronick (Louisiana State University): "Audible and Inaudible Structure: Webern's Cantata I, Op. 29, No. 2"

Cheryl T. Taranto (Louisiana State University): "The Role of Songsters in the Presidential Campaign of 1860"

Vern C. Falby (Louisiana State University): "Stravinsky's Uses of English"

Richard A. Kaplan (Louisiana State University): "Inter-Movement Relationships in Nineteenth-Century Instrumental Works"

David Smyth (Louisiana State University): "Wagner and Schoenberg: Probing a Case of Musical Influence"

Jan Herlinger (Louisiana State University): "The Source of Tinctoris's and Gaffurio's Doctrines of Proportion"

Southwest Chapter

7 November 1987
Baylor University

Herbert Turrentine (Southern Methodist University): "Guillaume Dufay's Motet in Honor of St. Nicholas: The Bologna Connection"

Susan Treacy (University of North Texas): "'Sweetly Surpriz'd into Pious Ardour': Purcell as Preacher in his Sacred Songs"

Robert Snow (University of Texas, Austin): "The History of Medieval Music: Are All Our Premises Correct?"

Rebecca Baltzer (University of Texas, Austin): "Sacred and Secular in the Earliest Motets on Marian Chants"

Hanns-Berthold Dietz (University of Texas, Austin): "The Epoch of Leo and Durante, a Lost Chapter of Music History: Causes and Consequences"

Robert Skinner (Southern Methodist University): "'What a Ripping Age Musically to Be Living In': A Half Century of Unpublished Letters to Charles Wakefield Cadman"

Delmer Rogers (University of Texas, Austin): "A Survey of Early Music Publishing in Texas"

9 April 1988
University of North Texas

Elizabeth Cain (Dallas, TX): "What Was 'Sarum Chant'? Another Look at the Norman-English Chant Tradition"

Honey Meconi (Rice University): "Connections and Disconnections in Some German Manuscripts of the Early Sixteenth Century"

Russell Murray (University of North Texas): "Of Dalliances and Duties: New Documentation on the Life of Pietro Pontio"

Vicki Pierce (University of North Texas): "Comprehensibility in the Formal Structure of Schoenberg's *Sommermüd*, Op. 48, No. 1"

Jürgen Maehder (University of North Texas): "Mythologizing the Encounter—Columbus, Montezuma, and Cortés as Opera Heroes"

William Smialek (Jarvis Christian College): "Nineteenth-Century Nationalism and the Second Symphony of I. F. Dobrzyński"

Jelena Miloković-Djurić (College Station, TX): "Soviet Russian Musicological Reinterpretation of Stravinsky's Neo-Classical Phase"

Forthcoming Meetings and Conferences

Music Library Association, Annual Meeting, 14-18 March 1989, Cleveland, OH. 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, TN. Address: Paul F. Wells, Center for Popular Music, Middle Tennessee State University, Murfreesboro, TN 37132.

Time, Space, and Drama in Recent Music, 7-9 April 1989, Stony Brook, NY. Address: Judith Lochhead, Dept. of Music, SUNY Stony Brook, Stony Brook, NY.

Music and Science in the Age of Galileo, 26-29 April 1989, Calgary, Alberta, Canada. Address: Victor Coelho, Dept. of Music, Univ. of Calgary, Calgary, Alberta T2N 1N4, Canada.

Research Frontiers in Medieval English Music: A Dartmouth Medieval Symposium, 10-13 May 1989, Hanover, NH. Address: William Summers, Music Dept., Dartmouth College, Hanover, NH 03755.

American Musical Instrument Society, Eighteenth Annual Meeting, 25-28 May 1989, New York, NY. Address: Laurence Libin, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028.

Charles Tournemire in the 1930s: A Symposium and Organ Concert, 15-16 July 1989, St. Paul, MN. Address: Lawrence Archbold, Music Dept., Carleton College, Northfield, MN 55057.