

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XIX, NUMBER II

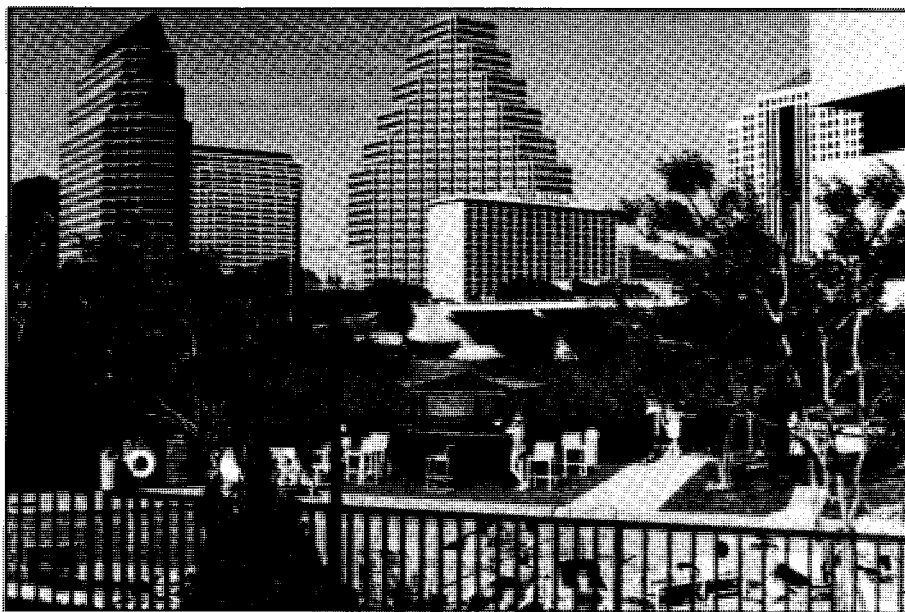
AUGUST, 1989

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, hosted by The University of Texas at Austin. With its spectacular setting on the edge of the Texas Hill Country, Austin is renowned for its scenic natural beauty: an abundance of rolling hills and greenspace marked by centuries-old live oaks, limestone creeks, and hiking trails. In the downtown area, modern skyscrapers blend with historic nineteenth-century stone storefronts, an antebellum governor's mansion, and the Texas State Capitol, built in 1888. Austin is located at the foot of the Highland Lakes chain, and the city is bisected by two constant-level lakes, Lake Austin and Town Lake.

Our headquarters hotel, where all convention sessions will take place, is the elegant Hyatt Regency, situated on the south shore of Town Lake and just yards from its eight-mile hike-and-bike trail. The Hyatt has free parking for 550 cars and offers courtesy limousine service to and from Austin's Robert Mueller Airport approximately six miles away. (One-way cab fare is about \$6.50.) The Hyatt's nineteen-story atrium lobby includes the Branchwater Lounge, which has both a flowing stream bordered by rock waterfalls and an uninterrupted vista of the lake and city skyline. The top-floor Foothills restaurant and lounge offer elegant dining with a spectacular view, and the second-floor La Vista restaurant serves lighter fare. A heated outdoor pool and spa are adjacent to the hotel. In Austin in late October the average daily high temperature is in the upper 70's; nights and air-conditioned rooms are cooler.

As the enclosed hotel reservation card indicates, special convention rates are offered at \$80 per single and \$90 per double, plus tax. Members are urged to return the reservation card as soon as possible and *before 1 October*; the Hyatt may not be able to accommodate late registrations. For graduate students concerned about hotel costs, we have made special arrangements with the Austin Crest Hotel (formerly Sheraton Crest Inn; see photo) just across the Town Lake bridge. The Austin Crest will offer



Austin's downtown skyline and Town Lake from the Hyatt Regency pool area.

rates to students of \$50 per single and \$60 per double, plus tax. To obtain these rates, call 1-800-456-5253 and identify yourself as a student attending the meeting of the American Musicological Society. You must reserve *before October 12*.

American Airlines, which serves virtually the entire U.S., has been designated the official convention airline. American has nine non-stop flights a day between Austin and Dallas-Ft. Worth and two non-stops a day between Austin and Chicago; most connections will be through these cities. American's special rates to Austin offer 45% off the full coach fare or 5% off any discounted fare (including Supersavers) for which you qualify. These rates are available only for flights originating within the U.S., and tickets must be purchased at least fourteen days in advance. To receive the special discount, call American Airlines at 1-800-433-1790 and ask for Star File #02909FD. Call early for the best schedules; the discounts are available on flights from 22 October to 3 November, inclusive. (See the enclosed flyer from American Airlines for more details.)

Members will find a wide variety of session topics at the meeting, enhanced by those of the Society for Music Theory and

several joint AMS/SMT sessions. At 1:00 on Saturday, George Perle will give the SMT Keynote Address; at 1:00 on Friday, there will be a lecture-performance of Perle's 1988 Sextet for Piano and Winds. Other topics for noonday lecture-performances are C. P. E. Bach's sonatas for flute and continuo, Cramer's and Hummel's editions of Mozart's piano concertos, art songs by American women composers, a lost Amy Beach work found, and John Weinzwieg and the piano. Noonday performances will also include a program of seventeenth-century Italian harpsichord music and a program of four recent works for saxophone quartet.

Evening concerts will take place on The University of Texas campus. They include two uncut performances of Monteverdi's *The Coronation of Poppea*, performed in English by The University of Texas Opera Theatre; two regular subscription concerts of the Austin Symphony with guest conductor Stephen Gunzenhauser, featuring the first movement of Beethoven's Tenth Symphony, Ibert's Flute Concerto with guest soloist Eugenia Zuckerman, and Rachmaninoff's Second Symphony; a short

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1990 Nominating Committee

The Board has appointed the following Nominating Committee for 1990:

John Boe, Chair
Bonnie J. Blackburn
Ralph Locke

Members wishing to suggest nominees for AMS offices should communicate with John Boe, School of Music, University of Arizona, Tucson, AZ 85721.

Montréal—1993

The dates of the Annual Meeting of the Society in Montréal have been changed to 3–7 November 1993.

AMS Publication Specials

The price of the *IMS Report of the Twelfth Congress*, Berkeley, 1977, ed. by Daniel Heartz and Bonnie Wade, 1981, has 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.

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.

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.

Oakland—1990 Call for Papers for AMS Sessions

The 1990 Annual Meeting of the American Musicological Society will be held at the Hyatt Regency Hotel in Oakland, California from Thursday, 8 November to Sunday, 11 November. The Society will meet jointly with the Society for Ethnomusicology and the Society for Music Theory.

Abstracts of papers proposed for AMS sessions in Oakland should be submitted by 1 February 1990 to the AMS Program Chair of the Joint Program Committee: Anthony Newcomb, Department of Music, University of California, Berkeley, CA 94720. 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 8¹/₂- 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 1989 Annual Meeting may not submit proposals for the 1990 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 1990 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions, including a list of pieces and performers, a description of the significance of the repertoire and/or the manner of performance, and an estimate of the duration of the

presentation, should be sent before 1 February 1990, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Linda Burman-Hall (SEM), Prof. of Music, D-149 Porter College, University of California, Santa Cruz, CA 95064.

AMS Membership and Subscription Statistics

As of 26 April 1989, the tally of members and subscribers on the rolls of the Society was:

Memberships	
Regular	2,329
Spouse or adjunct member	132
Student	777
Emeritus	253
Life	31
Sustaining	5
Corresponding	10
Honorary	7
Complimentary	3
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	3,547
Subscriptions	
Institutional	1,225
Individual	22
Complimentary	17
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	1,264
Grand total for 1989	4,811
Grand total for 1988	4,724

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

The *AMS Newsletter* is produced by A-R Editions, Inc., 801 Deming Way, Madison, WI 53717.

President's Message

One of the pleasures of an initial visit to a city is discovering its cultural resources. This fall your trip to Austin for the Society's Annual Meeting will be enhanced not only by the pleasant location of that city with its nearby Hill Country and lakes, but also by musical treasures in the Humanities Research Center of The University of Texas. For me a brief visit there early in February for but half a morning turned up a completely unknown libretto of a performance at Palermo in 1820 of Rossini's *La donna del lago* (1819), of considerable importance for the new edition now in its final stages. Rebecca A. Baltzer promises us a leaflet with some general information about the musical riches of the Research Center, so I recommend your reserving some time for a visit.

The Board of Directors continues to discuss ways to increase voter participation in our elections for officers and Board members. At the last meeting in Austin, the Board voted to backdate the period of balloting from September to February, beginning in 1990. By this means it hopes voting will increase substantially, since the majority of members is in residence during the winter and not, as at summer's end, on vacation or abroad. At any rate, it is surely worth a try to improve the rather dismal record in recent years of about a twenty percent participation by the membership in annual elections. In the meantime, and until the new schedule goes into effect, please don't fail to exercise your franchise in the 1989 elections. Our Society has always refrained from the lamentable practice of running straw candidates. This year is no exception. So you are asked to choose between and among distinguished candidates for various offices in the Society. Show your appreciation for the Society's policy and your esteem and affection for the candidates by *voting*. The President is pleased to announce the members of the Nominating Com-

mittee for 1990. They are: John Boe, Chair; Bonnie J. Blackburn; and Ralph Locke. He also wishes to thank all who so generously responded to a call for volunteers to serve on the various committees of our Society. The number of names exceeded the number of positions presently available. With the kind permission of those members responding, the President would like to retain their names in reserve for future service on committees.

Heeding an admonition from one of its Directors, the Board has determined to become more sensitive towards acknowledging in the programs of the Society's annual meetings anniversaries of great events. It was dismayed, for example, to discover that no special planning had been done to commemorate the French Revolution. Before the advent of the next century there is no dearth of opportunity for such celebrations. Several of them will be dual in nature. For example, our 1991 meeting in Chicago will surely commemorate the death of Mozart as well as the 100th anniversary of the founding of The University of Chicago, and our 1992 meeting at Pittsburgh might well do the same for the birth of Rossini and the discovery of America. Nor does it seem likely that our Society will miss the opportunity in 1997 (at a city yet to be determined) to commemorate the 500th anniversary of the death of Ockeghem, a composer with the publication of whose works the Society has occupied itself since 1947. Indeed, the publication history of the volumes of Ockeghem's works running from 1927 until the present (with the third volume now in sight) establishes some sort of record. Even our late Honorary Member Dragan Plamenac did not know at the publication of the first volume in 1927 the date of Ockeghem's death; perhaps, then, the celebrations in 1997 will also take note of the 70th and 50th anniversaries of the publication of volumes one and two, respectively. Be this as it may, members are urged to consider important

anniversaries for acknowledgement by the Society and to pass on their suggestions to the appropriate Program Chair, or, if not yet appointed, to the President. And speaking of Program Chairs, your President inadvertently neglected to designate Anthony Newcomb in the current *Directory* (1989), p. 3, as specifically holding that office for the AMS sessions of our joint meeting at Oakland in 1990. For further details, please see p. 2.

In 1990 we shall witness another changing of the guard in respect to the Editor and the Reviews Editor for the *JOURNAL*. Thus it becomes my pleasant duty to extend to Anthony Newcomb and to Robert Marshall our profound thanks for their labors and for their accomplishments over the past three years. To their successors, William Prizer and Jan Herlinger, go our best wishes for productive stewardships. In them we are confident of the maintenance of that high quality and superb scholarship that has made our *JOURNAL* the envy world-wide in musicological circles.

Lastly, as a non-citizen (though long-time resident) and hence, presumably free from any possible charge of national self-congratulation, the President lauds the Society on its recent donation of twenty-five subscriptions of its *JOURNAL* to universities and research institutions in countries of the African sub-Saharan region. These countries, desperately short of hard currency by which they could subscribe to journals of learned societies, are being aided by a three-year grant from the Ford Foundation which provides funds for the distribution of humanities and social sciences journals. Many U.S. learned societies are contributing subscriptions for their journals and the AMS joins its colleagues in this noble cause. It is but another example of the generosity of heart and of purse for which this country continues to evoke the admiration and gratitude of the entire world.

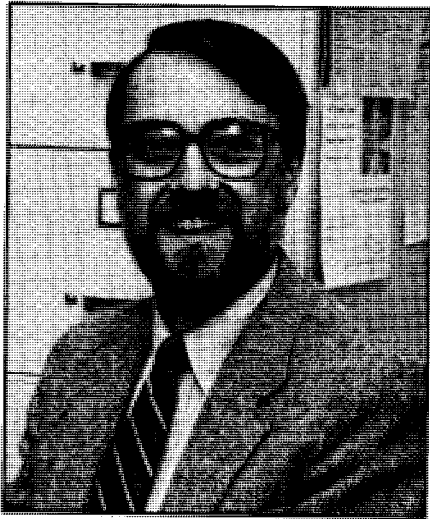
—H. Colin Slim

A Note on Job Interviewing at AMS-Austin

The Board of Directors wishes to advise members who will be interviewing candidates for teaching positions that they should be aware that many women members of the Society do not consider hotel bedrooms an appropriate location for a job interview. In the Hyatt Regency, rooms with one bed have a small parlor area that

could if necessary be used for an interview; rooms with two beds are clearly bedrooms and are not suitable for this purpose. We urge those who know that they will be conducting numerous interviews to consider renting a parlor suite; suites are available with one adjacent bedroom, with two adjacent bedrooms, or simply as a parlor room. These are spacious and quite satisfactory for small gatherings of up to fifteen people; indeed, the Board of Directors and the

AMS Program Committee both met in them last March. The Hyatt's sixteenth-floor Regency Club also has a sitting-room area that could serve guests choosing to stay on this more luxurious level. As was done at last year's meeting, job notices will be posted and a job interview sign-up book will be maintained at the convention desk. We ask your cooperation in making the interview process as considerate and professional as possible.



William F. Prizer, Editor of JAMS

William F. Prizer Named Editor of JAMS

As announced at the last Business Meeting of the Society in Baltimore, William F. Prizer has been appointed Editor of JAMS, succeeding Anthony Newcomb. Jan Herlinger succeeds Robert Marshall as Reviews Editor of the JOURNAL.

William F. Prizer received his M.M. from Yale University (1969) and his Ph.D. from the University of North Carolina, Chapel Hill (1974). He is the author of *Courtly Pastimes: The Frottole of Marchetto Cara* (UMI Research Press, 1980), and of articles in JAMS, *Studi musicali*, *Early Music History*, *Rivista Italiana di Musicologia*, *Journal of the Lute Society of America*, and *Musica Disciplina*.

All articles submitted to the JOURNAL should be sent to the newly appointed editor, William F. Prizer, Department of Music, University of California, Santa Barbara, CA 93106. Books and editions of music for review are to be sent to Jan Herlinger, School of Music, Louisiana State University, Baton Rouge, LA 70803.

Gay and Lesbian Study Group Formed

A group of scholars has been formed with a view to exchanging information and developing ideas for the application of gay and lesbian perspectives in musicology. The group holds a no-host cocktail party at Annual Meetings of the Society (announced on the main notice board), and it will sponsor an open meeting at the Austin meeting. If enough interest and information is forthcoming, a newsletter will be circulated. Those interested in supporting the group or furnishing information please get in touch with Philip Brett, Dept. of Music, University of California, Berkeley, CA 94720.

Report of the Committee on the Status of Women

The Committee on the Status of Women will hold its open meeting at the Annual Meeting in Austin on Friday at 1:00 and a second, small-group forum on Friday at 5:00. We are continuing our policy of inviting a guest speaker and would like to thank Dr. Anna Burton for her fine presentation on "Psycho-Analytic Views of the Creative Artist: Loss, Conflict, and Gender" at the 1988 meeting in Baltimore.

This year's guest speaker will be Elizabeth Wood (Barnard College), whose topic is "The Odyssey of Sirens and Songbirds: A Critical Look at Opera and its Prima Donnas," a feminist confrontation with perceptions of women in opera that explores the mythic and ornithic origins of power and authority in the female voice. Wood is a musicologist and novelist who teaches feminist theory and literature in the Women's Studies Department at Barnard. She has published essays about gender and opera and women composers in *SIGNS* (the pre-eminent women's studies journal) and in the *Massachusetts Review* and was a contributor to the anthology *Between Women: Biographers, Novelists, Critics, Teachers and Artists Write about Their Work on Women* (1984). Her current project is a biography of the English composer Ethel Smyth, to be published by Jonathan Cape, Ltd.

In addition, there will be a statistical report by Adrienne Fried Block (The Graduate School, City University of New York) on "The Status of Women in College Music, 1986-1987," summarizing her article that appeared in the recently published *Women's Studies, Women's Status* (College Music Society, Report No. 5). She will discuss patterns of employment and tenure, comparing new statistics with those assembled in 1976-1977. (The CMS report also includes "An Annotated Bibliography of Recent Writings on Women in Music" prepared by Nancy B. Reich and "A Preliminary Check-List of Selected Films and Videos Featuring Women in Music" by Barbara Maris.) There will also be brief reports on ongoing concerns of the Committee on the Status of Women.

In light of the special focus on feminist scholarship at the 1988 meeting in Baltimore, the Committee on the Status of Women asked Ruth Solie and Gary Tomlinson to report on the papers and sessions to the women's studies community. In Spring 1989 the newsletter of the National Women's Studies Association ran their article "Women's Studies in a New Key."

The Committee on the Status of Women also announces the formation of a feminist theory study group to be led by Susan McClary. Those interested can meet at 5:00 on Friday at the small-group forum. In addition to the study group, this session is intended to be an informal forum

for other issues; we invite graduate students to meet with Julie Cumming and those who wish to discuss career and family issues to meet with Susan Cook.

We welcome suggestions and communications from members of the Society about projects and tasks for the Committee on the Status of Women. Committee members for 1988-1989 are: Cyrilla Barr (Catholic University of America), Susan Cook (Middlebury College), Julie Cumming (Wellesley College), and Gary Tomlinson (University of Pennsylvania).

—Judith Tick, Chair

AMS Archive Established at the University of Pennsylvania

Following several years of deliberations, an agreement has been reached between the Society and the University of Pennsylvania to deposit the Society's archival material in the Special Collections Department of the Van Pelt Library. Marjorie Hassen, Music Librarian of the University of Pennsylvania, will serve as Archivist and will work in conjunction with the Library's Curator of Manuscripts to develop a processing and preservation plan.

In its new location, the Archive will be housed in a secure, temperature-controlled environment. A modest subvention from the Society will help to offset processing costs and thus expedite the Archive's availability. Plans are currently under discussion for inclusion of the Archive in the Research Library Group's RLiN database. Entered in a file specifically designated for manuscript materials, cataloging information will become available to the many libraries and research institutions currently subscribing to the RLiN network. While all documents will be available for consultation, access to the Archive will be granted only by written permission from either the President or the Executive Director of the Society.

The Archive aims to include all of the Society's publications, directories, programs, abstracts of papers read at annual meetings, annual reports, financial records, minutes of meetings of the Board of Directors, election ballots, committee and chapter reports, By-Laws, papers of Presidents, official correspondence, records of all programs and activities, and related memorabilia such as photographs, citations, and so forth.

Editors, officers, and committee members past and present are urged to forward all official files and documents to the Archivist as soon as possible. Needless to say, for the sake of the Archive's integrity it is imperative that files not be weeded. Address: Marjorie Hassen, Otto E. Albrecht Music Library, Van Pelt Library, University of Pennsylvania, 3420 Walnut St., Philadelphia, PA 19104.

—Marjorie Hassen



Thomas Brothers,
AMS 50 Fellowship Award Winner



Bridget F. Conrad,
AMS 50 Fellowship Award Winner



Steven Saunders,
AMS 50 Fellowship Award Winner

AMS 50 Fellowship Awards

Three doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1989-90. They are Thomas Brothers (University of California, Berkeley), "Selected Topics in French Music of the Fifteenth Century with Emphasis on Historical Antecedents and Issues of Musical Analysis"; Bridget F. Conrad (City University of New York, The Graduate School), "Sacred Dimensions: Time and Space in Selected Works of André Jolivet and Olivier Messiaen"; and Steven Saunders (University of Pittsburgh), "Sacred Music at the Imperial Court of Ferdinand II: The Latin Vocal Works of Giovanni Priuli and Giovanni Valentini."

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

Awards and Prizes

Kenneth Levy (Princeton University) has been elected a member of the American Philosophical Society. The twenty members elected by this Society each year are those persons who have achieved distinction in the sciences or humanities, in letters, in the practice of the arts or of the learned professions, or in the administration of affairs. The only other current members in the field of music are Beverly Sills and Rudolph Serkin.

Philip Gossett (University of Chicago) is the only representative of the Fine Arts among the group of eighty-three leading scholars, scientists, public figures, and art-

ists recently honored with election to membership in the American Academy of Arts and Sciences.

Two members of the Society have been awarded John Simon Guggenheim Foundation Fellowships for 1989-90: Herbert Kellman (University of Illinois), *The Vatican Chigi Codex as a Document of Music and Art in Renaissance Burgundy and Spain*; and Roger Parker (Cornell University), *Analytical Essays on Verdi and Puccini*.

AMS members have received NEH Fellowships in the following categories. For University Teachers: Michael E. Broyles (University of Maryland, Baltimore County), *Boston and the Forging of an American Musical Aesthetic*; Rufus E. Hallmark, Jr., (Queens College, City University of New York), *Friedrich Rückert and the Nineteenth-Century Lied*; David G. Hughes (Harvard University), *Style, Notation, and Transmission in Western Liturgical Chant*; Herbert Kellman (University of Illinois), *A Vatican Illuminated Manuscript of Masses and Motets by Northern Renaissance Composers*; Karl Kroeger (University of Colorado), *The Complete Works of William Billings, Volume 4*; Keith Polk (University of New Hampshire), *Music in Fifteenth-Century Germany*; Benito V. Rivera (Indiana University), *Williaert and Zarlino: Italian Compositional Theory and Practice in the Mid-Sixteenth Century*; and William N. Rothstein (University of Michigan), *A Re-examination of Hierarchical Musical Theories*. For College Teachers and Independent Scholars: Graydon F. Beeks, Jr. (Pomona College), *A Study of the Music Supported by James Brydges, Earl of Carnarvon and First Duke of Chandos, at Cannons*; Ora F. Saloman (Bernard Baruch College, City Uni-

versity of New York), *John Sullivan Dwight and Transcendentalist Music Criticism, 1839-49*; Catherine P. Smith (University of Nevada, Reno), *A History of American Music in Los Angeles, 1918-45*; and Artis Wodehouse (Palo Alto, California), *George Gershwin and the Novelty Ragtime Style*. Summer Stipends: George R. Barth (Stanford University), *The Pianist as Orator: Beethoven's Transformation of the Declamatory Style*; M. Elizabeth C. Bartlett (Duke University), *Art and Revolution: The Paris Opera and Its Repertory, 1789-95*; Peter A. Bloom (Smith College), *A Critical Edition of Berlioz's "Lélio, ou Le retour à la vie"*; Paula M. Higgins (Duke University), *Music in the Loire Valley in the 1460s*; Jeffrey G. Kurtzman (Washington University), *Italian Liturgical and Devotional Music, 1542-1725: A Catalogue*; Malena Kuss (University of North Texas), *The Music of Alberto Ginastera: Nationalism and Cultural Identity in Twentieth-Century Music*; Brian R. Mann (Vassar College), *Madrigals by Michelangelo Rossi: Edition of and Commentary on a Manuscript at the University of California, Berkeley*; and Bell Yung (University of Pittsburgh), *The Role of the Seven-String Zither in the Musical Culture of China*.

The NEH has awarded the following grants for major projects in the humanities: George R. Hill (Bernard Baruch College, City University of New York), to prepare a guide to music compositions published in approximately 10,000 collected editions and historical sets; John B. Howard (Harvard University), to conduct for RISM the second stage of an inventory of music manuscripts from 1600 to 1800 held by U.S. libraries; and Joel A. Sachs (Juilliard

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Report of the Greenberg Award Committee

Due to the new 1 February deadline this year, the Noah Greenberg Award Committee was able to review applications and recommend a recipient for the award in time for the March meeting of the Society's Board of Directors. The Board approved the Committee's selection, and the recipient has been notified, although no public announcement of the award will be made before the Annual Meeting in Austin.

After announcing the 1989 award competition in newsletters of various societies, it was gratifying that the number of applications almost doubled this year. Among the eleven proposals, four were to support a public performance, one to subsidize the publication of a translation, and one to fund research in a specific area of performance. Three proposals involved music of the Medieval and/or Renaissance periods, six involved music of the Baroque era, and two pertained to nineteenth-century American music. The award is, of course, intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically-aware performance and to the study of historical performing practices. Both scholars and performers may apply, and the award may subsidize the publication costs of articles, monographs, or editions, as well as support public performance, recordings, or other projects.

The Committee was very pleased to receive proposals related to nineteenth-century music this year, and scholars and performers are reminded that there is no restriction on the period of music appropriate for the award, nor on the type of music nor the geographic area it represents. The Committee does not give precedence to a particular time period or type of project, and it judges each proposal solely on its excellence and the likelihood of its success.

It is not too early to begin thinking about applying for the 1990 Noah Greenberg Award, and potential applicants should consult the Society's 1989 *Directory* for basic application procedures. An amplification of the procedures specified there seems in order, however: candidates should be sure that their proposal fully describes the rationale, procedures, and goals of their project, and they should clearly specify how their proposal relates to the purpose for which the award is intended. If they are proposing a public performance or recording, they should specify who the other performers will be insofar as it is possible to do so in advance. The budget for the award should be clearly spelled out as well, and even though the maximum sum that can be awarded in any given year is \$2,000, the total cost of the project need not be limited to that sum, provided that applicants can demonstrate their ability to obtain the rest of the funding to carry out their

project. Finally, submitting supporting material, such as appropriate tapes of past performances or examples of scholarly work, can help the Committee in its evaluation process.

The next deadline for applications is 1 February 1990, and applicants are urged to consult in advance with the Chair of the 1990 Noah Greenberg Award Committee about refining their proposals. The new Chair is William P. Mahrt, Dept. of Music, Stanford University, Stanford, CA 94305. Candidates should submit three copies of their proposal and any supporting materials to the Chair, so that it may more easily be distributed to the members of the Committee.

—Jane Bowers, Chair

US-RILM News

Since our last report in the August 1988 issue of the *Newsletter*, three more Societies have joined the AMS, MLA, US-IAML, and Sonneck Society in supporting the new U.S. office of RILM at Cornell University. They are the Society for Ethnomusicology, the Hymn Society of America, and the Society for Music Theory, which have made contributions that we hope will be renewed annually.

The Cornell office was founded in 1984 to process U.S. publications for RILM, thus relieving the International RILM Office at the CUNY Graduate School of this heavy burden. In 1988 the Cornell office processed 2,946 items for the 1984 issue of *RILM Abstracts*. This contrasts with 2,169 items during the previous year for the 1983 issue, about a 36% increase. These totals include abstracts and review citations for which no abstracts are required. Unfortunately, many authors still do not submit abstracts of their own writings, and this throws an extra burden on our office. In order to insure that information about United States publications appears on a timely basis, the office must call on volunteers to do substantial amounts of abstracting. In 1987 volunteers wrote 638 abstracts; in 1988 they wrote 797. In addition, most of the doctoral dissertation abstracts had to be condensed from those appearing in *Dissertation Abstracts*. The US-RILM Office will be happy to supply forms to any authors who would like to abstract their own books and articles and thus take some of the burden off the volunteers. We would also welcome new volunteers.

There is one area where Society members can be particularly helpful. Some graduate departments are not reminding their Ph.D. and D.M.A. candidates to send RILM abstracts to the U.S. Office. The Office would be grateful if such instructions were included in the final checklists for doctoral degrees and would be happy to provide a supply of forms for this purpose.

Our Steering Committee is pleased with the cooperation so tangibly expressed

by our brother and sister Societies. We hope that additional societies will join us in maintaining this important service to our discipline.

—Samuel Pogue, Chair

Austin 1989

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recital by University of Texas organist Frank Speller on the University's four-manual, 5315-pipe tracker organ built by Visser-Rowland Associates in 1983; a performance of Iberian Medieval music by the Clearlight Waites; a recital of French song by Gérard Souzay; a piano recital by 1987 Naumburg winner Anton Nel; and concerts by three University of Texas groups: the Jazz Orchestra, the Electro-Acoustic Recital Series (EARS), and the New Music Ensemble. The latter will include the premiere performance of Debussy's unpublished first version of *Printemps* for chorus and four-hand piano, edited from the autograph in the Harry Ransom Humanities Research Center by James R. Briscoe (Butler University).

Many members attending the meeting will want to visit the Harry Ransom Humanities Research Center on The University of Texas campus, which houses one of the world's great collections of modern research material in the humanities, with special emphasis on twentieth-century British, American, and French literature, nineteenth-century English literature, literary iconography, the history of photography, theatre arts, architecture, and travel and exploration. Among its vast holdings are the world's first photograph, a two-volume Gutenberg Bible, the first book printed in English, and, for the study of many major twentieth-century writers, artists, theatre people, and composers, collections of manuscript and archival material unmatched anywhere else in the world. On display in the Humanities Research Center's fourth-floor exhibit area during the convention will be a miscellany of musical materials from the Middle Ages to the twentieth century: Medieval and Renaissance liturgical manuscripts, early printed musical books, theoretical treatises, opera libretti, first editions and autographs of major composers, and sketches and correspondence. Scholars wanting to do research in the Humanities Research Center's collections are advised to come early or stay late and to contact the Center in advance, if possible.

Special excursions during the convention will include a Friday afternoon bus tour of Austin, featuring the sights of downtown and the Capitol Complex, visits to the Lyndon Baines Johnson Presidential Library and Museum and the Harry Ransom Humanities Research Center on The University of Texas campus, beautiful Zilker Park and Gardens, and panoramic

views of the city, the lakes, and the Hill Country from Austin's highest point, Mount Bonnell. On Friday evening, a dinner excursion will offer a scenic drive through dramatic Hill Country landscape to a splendidly situated restaurant on the bluffs overlooking Lake Travis for drinks, a Mexican dinner, and not least, a beautiful sunset. The return trip will be in time for 8:00 concerts and other events. Wednesday, Friday, and Saturday evenings, the paddle-wheel boat "Lone Star," which docks at the Hyatt Regency, will offer a one-hour sunset cruise on Town Lake.

Last but not least, musicologists interested in more earthy musical fare will find on weekend nights more than eighty clubs in Austin with live music of virtually every sort. On Saturday night the more daring can join in Austin's annual Halloween hysteria, when East Sixth Street (a southwestern version of Bourbon Street) is cordoned off for foot traffic only and overflows with costumed revelers, drink, and music. Fans of old movies and high camp, if they order tickets soon enough (it is always a sellout), on Saturday night can take in the original silent film of "Phantom of the Opera" with organ accompaniment. For the rest, the AMS/SMT Dance, from 9:30 to midnight, will feature the big-band sound of The University of Texas Jazz Orchestra in the Hyatt Regency ballroom. In special compensation for all these evening attractions, we have arranged for everyone to get an extra hour of sleep Saturday night as we return from daylight saving to standard time.

We invite you to come and experience at first hand that special blend of scenic beauty, southwestern spirit, and southern hospitality that distinguishes the Capital City of Texas.

—Rebecca A. Baltzer

Papers Read at Chapter Meetings, 1987–88

(Received too late for inclusion in the February 1989 issue)

Northern California Chapter

5 March 1988
University of California, Santa Cruz

Adela Gebr (Pacific Grove, CA): "Julian of Speyer and the Rhymed Office"

Karol Berger (Stanford University): "The Martyrdom of St. Sebastian: The Function of Accidental Inflections in Dufay's *O beate Sebastiane*"

Linda Tyler-Schmidt (University of California, Santa Cruz): "Striking Up the Banda: Its Use in Verdi's Operas"

Anatole Leikin (Monterey, CA): "Leo Mazel's Conception of Tonal Harmony"

Obituaries

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

Eric Werner, 28 July 1988
H. Earle Johnson, 24 October 1988
Herbert J. Dunavent, 30 December 1988
Karl Geiringer, 10 January 1989
F. Donald Truesdell, 17 January 1989
Isabel Pope Conant, 7 February 1989
William A. Hermann, Jr., 9 February 1989
Michael M. Winesanker, 4 March 1989
Carl Dahlhaus, 13 March 1989

Carl Dahlhaus (1928–1989)

After a long illness, Carl Dahlhaus, Professor of Music at the Technische Universität in Berlin, died on 13 March 1989 at the age of sixty. It seems almost impossible to imagine that any scholar could have accomplished what he did in such a brief time and, in his last years, under such adverse conditions. Despite the kidney disease against which he struggled so bravely and to which he finally succumbed, he continued to produce a series of studies and books, any one of which would have been the proud life's work for a mere mortal.

Born in Hanover on 10 June 1928, Professor Dahlhaus studied at the Universities of Göttingen (under Rudolf Gerber) and Freiburg (under Willibald Gurlitt), taking his Dr. phil. at Göttingen in 1953 with his dissertation *Studien zu den Messen Josquins des Près*. The remarkable breadth of his interests and talents is apparent from his work over the following fifteen years. Between 1950 and 1958 he was the Dramaturg at the Göttingen Deutschen Theater, while continuing his musicological work privately. A series of articles in the *Bach Jahrbuch* and his early studies in music theory testify to the fruitfulness of this work. After serving as music critic for two years for the *Stuttgarter Zeitung* (1960–1962), he settled in Kiel where in 1966 he completed his Habilitationsschrift, *Untersuchungen über die Entstehung der harmonischen Tonalität*. After a year as a research fellow at Saarbrücken University, he succeeded Hans Heinz Stuckenschmidt as Professor of Music History at the Technische Universität in Berlin, where he taught until his death.

It would be pointless even to begin to list Professor Dahlhaus' publications, which span the fields of music aesthetics, music theory, analysis, Medieval music, Renaissance music, music in the Classical

period, nineteenth-century music (particularly Wagner), and twentieth-century music (particularly Schoenberg). The thirty-seven page listing (in small type) at the end of the *Festschrift* presented to him by friends and colleagues on his sixtieth birthday (*Das musikalische Kunstwerk*) is readily available. But even after the publication of this seemingly exhaustive list, other major studies continued to appear (such as his extensive and highly original "Drammaturgia dell'opera italiana" in *Storia dell'opera italiana*, 1988). It is well worth noting, however, how many of his major books have been translated into English. They include (in the order of their original German publication): *Aesthetics of Music* (1967/1982); *Analysis and Value Judgment* (1970/1983); *Richard Wagner's Music Dramas* (1971/1979); *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century* (1974/1980); *Foundations of Music History* (1977/1983); *The Idea of Absolute Music* (1978/1989); *Schoenberg and the New Music* (1978/1987); *Nineteenth-Century Music* (1980/1989); *Realism in Nineteenth-Century Music* (1982/1985) and *Wagner* (with John Deathridge, 1984). There is no comparable body of musicological writing available in English by any other European scholar. And there is every reason to hope that his fundamental works of the past few years will soon join the list: in particular, *Die Musiktheorie im 18. und 19. Jahrhundert* (1984), *Ludwig van Beethoven und seine Zeit* (1987), and *Klassische und romantische Musikästhetik* (1988).

But Carl Dahlhaus was equally important for his organizational and editorial skill. He served as editor-in-chief of the collected works of Richard Wagner since 1970 and was on the board of the Schoenberg edition. The volumes published since 1967 under his direction in the Regensburg series, *Studien zur Musikgeschichte des 19. Jahrhunderts*, in particular his *Studien zur Trivialmusik des 19. Jahrhunderts* (1967) and the several volumes concerned with the works of Wagner, set the agenda for a great deal of contemporary research in nineteenth-century music. He was one of the principal directors of a distinguished series of encyclopedic publications (the *Riemann-Musiklexikon*, 12 in 1975, the *Brockhaus-Riemann Musiklexikon* in 1978–79, and the *Pipers Enzyklopädie des Musiktheaters* since 1986). In the *Neues Handbuch der Musikwissenschaft*, of which he was general editor, not only did his volume on nineteenth-century music offer a standard for the entire series, but he was also directly involved in two other volumes: *Systematische Musikwissenschaft* (1982) and *Die Musik des 18. Jahrhunderts* (1985). Together with various colleagues, he served as editor for the *Neue Zeitschrift für Musik*, *Musik und Bildung*, *Musica*, and the *Archiv für Musikwissenschaft*. He was twice Vice-

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Fifty-Fifth Annual Meeting of the American Musicological Society and the Twelfth Annual Meeting of the Society for Music Theory

26–29 October 1989

Austin, Texas

Preliminary Program

Wednesday, 25 October

9:00–5:00—**Exhibit of Rare Musical Materials**, Harry Ransom Humanities Research Center (4th floor), The University of Texas

3:30–5:30—**Registration**

5:30–6:30—**Sunset Cruise on the Paddle-Wheel Boat “Lone Star”** (with cash bar)

7:00–10:00—**SMT Publications Committee Meeting**

7:00–10:00—**SMT Publications Award Committee Meeting**

7:00–10:00—**SMT Committee on the Status of Women Meeting**

7:30–11:00—**AMS Board Meeting**

Thursday, 26 October

8:00–12:00—**AMS Board Meeting**

8:30–12:00—**SMT Executive Board Meeting**

9:00–5:00—**Exhibit of Rare Musical Materials**, Harry Ransom Humanities Research Center (4th floor), The University of Texas

9:30–5:30—**Registration**

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

12:00–1:30—**American Bach Society, Board of Advisors Luncheon Meeting**, George J. Buelow, Chair

1:00–6:00—**Exhibits**

2:00–5:00—**AMS Papers**

Berlioz, Schumann, and Liszt

D. Kern Holoman (University of California, Davis), Chair
Robert Shay (University of North Carolina, Chapel Hill):
“Schumann, Mignon, and the Harper: New Musical Language for the Lied”

Linda Correll Roesner (New York, New York): “Aesthetic Ideals and Structural Goals: Schumann’s D-Minor Symphony at Mid-Century”

Hugh Macdonald (Washington University): “Preaching and Practice in Berlioz’s Orchestration Treatise”

Jay Rosenblatt (University of Chicago): “A New Piano Concerto by Franz Liszt: Its History and Significance”

Changing Styles in Eighteenth-Century Opera and Ballet

Wye Allanbrook (St. John’s College, Annapolis, Maryland), Chair

Marita P. McClymonds (University of Virginia): “Metastasio the Progressive”

Paul Corneilson (University of North Carolina, Chapel Hill): “A Tale of Two Sisters: Soprano Operatic Roles at Mannheim and Munich, 1760–1781”

Bruce Alan Brown (University of Southern California): “Newly Recovered Ballets by Gluck and Starzer in the Schwarzenberg Archive at Český Krumlov: A First Report”
Mary Hunter (Bates College): “Some Representations of Opera Seria in Opera Buffa, 1765–1790”

Ceremonial Music in the Early Baroque

Margaret Murata (University of California, Irvine), Chair

David Crook (Princeton University): “Orlando di Lasso’s *Magnificat ‘peregrini toni’*”

Steven Saunders (University of Pittsburgh): “Music in the Mirror of Politics: The *Messa, Magnificat et Iubilate Deo a sette chori concertati con le trombe* (1621) of Giovanni Valentini”

Gregory S. Johnston (University of British Columbia): “Textual Symmetries and the Origins of Heinrich Schütz’s *Musikalische Exequien*”

Susan Treacy (Luther College): “*Psalterium Carolinum*: Music as Propaganda in Seventeenth-Century England”

Sixteenth-Century Studies

Jessie Ann Owens (Brandeis University), Chair

Jane A. Bernstein (Tufts University): “Publish or Perish: Financial Agreements and the Role of the Composer in the Production of Sixteenth-Century Venetian Music Prints”

Michèle Fromson (University of California, Davis): “Modeling Procedures in the Italian Counter-Reformation Motet”

Jeanice Brooks (Catholic University of America): “*Ses amours et les miennes tout ensembles*: The Cyclic Structure of Anthoine de Bertrand’s *Premier livre*”

Geoffrey A. Chew (Royal Holloway & Bedford New College, University of London): “‘I’m Sorry, I’ll Say That Again’: Reinterpretation as a Structural Principle in Monteverdi”

2:00–5:00—SMT Papers

Computer Applications in Pedagogy

- J. Timothy Kolosick (University of Arizona), Chair
Paul E. Dworak (University of North Texas): “A Network-Based Discourse Model for Intelligent Tutoring Systems in Music Theory”
John Wm. Schaffer (University of Wisconsin, Madison): “A Harmony-Based Heuristic Inference Engine for Use in Intelligent Tutoring Systems”
Richard D. Ashley (Northwestern University): “A Computer-Aided Approach to Teaching Analytic Listening”

Rhythm in Tonal Music

- Joel Lester (The Graduate School and The City College, City University of New York), Chair
Candace Brower (University of Cincinnati): “The Concept of the Structural Accent: Problems and Potentials”
David H. Smyth (Louisiana State University): “Patterning Beyond Hypermeter”
John Roeder (University of British Columbia): “A Calculus of Accent”

2:00–5:00—Joint AMS/SMT Session

Music Since 1945

- James Pritchett (University of Wisconsin, Madison): “Phrase and Section Structure in Cage’s *Sonatas and Interludes*”
Olivia Mattis (Stanford University): “Varèse’s Multimedia Conception of *Déserts*”
Janet Hander-Powers (Topsfield, Massachusetts): “The Aesthetic of Luciano Berio: A European Perspective”
Judy Lochhead (State University of New York, Stony Brook): “Joan Tower’s *Wings* and *Breakfast Rhythms I and II*: Some Thoughts on Form and Repetition”

5:00–6:30—No-Host Cocktail Party

- 7:00–7:45—Recital: Frank Speller (The University of Texas, Austin), Organ**, on the Visser-Rowland tracker organ, Bates Recital Hall, Music Recital Hall Building, The University of Texas

- 7:30–10:00—SMT Special Session: Phenomenology and Thought About Music**, Judy Lochhead (State University of New York, Stony Brook) and F. Joseph Smith (Music Editor, Gordon and Breach Science Publishers), Co-Chairs; Manfred Frings (DePaul University); Roland Jordan (Washington University); Judy Lochhead; F. Joseph Smith

- 8:00–10:00—SMT Special Session: Making a Place for Women V—Nonsexist Interviewing (“But who’s going to stay home with your kids?”)**, Anne C. Hall (Wilfrid Laurier University); Martha Hyde (State University of New York, Buffalo); Marianne Kielian-Gilbert (Indiana University); Richard Parks (University of Western Ontario); Joseph Straus (The Graduate School and Queens College, City University of New York)

- 8:00–10:00—AMS Study Session: The Relationship Between Italian and German Music in the Seventeenth Century**, American Chapter, International Heinrich Schütz Society, Jeffrey Kurtzman (Washington University), Chair

- 8:00—Opera: Monteverdi’s *The Coronation of Poppea***, The University of Texas Opera Theatre, Opera Lab Theatre, The University of Texas

- 8:00—Concert: Iberian Medieval Music**, Clearlight Waites (Austin, Texas), Jessen Auditorium, Old Music Building, The University of Texas

- 8:30—Concert: The University of Texas Jazz Orchestra**, Bates Recital Hall, Music Recital Hall Building, The University of Texas

- 9:00–10:30—AMS 50 Fellowship Committee Meeting**

Friday, 27 October

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- 8:00—AMS Chapter Officers’ Breakfast Meeting**

- 8:00—AMS Student Representatives to the Council Breakfast Meeting**

- 8:30–5:30—Registration**

- 8:30–5:00—Exhibits**

- 9:00–5:00—Exhibit of Rare Musical Materials**, Harry Ransom Humanities Research Center (4th floor), The University of Texas

9:00–12:00—AMS Papers

Late Medieval Sources and Questions of Repertory

- John Nádas (University of North Carolina, Chapel Hill), Chair
Edward H. Roesner (New York University): “The Genesis of the *Fauvel* Collection”
John Nádas: “San Lorenzo 2211: Native and Foreign Songs in Quattrocento Florence”
Margaret Bent (Princeton University): “Bologna Q15: An Anthologist’s View of Old and New Music”
David Fallows (University of Manchester): “The Buxheim Manuscript as a Retrospective Anthology”

Baroque Topics

- Leslie Ellen Brown (Pennsylvania State University), Chair
Sandra Mangsen (University of Western Ontario): “The Trio Sonata in Pre-Corellian Prints: When Does 3 = 4?”
Michael Marissen (Swarthmore College): “Relationships Between Form and Scoring in J. S. Bach’s Brandenburg Concerto No. 6”
Roger Lustig (University of Chicago): “An Unusual Handelian Self-Borrowing and Handel’s Dramatic Designs”
Victor Gavenda (University of California, Berkeley): “*L’apothéose de Rameau*: First Evidence for a Posthumous ‘Collaboration’ with Lully”

Opera and Nationalism

- Janet Johnson (University of Southern California), Chair
Marian Smith (University of Oregon): “‘Those Genres Associated with This Theatre’: Opera and Ballet at the Académie Royale de Musique in the Early Nineteenth Century”

- Scott Balthazar (University of Virginia): "Mayr, Rossini, and the Development of the Serious Finale"
 James L. Zychowicz (Madison, Wisconsin): "Sketch Fragments and the Composition of Bellini's *La sonnambula*"
 Michael Beckerman (Washington University): "The Changing Denizens of Arcady: Nationalism and the Pastoral in Nineteenth-Century Music"

Ives and Mahler

- Stephen Hefling (Case Western Reserve University), Chair
 C. K. Baron (State University of New York, Stony Brook): "Dating Charles Ives's *Putnam's Camp*: A Manuscript Study"
 J. Philip Lambert (Baruch College, City University of New York): "Tracking the Ives Myth"
 Richard A. Kaplan (Louisiana State University): "Reminiscence, Foreshadowing, and Temporal Fusion in the Symphonies of Mahler"
 Marilyn L. McCoy (University of Chicago): "Gustav Mahler, Friedrich Rückert, and the Concept of Timelessness"

Musical Culture and the Politics of Style in France, 1880–1930

- Jane Fulcher (Indiana University), Chair
 Susan Richardson (Indiana University): "Fauré's Requiem as Independent Ideology"
 Brian J. Hart (Indiana University): "Conflicting Institutional Models for the French Symphony"
 Jane Fulcher: "D'Indy's 'Drame anti-Juif' and Stylistic Signification in Paris, 1920"
 Richard S. James (Bowling Green State University): "Ravel's *Chansons madécasses*: Ethnic Dalliance or Ethnomusicology?"

9:00–12:00—SMT Papers

Analytical Alternatives

- Charles J. Smith (State University of New York, Buffalo), Chair
 Michael Friedmann (Yale University): "Analytic Prohibitions"
 Justin M. London (Carleton College): "Hierarchic Theories versus Hierarchic Facts: An Argument Against Recursive Theories of Musical Structure"
 Terry B. Ewell (University of West Virginia): "Wittgenstein and Music"
 Zohar Eitan (University of Pennsylvania): "Family Resemblance: Toward an Alternative Account of Coherence in Music"

9:00–12:00—Joint AMS/SMT Session

Historical Reflection and Reference in Twentieth-Century Music: Neo-Classicism and Beyond

- Leo Treitler (The Graduate School, City University of New York), Chair
 J. Peter Burkholder (Indiana University): "Reflections of the Historical Situation of Modern Composers in Their Music"
 Joseph Straus (The Graduate School and Queens College, City University of New York): "The 'Anxiety of Influence' in Early Twentieth-Century Music"
 Marianne Kielian-Gilbert (Indiana University): "Stravinsky's Contrasts: Polarity and Continuity in His Neo-Classical Music"
 Scott Messing (Alma College): "Polemic as History: The Case of Neo-Classicism in the 1920s"
 DISCUSSANTS: Martha Hyde (State University of New York, Buffalo); Walter Frisch (Columbia University)

- 12:00–1:00—AMS Study Session: **Sexuality and Musicology**, an open forum sponsored by the Gay and Lesbian Study Group, Philip Brett (University of California, Berkeley), Chair

- 12:00–1:00—Lecture-Recital: **A Program of Seventeenth-Century Italian Harpsichord Music**, Linda Kobler (The Graduate School, City University of New York), Harpsichord

- 12:00–1:00—Lecture-Recital: **Cramer's and Hummel's Editions of Mozart's Piano Concertos**, David Grayson (University of Minnesota) with Lydia Artymiw (University of Minnesota), Piano

- 12:00–1:00—Lecture-Recital: **Art Songs by American Women Composers**, Deborah Bussineau (Incarnate Word College), Soprano; and Ruth Friedberg (Incarnate Word College), Piano

- 1:00–2:00—Lecture-Recital: **Post-Diatonic Tonality in George Perle's Sextet for Piano and Winds (1988)**, Elliott Antokoletz (The University of Texas, Austin) with the Solar Winds (The University of Texas faculty woodwind quintet) and Nancy Garrett (The University of Texas, Austin), Piano

- 1:00–2:00—Lecture-Recital: **John Weinzwieg and the Piano**, Elaine Keillor (Nepean, Ontario), Piano

- 1:00–2:00—AMS Committee on the Status of Women: **Open Meeting**, Judith Tick, Chair; Elizabeth Wood (Barnard College), Guest Speaker: "The Odyssey of Sirens and Songbirds: A Critical Look at Opera and Its Prima Donnas"

1:30–4:30—Tour of Austin

(PLEASE NOTE THE STARTING TIMES OF THE FOLLOWING SHORT SESSIONS)

1:30–3:30—SMT Short Session

Recent Research in Musical Timbre

- Robert Cogan (New England Conservatory), Chair
 Gregory J. Sandell (Northwestern University): "Timbre and Orchestration: The Psychoacoustics of 'Blend'"
 Wayne Slawson (University of California, Davis): "Circling the Sound-Color Square: A New Set of Invariant Operations"

2:00–3:30—AMS Short Session

Text and Performance

- Robert Bailey (New York University), Chair
 Nicholas Cook (University of Hong Kong): "Schenker vs. Bülow, or Urtext and Ideology"
 David Breckbill (University of California, Berkeley): "Long Line in Wagner Performance: Historical Development, Techniques, and Analytical Significance"

3:30–5:00—AMS Short Session

Musicology and Ideology

- Ruth A. Solie (Smith College), Chair
 Pamela M. Potter (Yale University): "The Isolation of German Musicology Between the Wars: The Deutsche Musikgesellschaft, 1918–1938"
 Jelena Milojković-Djurić (The University of Texas, Austin): "Soviet Russian Musicological Reinterpretations of Stravinsky's Neo-Classical Phase"

3:30–5:30—SMT Short Session**Theory and Perception of Pitch-Class Structure**

Robert Morris (Eastman School of Music), Chair

John Clough (State University of New York, Buffalo) and Jack Douthett (University of New Mexico): “Maximally Even Sets”

Andrew Mead (University of Michigan): “Twelve-Tone Listening Strategies”

2:00–5:00—AMS Papers**Ceremonial Music of the Late Middle Ages**

Frank A. D’Accone (University of California, Los Angeles), Chair

Anne W. Robertson (University of Chicago): “The Mass of Guillaume de Machaut in the Cathedral of Rheims”

Charles E. Brewer (University of Alabama): “Defrosted Architecture: The Incommensurability of Dufay’s *Nuper rosarum flores* and the Cathedral of Santa Maria del Fiore”

Douglas Salokar (North American College, Rome): “The Renaissance *Salve Service*: New Archival Evidence”

Kenneth Kreitner (Duke University): “The City Trumpeter of Late-Fifteenth-Century Barcelona”

Schoenberg

Patricia Carpenter (Columbia University), Chair

Walter Frisch (Columbia University): “Form and Tonality in Early Schoenberg”

Lewis Wickes (West Berlin): “Schreker and Schoenberg: Some Parallels in Their Creative Situations in the Period Around 1910”

Joseph A. Auner (State University of New York, Stony Brook): “The Evolution of Form in Schoenberg’s *Die glückliche Hand*”

Darlene R. Berkovitz (WQED-FM, Pittsburgh): “The Impact of Karl Kraus’s Linguistic Theory on the Development of Schoenberg’s Musical Language”

Eighteenth-Century Historiography

Kerry S. Grant (University of Nebraska), Chair

Laura Callegari Hill (University of Illinois): “Padre Martini and the Accademia Filarmonica of Bologna”

Leanne Langle (University of Notre Dame): “Burney and Hawkins: New Light on an Old Rivalry”

Ora Frishberg Saloman (Baruch College, City University of New York): “French Revolutionary Perspectives on Chabanon’s *De la musique* of 1785”

Paul Horsley (Louisiana State University): “Toward a New Biography of Dittersdorf: Reexamining the *Lebensbeschreibung* and Other Relevant Sources”

2:00–5:00—SMT Papers**Schenker: New Perspectives**

Charles Burkhart (The Graduate School and Queens College, City University of New York), Chair

Janet Schmalfeldt (Yale University): “Toward a Reconciliation of Schenkerian Concepts with Traditional Theories of Form”

Leslie David Blasius (Princeton University): “Evading Psychology: The Epistemology of Schenker’s *Kontrapunkt*”

Allen Cadwallader (Oberlin College) and William Pastille (St. John’s College, Annapolis, Maryland): “Schenker’s Deep Motives”

2:00–5:00—AMS/SMT Joint Session**Theory and Practice in the Renaissance**

Claude V. Palisca (Yale University), Chair

Thomas Brothers (University of California, Berkeley): “*Modus* in Motets and Masses, ca. 1450–1475”

David E. Cohen (Brandeis University): “*Contrapunctus*, Improvisation, and *Res facta*”

Steven Krantz (University of Minnesota): “Modal Definition and *Musica ficta* in Josquin’s *Praeter rerum seriem*”

Thomas Sovik (University of North Texas): “Renaissance Central Europe: Battlefield of Practical and Theoretical Traditions”

5:00—Open Meeting of the AMS Committee on the Status of Women, Informal Small-Group Discussions, Susan Cook (Middlebury College); Julie Cumming (Wellesley College); Susan McClary (University of Minnesota)

5:15—Scenic Dinner Excursion to the Oasis Restaurant overlooking Lake Travis, with return first stop before 8:00 at The University of Texas concert halls, second stop at hotel

5:30–6:30—Sunset Cruise on the Paddle-Wheel Boat “Lone Star” (with cash bar)

7:30–10:00—SMT Special Session: Aspects of Teaching Aural Skills

Dorothy Payne (University of Connecticut), Chair

H. Lee Riggins (University of Missouri, Kansas City) and Randall G. Pembroke (University of Missouri, Kansas City): “*To Do* or Not *To Do*: That Was the Question”

Steve Larson (Temple University): “Solfège Systems and Integrated Music Learning”

Andrew Fowler (Cornell College): “Fixed vs. Movable *Do*: Toward a Synthesis”

Gary S. Karpinski (University of Oregon): “Melodic Dictation and Music Cognition”

LeLand D. Bland (Wright State University): “Melodic Contours as Fundamentals for Sightsinging”

John S. Buccheri (Northwestern University): “Beyond the Time Signature”

7:30–10:00—AMS/SMT Joint Study Session: The Scholarly Study of Music for Film, Gillian Anderson (Library of Congress); Alfred Cochran (Kansas State University); Claudia Gorbman (Indiana University); Martin Marks (Massachusetts Institute of Technology); Thomas Mathiesen (Indiana University); David Neumeier (Indiana University)

8:00–10:30—AMS Study Session: International Cooperation in Chant Scholarship, Lance Brunner (University of Kentucky), Chair; László Dobszay (Hungarian Institute for Musicology, Budapest); David Hiley (University of Regensburg); Ann-Marie Nilsson (Swedish Royal Academy of Music, Stockholm); Andrew Hughes (University of Toronto); Ruth Steiner (Catholic University of America)

8:00—Concert: Austin Symphony Orchestra, Bass Concert Hall, The University of Texas

8:00—Concert: The University of Texas New Music Ensemble, Bates Recital Hall, Music Recital Hall Building, The University of Texas

8:00—Recital: Anton Nel (Eastman School of Music), Piano, Jessen Auditorium, Old Music Building, The University of Texas

Saturday, 28 October

8:30–5:30—Registration

8:30–5:00—Exhibits

9:00–12:00—Exhibit of Rare Musical Materials, Harry Ransom Humanities Research Center (4th floor), The University of Texas

9:00–12:00—AMS Papers

Women's Voices of the Middle Ages and the Renaissance

- Elizabeth Keitel (New Haven, Connecticut), Chair
- Marianne Richert Pfau (University of San Diego): "Form as Process in the Sequences of Hildegard von Bingen"
- Ann-Marie Nilsson (Swedish Royal Academy of Music, Stockholm): "Parody Technique in a Repertory of Fourteenth-Century Monophonic Hymns"
- Paula Higgins (Duke University): "Parisian Nobles, a Scottish Princess, and the 'Woman's Voice' in Fifteenth-Century Song"
- Rose M. Theresa (University of Pennsylvania): "Engendering Divine Madness: The *Solitaire* Dialogues of Pontus de Tyard"

Beethoven: Concerto and Symphony

- Lewis Lockwood (Harvard University), Chair
- Robert N. Freeman (University of California, Santa Barbara): "New Sources for Beethoven Concerto Cadenzas from Melk Abbey"
- Alain Frogley (Magdalen College, University of Oxford): "A Struggle for Simplicity: Beethoven's Sketches for the Third Movement of the Pastoral Symphony"
- Glenn Stanley (Columbia University): "Form, Harmony, and Expression in the Third Movement of Beethoven's Ninth Symphony"
- Robert Winter (University of California, Los Angeles): "One More Time: Beethoven's Tenth Symphony Revisited"

American Music

- Cynthia Hoover (Smithsonian Institution), Chair
- Susan C. Cook (Middlebury College): "'Cursed Be She': Women and the Nineteenth-Century American Ballad"
- Karen Ahlquist (University of Michigan): "Terms of Acceptance: Italian Opera Reception in Antebellum New York"
- Michael Broyles (University of Maryland, Baltimore County): "From Psalmody to Symphony: Boston and the Forging of an American Musical Aesthetic"
- Ralph P. Locke (Eastman School of Music): "Isabella Stewart Gardner: The Boston Lady as Music Patron"

Seventeenth-Century Theatrical Music

- Katherine T. Rohrer (Princeton University), Chair
- Martha Farahat (University of Chicago): "On the Staging of Madrigal Comedies"
- John S. Powell (University of Tulsa): "Music, Fantasy, and Illusion in *Le malade imaginaire*"
- Jennifer Williams Brown (Cornell University): "Con nuove arie aggiunte: Aria Borrowing in the 1676 Revival of Cesti's *Tito*"
- Candace Marles (Yale University): "Steffani's *Orlando generoso*: A New Twist to Ariosto's Saga"

9:00–12:00—SMT Papers

Performance and Analysis

- Marion A. Guck (Washington University), Chair
- Charles Fisk (Wellesley College): "A Performer's Use of Musical Analysis"
- Fred Everett Maus (Wellesley College): "Musical Performance as Composition"
- Judith Shatin (University of Virginia): "Hearing Things: Composition as Performance"

Strauss, Debussy, and Reich

- Marie Rolf (Eastman School of Music), Chair
- Richard A. Kaplan (Louisiana State University): "Compound Chords, Octatonicism, and *Elektra*"
- Richard Hermann (Eastman School of Music): "Issues of Gesture, Form, and Pitch Structure in Debussy's Music"
- Jonathan C. Santore (University of California, Los Angeles): "Against Sectionalization: Generative Process as Form in Reich's *Piano Phase* and Debussy's *Jeux de vagues*"

9:00–12:00—Joint AMS/SMT Session

Nineteenth-Century Musical Thought

- William Caplin (McGill University), Chair
- Norman L. Wick (Southern Methodist University): "Parallel Systems in Nineteenth-Century Philosophy and Music Theory"
- Janna Saslaw (Columbia University): "Gottfried Weber and Multiple Meaning"
- Scott Burnham (Princeton University): "Music and Spirit: A. B. Marx's 'New Age of Criticism'"
- Rosalie A. Schellhaus (Michigan State University): "Fétis's Metaphysic: Hypothesis for a New Discipline"

12:00–1:00—AMS Council Meeting

12:00–1:00—Lecture-Recital: A Lost Amy Beach Work Found? Adrienne Fried Block (The Graduate School, City University of New York) and Annette DiMedio (The University of the Arts, Philadelphia), with Annette and Regina DiMedio, Duo Pianists

12:00–1:00—Lecture-Recital: C. P. E. Bach's Sonatas for Flute and Continuo, Leta Miller (University of California, Santa Cruz) with the Santa Cruz Baroque Festival Trio: Leta Miller, Flauto traverso; Linda Burman-Hall (University of California, Santa Cruz), Harpsichord; Roland Hutchinson (Stanford University), Viola da gamba

12:00–1:30—Concert of Four Recent Works for Saxophone Quartet, performed by the Verismo! Saxophone Quartet (University of Georgia)

1:00–2:00—SMT Keynote Address: George Perle (The Graduate School and Queens College, City University of New York): "Pitch-Class Set Theory: An Evaluation"

2:00–5:00—AMS Papers

Critical Theories

- Anthony Newcomb (University of California, Berkeley), Chair

Taylor A. Greer (Pennsylvania State University): "On Criticizing Seeger's Musical Criticism"
Carolyn Abbate (Princeton University): "Ventriloquism"
Roland Jordan (Washington University) and Emma Kafalenos (Washington University): "Narrativity in Music: Applications of Structuralist Thought to Musical Analysis"
Sanna Pederson (University of Pennsylvania): "Musicology and Narratology"

Haydn, Mozart, Beethoven

Mary Sue Morrow (Loyola University, New Orleans, Louisiana), Chair
Gretchen A. Wheelock (Eastman School of Music): "(De)Parting Gestures: Compositional Strategies in Haydn's Op. 33 String Quartets"
Martha Feldman (University of Southern California): "The Evolution of Mozart's Ritornello Form from Aria to Concerto"
Hugh Porter (Yale University): "Mozart's Divertimenti for String Quartet K. 136-138 and the Question of Genre"
Tia DeNora (University of California, San Diego): "Toward a Sociology of Beethoven's Style and Its Success During his First Twelve Years in Vienna"

Medieval Music

Peter M. Lefferts (University of Nebraska), Chair
Joseph Dyer (University of Massachusetts, Boston): "The Roman Church and the Roman Schola Cantorum"
Thomas Forrest Kelly (Oberlin College): "Structure and Ornament in Chant: The Case of the Beneventan *Exultet*"
James Grier (Queen's University): "The Musical Scribes of the Twelfth-Century Aquitanian Versaria: Variants and Musical Personalities"
Darwin F. Scott (University of California, Los Angeles): "Dissonance in the Earliest Three- and Four-Voice Monotextual Motets of the Notre Dame Era: A Reexamination"

Renaissance Manuscript Studies

Honey Meconi (Rice University), Chair
Jean Widaman (University of Oklahoma): "The Index in Early Fifteenth-Century Manuscripts: A Neglected Source of Evidence"
Dennis Slavin (Baruch College, City University of New York): "On the Origins of Escorial B"
Adelyn Peck Leverett (University of Michigan): "A Repertory of Sacred Polyphony from the Chapel of Friedrich III: The Plainchant Paraphrases of Trent 91"
Flynn Warmington (Brandeis University): "Fayrfax Crosses the Channel: English Music from Alamire's Workshop"

2:00–5:00—SMT Papers

Analysis of Tonal Music

David Lewin (Harvard University), Chair
Daniel Harrison (University of Rochester): "Fugue as Rhetoric"
Joseph C. Kraus (University of Nebraska, Lincoln): "Mozart's Chromatic Third Relations: Evidence from the Late Quartets and Quintets"
Walter T. Everett (University of Michigan): "Text-Related Motivic Unity in *Die Winterreise*"

Music Since 1958

Jonathan Kramer (Columbia University), Chair
Jason Gibbs (University of Pittsburgh): "Ordering Made Content in Boulez's *Improvisation sur Mallarmé I*"
Ciro G. Scotto (University of Washington): "What Do You Hear, *Groupwise*?"
Craig A. Weston (University of Washington): "Text and Conceptual Modeling in 'Anaphora' from Elliott Carter's *A Mirror on Which to Dwell*"

2:00–5:00—Joint AMS/SMT Session

Serial Composition: Origins and Evolution

Martha Hyde (State University of New York, Buffalo), Chair
Donna Lynn (Duke University): "Building Symmetry About a Point: Webern's Sketches for Op. 21/2"
John R. Covach (University of Michigan): "The *Zwölftonspiel* of Josef Matthias Hauer"
Fusako Hamao (San Diego, California): "The Procedure of 'Working with Tones of a Motif' and Musical Form in Schoenberg's Serial Compositions"
Michael Staehle-Laburda (University of California, San Diego): "Ernst Krenek's Seventh Quartet: A Different Approach to Twelve-Tone Composition"

5:00–6:00—AMS Business Meeting

5:00–6:00—SMT Business Meeting

6:00–7:00—Sunset Cruise on the Paddle-Wheel Boat "Lone Star" (with cash bar)

8:00–10:00—AMS Study Session: Reconstruction/ Re-creation of a Nineteenth-Century Singing School Session, Glenn C. Wilcox (Los Angeles, California), Chair

8:00–10:00—AMS Study Session: Musicology and Historical Performance in Higher Education, Ross W. Duffin (Case Western Reserve University), Chair; Thomas Binkley (Indiana University); Alejandro Planchart (University of California, Santa Barbara); Thomas Forrest Kelly (Oberlin College); Stewart Carter (Wake Forest University)

8:00—Recital of French Song: Gérard Souzay (The University of Texas, Austin), Jessen Auditorium, Old Music Building, The University of Texas

8:00—Concert: Austin Symphony Orchestra, Bass Concert Hall, The University of Texas

8:00—Opera: Monteverdi's *The Coronation of Poppea*, The University of Texas Opera Theatre, Opera Lab Theatre, The University of Texas

8:00—Concert: EARS (Electro-Acoustic Recital Series, The University of Texas), B. Iden Payne Theatre, Winship Drama Building, The University of Texas

9:00 and 12:00—Annual Halloween Silent Film "The Phantom of the Opera," with organ accompaniment performed by Frank Speller (The University of Texas, Austin), Bates Recital Hall, Music Recital Hall Building, The University of Texas

9:30–12:00—AMS/SMT Dance, The University of Texas Jazz Orchestra

Sunday, 29 October

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

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

8:00–9:00—AMS Board Breakfast Meeting

8:00–9:00—AMS/SMT 1989 and 1990 Local Arrangements
Committee Breakfast Meeting

8:30–12:00—Exhibits

9:00–12:00—AMS Papers

Berg

Bruce Archibald (Temple University), Chair

Ulrich Krämer (Freie Universität, West Berlin): "Quotation
and Self-Borrowing in the Music of Alban Berg"

Mark DeVoto (Tufts University): "The Sketchbooks for
Berg's Altenberg Songs"

Jonathan C. Santore (University of California, Los Angeles):
"Haupt rhythmus Variation and the Structural Organization
of Berg's *Wozzeck*, Act III, Scene 3"

Brenda Dalen (University of Alberta): "Calculation and
Invention: The Formal Sketches for the Finale of Berg's
Chamber Concerto"

Analytical Approaches to Nineteenth-Century Music

Vern C. Falby (Peabody Conservatory of Music), Chair

Jeff Nichols (Harvard University): "Eine neue Art von
Stimmführung": Contextual Harmony and the Subversion
of the Cadence in the First Movement of Beethoven's
String Quartet in C# Minor, Op. 131"

Steven Huebner (McGill University): "Phrase Structure in
Ottocento Opera: A Redefinition"

Warren Darcy (Oberlin College): "A Wagnerian Ursatz; or,
Was Wagner a Background Composer After All?"

William Kinderman (University of Victoria): "Tonal Pairing
in Wagner's Works from *Tristan* to *Parsifal*"

Twentieth-Century American Diversity

Jon W. Finson (University of North Carolina, Chapel Hill),
Chair

Catherine Parsons Smith (University of Nevada, Reno): "On
Feminism and American Music"

Michael Hicks (Brigham Young University): "The
Imprisonment of Henry Cowell"

Mark Tucker (Columbia University): "The Compositional
Process of Duke Ellington, 1938–1940"

Marta Robertson (University of Michigan): "The Coolidge
Festival of Chamber Music Presents *Appalachian Spring*"

Mozart Operas in Vienna

Thomas Bauman (University of Washington), Chair

John Platoff (Trinity College, Hartford): "A New Look at the
Buffo Arias of Mozart and his Contemporaries"

Linda L. Tyler (Princeton University): "Aria as Drama: A
Sketch from *Der Schauspieldirektor*"

David S. Buch (University of Northern Iowa): "Fairy-Tale
Literature and *Die Zauberflöte*"

John A. Rice (Colby College): "Mozart's *La clemenza di Tito* as
Counterrevolutionary Allegory"

Ancient and Medieval Theory

Charles Atkinson (Ohio State University), Chair

Thomas J. Mathiesen (Indiana University): "Hermes or
Clio?—The Transmission of Ancient Greek Musical
Theory"

André Barbera (South Bend, Indiana): "The Composition
and Transmission of Early Music Theory"

Paul A. L. Boncella (Rutgers University): "Regino Prumiensis
and the Tones"

Nancy Van Deusen (California State University, Northridge):
"Theories of Motion and Anonymous IV"

9:00–12:00—SMT Special Session: Music Theory and Other Disciplines, Peter Westergaard, (Princeton University), Chair; Lawrence Rosenwald (English, Wellesley College);

Kendall Walton (Philosophy, University of Michigan);
J. Peter Burkholder (Music, Indiana University).

RESPONDENTS: Fred Everett Maus (Wellesley College); Marion
A. Guck (Washington University); Robert Hatten
(University of Michigan)

9:00–12:00—Joint AMS/SMT Session

Eighteenth-Century Theory

Jane Stevens (Yale University), Chair

Cynthia Verba (Harvard University): "Diderot and Rameau:
A Theorist Once Praised"

Michael D. Green (University of Chicago): "The Word
'Accent' as a Measure of Change in Eighteenth-Century
Musical Thought"

David Beach (Eastman School of Music): "The Influence of
Harmonic Thinking on Counterpoint Instruction in the
Eighteenth Century"

Howard Meltzer (Baruch College, City University of New
York): "Kant, Mozart, and Time as *A priori*"

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

Dahlhaus Obituary

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President and, in 1977–79, President of the
Gesellschaft für Musikforschung.

Although he visited America rarely, no
European scholar of his generation has had
a more profound effect on American musi-
cology than Carl Dahlhaus. He attended
the New York (1961) and Berkeley (1977)
congresses of the International Musicologi-

cal Society, on whose Council he served
from 1972 through 1982. Only once did he
address a national meeting of the AMS, in
Washington (1974), where he delivered a
provocative paper "Schoenberg and
Schenker," recently collected in his *Schoen-
berg and the New Music* (1987). In 1984 he
became a Corresponding Member of our
Society. Professor Dahlhaus was twice a
Visiting Professor in America, at Princeton
University during the Spring semester of

1968 and at the University of Illinois,
Champaign-Urbana during the Spring ses-
mester of 1977. His last visit to our country
was on the occasion of receiving an hono-
rary Doctorate of Humane Letters at The
University of Chicago in June 1987.

Although I have been studying his writ-
ings for twenty-five years, I cannot say that
I knew Professor Dahlhaus well. Still, I was
privileged to have been in his 1968 Prince-
ton seminar (on music theory from 1500 to

1700) and to have been with him on the occasion of his last visit to America. As a teacher he was inspirational, and terrifying. Both the sheer volume of his knowledge and the methodological clarity with which he approached problems were astonishing. I still have my notes from the seminar. Looking over them recently one phrase stood out: "Problem: reconstruct questions and issues to which text is an answer." In a real sense Professor Dahlhaus' life-long scholarly pursuits, in whatever field he addressed, always sought to come to grips with that problem. He insisted that the individual treatise or the individual work of art was central to his concerns, but he prodded and dissected it until it gave up its historical meaning, without which (in his view) the work could not be understood. Many of his methodological writings provide a theoretical exposition of precisely how to formulate those questions to which the "text" (the work of art) is a response. How, he asked himself, do you write a history of music in the nineteenth century? And his response was the *Foundations of Music History*, a book whose profound impact will continue to be felt for years to come. At a moment when American musicology needed most to find ways to broaden its historiographical and cultural concerns, the writings of Carl Dahlhaus offered not polemics but rather the practical exemplification of what musicology could be.

He was a devoted teacher, not only to his many German students at the Technische Universität, but also to scores of American students who took the opportunity to attend his seminars. His voice was frequently heard in radio programs in Germany, as well as at Darmstadt, where he regularly gave summer courses on contemporary music. Students who were in his seminar at Illinois speak about the profound influence he had on them. Highly serious in approach and demeanor in the classroom, during breaks he would talk informally with students, drink coffee, and eat popcorn. During his two days in Chicago in 1987, he devoted a morning to visiting with students, who were touched by his generosity, friendliness, and willingness to converse thoughtfully and frankly about his work.

At a luncheon in his honor during that same visit to Chicago, Professor Dahlhaus reflected aloud about the close links between German and American musicology. Though Germany was the birthplace of modern musicology, he said, at the time of the Second World War many German scholars fled to America. Through them and their students, American scholars soon became the leaders in international musicological research. He felt particularly honored, he continued, that a great American university would nonetheless recognize today the accomplishments of a German scholar. It represented for him the completion of an important cycle. But, of course,

it was *we* who were honored by *his* presence. Carl Dahlhaus was teacher to us all.

—Philip Gossett

Karl Geiringer (1899–1989)

The international musical community shares with our Society the loss of Karl Geiringer, who passed away in Santa Barbara on 10 January. He was one of the last surviving members of that legendary wave of central European scholars who, driven from their continent to ours in the 1930s, were to exert such a powerful influence on American musicology and culture as a whole. His formative experiences and scholarly reputation were already firmly established before joining this exodus.

Born in Vienna on 26 April 1899, Karl studied art history and musicology at the University of Vienna, the latter with Guido Adler and especially with Adler's assistant, Wilhelm Fischer, and then at the University of Berlin with Hermann Kretzschmar, Johannes Wolf, and especially Curt Sachs. He completed his doctoral degree in Vienna in 1923 with a dissertation on musical instruments in Renaissance painting, and along with the best but also perhaps as the youngest of Adler's pupils he was asked to contribute to the landmark *Handbuch der Musikgeschichte* (chapter on musical instruments) in 1924 and to join the commission of the *Denkmäler der Tonkunst in Österreich* for which he produced a volume of the collected works of Peuerl and the instrumental works of Posch in 1929.

Karl began his professional career, significantly, as an editor for the newly established Wiener Philharmonischer Verlag. Here he met the brilliant young Irene Steckel (born 21 May 1899 in Cernauti, Bukovina), who, like Karl, had also recently completed her university studies with an "inter-disciplinary" degree in German and Philosophy. They were married in Vienna on 19 April 1928, and over the next fifty-five years they not only shared their lives together but also their work, with Irene co-authoring most of Karl's major undertakings.

In 1930, somewhat unexpectedly as he would later recount, Karl was appointed curator of the archive, museum, and library of the Gesellschaft der Musikfreunde in Vienna, succeeding Eusebius Mandyczewski, one of his mentors, whose life in many respects served him as a model. The encounter with the rich resources of the Gesellschaft, particularly those relating to Brahms, Haydn, and the instrument collection, determined the main course of his lifework. Among his achievements in this astoundingly productive period were a second volume for *DTÖ* (the vocal chamber music of Caldara, co-edited with Mandyczewski, 1932), his initial study of Haydn (for the Bücken series, 1932), and the first collaborative effort with Irene, the volume

on Brahms (1935), inspired by Karl's fabulous discovery of the other half of the composer's correspondence, stored in a box in the Gesellschaft's archives.

Arriving at work the morning after the Nazi "liberation" of Austria in March of 1938, Karl found the Gesellschaft's building cordoned off by the SS. Shortly, the Geiringers were on their way to London, where Karl taught as a visiting professor at the Royal College of Music, worked for the BBC, and contributed close to a hundred articles to the fourth edition of *Grove's Dictionary of Music and Musicians*. He immigrated to the U.S. in 1940 and taught for one year as visiting professor at Hamilton College in Clinton, New York before he found a position at Boston University, where he was to remain for the next twenty-one years.

The fruitful period in Boston saw the first edition of his well-received work on musical instruments (1943), with Irene a completely new and equally successful study of Haydn (1946), *The Bach Family*, and the anthology *Music of the Bach Family* (1954–55). In addition to his intense involvement with the AMS that included being Chair of the New England Chapter and culminated with his election to the Presidency of the Society in 1955–56, he helped organize the worthy but short-lived Haydn Society along with his pupil and lifelong friend H. C. Robbins Landon and his Danish counterpart, the late Jens Peter Larsen.

Karl was called to the University of California in 1962 to establish the graduate program in musicology at the Santa Barbara campus. Here, as in Boston, he continued to produce a steady stream of first-rate doctoral students, while establishing the *Series of Early Music* for his pupils and creating one of the finest research libraries on the West Coast, built around the acquisition of the libraries of his friends, Eric Hertzmann and Leo Schrade. The Geiringers' major publications of this period were the excellent study of J. S. Bach (1966), a vastly revised and enlarged second edition of their Haydn book (1968), and the monumental volumes for the Haydn and Gluck collected editions (*Orlando Palladino* and *Telemaco*, both 1972).

Few who knew the Geiringers were surprised when the "retirement" from the University of California in 1971 proved to be more of a technicality than a reality—the couple turned their indefatigable energies toward preparing third, revised editions of his book on instruments (1978) and their studies of Brahms and Haydn (1981–82). Karl continued to be in demand as a teacher and lecturer, and in these late years these presentations were characterized by a deep love of his subject, a knowledge acquired over a lifetime, and a spontaneous, creative humor that could have come only from his native Austria. It is a testament to Karl's strength and endurance that he survived the

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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 Charnin 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 1990*. Address: William P. Mahrt, Chair, Greenberg Award Committee, Department of Music, Stanford University, Stanford, CA 94305.

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 1989*. 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 1987 and 31 December 1989. Maximum award: \$10,000. Deadline: *30 September 1989*. Request forms by 25 September. Address as above.

ACLS Grants-in-Aid

To support research in progress. Maximum award: \$3,000. Deadline: *15 December 1989*. 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.

American Philosophical Society

For basic postdoctoral research 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.

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 1989*. 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: *15 October 1989* for projects beginning on or after 1 July 1990. Address: Daniel Jones or David Wise, Room 318 IR, see above for address. (202) 786-0210.

News Briefs

Harvard University would like to inform members of the Society that microfilm or paper copies of Ph.D. dissertations in music from 1981 and earlier years may be obtained at cost by writing Harvard University Library, Photographic Dept., Widener Library, Room 90, Cambridge, MA 02138. Dissertations from 1982 to the present are available through University Microfilms International.

The American Musical Instrument Society announces that their second biannual Frances Densmore Prize is to be awarded in 1990 for the most significant article-length publication appearing in English during the calendar years 1987 and 1988 and best furthering the Society's goal to promote study of the history, design, and use of musical instruments in all cultures and from all periods. Selection will be based upon originality, scholarship, clarity of thought, and contribution to the field. The Densmore Prize and the Nicolas Bessaraboff Prize for the most distinguished book-length work are awarded in alternate years, and the prize for each is \$500. The Densmore Prize will be announced at the 1990 annual meeting of the American Musical Instrument Society. Nominations (including self-nomination) and copies of the publication nominated should be submitted *immediately* to: Cynthia Adams Hoover, NMAH 4123, Musical History, Smithsonian Institution, Washington, DC 20560.

The US-RISM Libretto Project at the University of Virginia, funded by the U.S. Department of Education, has completed entering into RLiN, the national bibliographical database, all of the nineteenth-century Italian imprints from the Albert Schatz Collection at the Library of Congress, a total of 2,918 items. The cataloguing, which follows the guidelines published in *Notes*, vol. 43, no. 1, allows for comprehensive access to the historical content of each catalogued item. RLiN is available through most research and university libraries, and researchers should enter the books file (default) of RLiN. Searches can be conducted by personal name, title-word, city, date or range of dates, theater, publisher, and so forth. Comments, critiques, and questions are welcome. For guidelines on searches, contact: US-RISM Libretto Office, McIntire Dept. of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903. (804) 924-6545, 3052, or 7041.

The International Society of Early Music Singers encourages the submission of articles to its newsletter, *Cantus Firmus*. The purposes of this Society are to promote public interest, maintain and improve performance standards, and further the interests of musicians in the field of early vocal music. Those interested may contact Colleen Liggett, 136 Brookdale Ave., Rochester, NY 14629.

The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually for the best unpublished papers displaying original research on aspects of Polish music. In 1989 a prize of \$1,000 will be awarded to the winning author with a separate prize of \$500 given to the best student author. Submissions should be sent by 30 September 1989 to: Wilk Prizes, School of Music, University of Southern California, Los Angeles, CA 90089-0851.

The Frederick May Foundation for Italian Studies would like to announce a 10% discount to members of the Society on its new publication *Essays on Italian Music in the Cinquecento*, edited by Richard Charteris and including essays by Stanley Boorman, Kathryn Bosi, Howard Mayer Brown, Richard Charteris, Frank A. D'Accone, Jonathan Glixon, James Haar, Don Harrán, Jessie Ann Owens, H. Colin Slim, and John Steele. The discounted price (in Australian currency) is A\$37.00 plus A\$8.00 for postage and packing (originally A\$42.00). All Australian banks levy a surcharge of A\$6.00 on any foreign check that is converted into Australian dollars; members of the Society may therefore wish to make payment by international bank draft in Australian currency. Payment of US\$35.00 plus US\$6.00 for postage and packing will, however, also be acceptable. Orders, including pre-payment, should be sent before 31 December 1989 to The Honorary Secretary, Frederick May Foundation for Italian Studies, University of Sydney, N.S.W. 2006, Australia.

The *Early Keyboard Journal*, published by the Southeastern Historical Keyboard Society, invites submission of articles. Previously unpublished writings which present original material relating to the music, performance practices, and organology of keyboard instruments before about 1850 are welcomed. Contributions should be sent to Barton Hudson, Editor, *Early Keyboard Journal*, Division of Music, West Virginia University, Morgantown, WV 26506-6111.

Performance Practice Review, a new scholarly journal focusing on issues of performance practice from Medieval through twentieth-century music, is now accepting articles, ordinarily 6000-8000 words in length, for consideration. Please send submissions to Roland Jackson, Editor, *Performance Practice Review*, Music Dept., Claremont Graduate School, 150 E. 10th, Claremont, CA 91711-6160.

The *Music Videodisc Newsletter*, which deals with the employment of compact disc and videodisc in the teaching of music (including music literature and appreciation), has recently been founded. Anyone interested in a free copy of the first issue or in contributing should contact Prof. Larry Peterson, *Music Videodisc Newsletter*, Dept. of Music, University of Delaware, Newark, DE 19716.

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 1989. Address: Kent Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities for the 1990-91 academic year (appointment carries expectation of second year renewal), half-time research and teaching in general education. Eligibility: Ph.D. received between 1 January 1985 and 1 July 1990. Stipend: \$29,500. Deadline: 15 October 1989. 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 1989 for Africa, Europe, Asia (except India), and the Middle East; Lecturing Awards to Mexico, Venezuela, and the Caribbean; and Travel-Only Grants to France, Italy, and Germany. 1 November 1989 for Administrators' Awards in Germany, Japan, and the United Kingdom; and the Seminar in German Civilization. Address: CIES, 3400 International Drive, N.W., Suite M-500, Washington, DC 20008-3097. (202) 686-7866.

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 1990 to June 1991, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1988. Stipend: \$29,000. Deadline: 1 November 1989. 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: 15 October 1989. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; and a copy to Dante Della Terza, Vanserg Hall 128, Harvard University, Cambridge, MA 02138. For application information, call Cathy Balshone Becze, (617) 495-8042.

Newberry Library Short-Term Resident Fellowships

To provide access to Newberry resources for people who live beyond commuting distance. Stipend: \$750 per month for up to two months. Deadline: 15 October 1989 or 1 March 1990. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

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 1990. Address: above.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1988 to June 30, 1989

CURRENT OPERATIONS

RECEIPTS
Membership dues 39,960.00
Journal 3,197.25
91.40
Subscriptions
Advertising
Offprint covers
Annual Meeting
Sale of Labels
AMS 50 Fund income
AMS 50 reception
Interest, cash reserve
Miscellaneous

EXPENDITURES
Administration 1,362.61
5,981.64
29,407.63
Journal
Newsletter
Directory
Annual Meetings
Dues
Chapter Fund
AMS 50 Campaign
AMS 50 Fellowships
Transfer to AMS 50 Fund
Miscellaneous
Excess of receipts over expenditures

PUBLICATIONS

RECEIPTS
Endowment Fund 13,067.88
4,440.19
1,542.53
2,283.17
2,206.62
3,099.60
Interest, cash reserve
Reserve stock appreciation
Gifts
Grant
Sale of Publications
Back issues, JAMS
Doctoral Dissertations
Abstracts, Masters' Theses, etc.
IMS Congress Report
Haydn Studies
Sammartini Catalog
Billings I, II, III

EXPENDITURES
Doctoral Dissertations
COPAM
Reprint Ph.D. & Your Career, Papers & Bulletins
Royalties
Awards: Einstein, Kinkeldey, Greenberg
Administration
Billings IV
AMS/MLA RISM Committee
RISM
JAMS Index
Miscellaneous
Transfer to Endowment Fund
Excess of Receipts over Expenditures

84,370.28
43,248.65
10,110.73
8,882.63
48,256.77
4,400.00
7,637.39
8.05

36,751.88
82,690.28
12,608.71
6,158.00
2,835.30
2,840.00
2,669.18
11,227.25
20,000.00
20,492.12
995.35

AMS 50 Fund

199,268.07
7,646.43

972.00
32,000.00
2,411.56
4,311.00
618.76
214.00
360.96
136.10
133.87
551.30

1,750.00
32,078.46
1,180.08
176.53
3,271.10
3,618.33
29.37
780.50
500.00
273.60
5,959.00

77,167.92
54,366.97
22,800.95

STATEMENT OF ASSETS

July 1, 1988 June 30, 1989 increase

Current operations account
PNB checking account 1,770.54
PNB savings account 4,549.66
Prime Reserve Fund 72,295.88
Publication Reserves
PSFS Money Market 76,972.77
New Income Fund 8,232.81
Prime Reserve Fund 27,704.12
Bukofzer Bequest
Mass. Investors Trust 56,111.86
New Income Fund 17,102.62
Dreyfus GNMA Fund 45,837.29
Kinkeldey Bequest
Mass. Investors Trust 26,595.60
New Income Fund 3,313.12
Dreyfus GNMA Fund 16,266.80
Hibberd Bequest
Mass. Investors Trust 5,645.04
New Income Fund 7,073.98
Dreyfus GNMA Fund 3,500.18
Greenberg Award Bequests
New Income Fund 8,505.98
PSFS CD 10,075.40
Wellesley Fund 000.00
Reese Bequest 14,946.15
PSFS CD 000.00
Plamenac Bequest
PSFS CD 25,000.00
AMS 50 Fund
Vanguard Money Market 34,435.74
Vanguard GNMA 176,562.57
PSFS CD 50,000.00
Guar Mtg Corp GNMA 9,900.00
Ryan Mtg Accept Corp 5,640.00
Ryland Mtg Corp 156,878.86
Lomas Mtg GNMA Corp 19,000.00
Residential Res Mtg 000.00
Fed Home Loan Mtg 000.00
Fed Nat Mtg 000.00
Totals 452,417.17
883,916.97

AMS 50 FUND
Summary Statement

contributions	earnings	totals
1983-84 10,042.00	213.77	10,255.77
1984-85 53,286.59	2,644.25	55,930.84
1985-86 57,064.26	9,938.55	122,002.81
1986-87 93,883.75	22,274.27	116,158.02
1987-88 96,065.55	33,231.65	193,047.20
1988-89 112,405.14	48,256.77	160,661.91
Totals 422,747.29	116,559.26	658,056.55

July 12, 1989

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson, Treasurer

Awards and Prizes

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School of Music), to research and write a biography of Henry Cowell. Barton Hudson (West Virginia University), Mary Ferer (West Virginia University), and Laura Youens (George Washington University) have received a two-year grant from the Texts and Editions division of the NEH for the preparation of the *Opera omnia* of Thomas Crecquillon.

The Edward J. Dent Medal, given annually by the Royal Musical Association for outstanding contributions to musicology, was awarded to Jean-Jacques Nattiez (Université de Montréal).

Two members of the Society have received fellowships for 1989–1990 from Villa I Tatti, The Harvard University Center for Italian Renaissance Studies: Graeme Boone (Harvard University) and Anthony Cummings (Florence, Italy).

The Music Library Association has awarded prizes to four AMS members. Arthur B. Wenk (The Sedbergh School, Montebello, Québec) received the Vincent H. Duckles Award for the best book-length bibliography or music reference work for his *Analyses of Nineteenth- and Twentieth-Century Music, 1940–1985* (Music Library Association). Joan Redding (Chapel Hill, North Carolina) became the fourth 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, in support of her work toward a descriptive catalogue of the manuscript scores and musical sketches of Lennox Berkeley. Carl B. Schmidt (Philadelphia Colleges of the Arts) received the award for the best article-length bibliography or article on music librarianship for his “Newly Identified Manuscript Sources of the Music of Jean-Baptiste Lully” (*Notes*, vol. 44, no. 1). The award for the best review in *Notes* was given to George Perle (The Graduate School and Queens College, City University of New York) for his review of the complete miniature score of Alban Berg’s *Lulu*, edited by Friedrich Cerha (*Notes*, vol. 43, no. 4).

The Society for Music Theory has awarded its Outstanding Publication Award to Robert Morris (Eastman School of Music) for his *Composition with Pitch Classes* (Yale University Press). Jonathan Bernard (University of Washington) received the Young Scholar Award for *The Music of Edgard Varèse* (Yale University Press).

The Sonneck Society has given its Irving Lowens Award for distinguished scholarship in American music to Donald W. Krummel (University of Illinois) for his *Bibliographical Handbook of American Music* (University of Illinois Press). Gilbert Chase (Chapel Hill, North Carolina) received a

Special Commendation for the third edition of his book *America’s Music: From the Pilgrims to the Present* (University of Illinois Press), and William Lichtenwanger (Berkeley Springs, West Virginia) was awarded the Sonneck Society’s first Citation for Distinguished Service in recognition of his dedicated efforts in furthering the aims of the Society.

Anne Swartz (Baruch College, City University of New York) has received an ACLS Grant-in-Aid for a study of *Chopin’s Song Sketches*. Pamela Starr (University of Nebraska) received an ACLS Travel Grant in the competition of 1 October 1988, and Quentin Faulkner (University of Nebraska) received an ACLS Travel Grant in the competition of 1 March 1989.

Sandra Mangsen (University of Western Ontario) has received a Fulbright Scholar Award in the Western European Regional Research Program for *Manuscript Sources of Italian Instrumental Duos and Trios: Concordances with the Printed Repertory, 1600–75*. James Siddons (Lynchburg, Virginia) has been awarded a Fulbright Scholar Award to conduct research in Japan and write a *Dictionary of Contemporary Japanese Music*.

Geiringer Obituary

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loss of Irene (23 September 1983) and lived to see their works translated into a dozen languages and disseminated worldwide.

Karl’s prodigious scholarly output, when viewed in its totality, is remarkable for its great scope and depth. He was never averse to embarking on unfamiliar territory, and his writings and editions, therefore, span practically the complete range of music history. They carry the mark of a discipline he must have learned as a student and an excellence that his students knew he had as a teacher. Like many of the leading scholars of his generation, Karl combined the wide-ranging curiosity of a generalist with the technical virtuosity of a specialist. His most significant achievements, if they can at all be pinpointed, lay in the areas of Brahms and Haydn research, in his studies of these two masters written, revised, and enlarged over a period of a half-century in collaboration with Irene, and in his lifelong effort to see that a collected edition of Haydn’s works be realized for the first time in our century. His own “life and works” were characterized by a certain steadfastness and consistency, typified for example by his active participation on the commission for *DTÖ*, unbroken for over sixty years, or by his “rounding off” of the complete works of Posch forty years after his initial publication.

Wherever he was located—in Vienna, London, Boston, or Santa Barbara—Karl gave unselfishly of himself to his students, colleagues, and the institutions around him. In the course of his long career he

touched the lives of many, and he will, therefore, be profoundly and widely missed. Karl was a member of the IMS and the Joseph Haydn Institute of Cologne and an honorary member of the AMS (elected in 1971), the American Chapter of the Neue-Bach Gesellschaft, the Handel and Haydn Society in Boston, the International Gluck Society and the Österreichische Gesellschaft für Musikwissenschaft. He was a member of the Board of Directors of the American Brahms Society and was named Honorary President of the new Brahms collected edition. He was elected a fellow of the American Academy of Arts and Sciences in 1959 and was twice decorated by the Austrian government (Austrian Cross of Honor, first class, 1969, and medal for Meritorious Service to the Austrian Republic, 1985). He is survived by his second wife, Bernice, two sons, Martin and George, and four grandchildren.

—Robert N. Freeman

Isabel Pope Conant (1901–1989)

Isabel Pope Conant died peacefully in Bedford, Massachusetts on 7 February 1989, bringing to an end a long and distinguished career devoted to Spanish life, letters, and music, particularly in the periods of the Middle Ages and Renaissance. Isabel was born on 19 October 1901 in Evanston, Illinois. She received her B.A. (1923), M.A. (1925), and Ph.D. (1930) from Radcliffe College, the last with a dissertation on the “Musical and Metrical Forms of the Medieval Lyric in the Hispanic Peninsula,” which exhibited her life-long interest in the interdisciplinary subject of Spanish words-and-music. It was in the thirties that her publications began to appear: the article on the “Medieval Latin Background of the Thirteenth-Century Galician Lyric” (*Speculum*, 1934) and the review of Anglès’ *La música a Catalunya fins al segle XIII* (*Speculum*, 1937). Anglès remained a mentor and friend throughout Isabel’s life, and it was fitting that her crowning achievement, her monumental edition of *The Musical Manuscript Montecassino 871* (with Masakata Kanazawa, 1978 [recte 1979]), was dedicated to the memory of her protector and friend. Unlike Isabel, whose formal degrees and teaching posts at Radcliffe were in Romance philology, Anglès was a trained musicologist who had studied under Pedrell, Gurlitt, and Ludwig, and was able both to encourage and enlighten this young and charming researcher.

Another influence on Isabel Pope’s musical development was the composer and critic Adolfo Salazar, who escaped from the Spanish Civil War to Mexico where she worked with him from 1941 to 1944. Two results of this collaboration may be chronicled here: Salazar’s *Música moderna*, which Isabel translated under the title *Music in Our Time* (1946); and her edition, after Salazar’s death, of his *Música en Cervantes* (1961).

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Pope Conant Obituary

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One of her main musicological preoccupations was the relationship between text and music in the villancico, a topic to which she returned several times between 1944 and 1980, namely in her pioneering essay on "El villancico polifónico" in Mitjana y Gordón's and Bal y Gay's edition of the *Cancionero de Upsala* (1944), in her "Musical and Metrical Form of the Villancico" (*Annales Musicologiques*, 1954), and in two articles on the villancico in *MGG* and in *The New Grove*, which with admirable precision explain this musical and poetic form to non-Hispanists.

I first met Isabel at the meeting of the AMS in Cleveland in 1940 and was, like countless others, touched by her infectious enthusiasm for the rediscovery and revival of Spanish music in the Medieval and Renaissance periods. It was this enthusiasm and her modesty in collaboration with others that led both to large tomes such as the edition of Petrucci's *Odhecaton* with Helen Hewitt (1942) and the aforementioned *Manuscript Montecassino*, as well as smaller offerings in collected essays such as those for Gustave Reese (1966) and Anglès (1958-61). A complete bibliography of her periodical articles would go beyond the confines of this valediction, which however cannot close without reference to the happy collaboration with her husband, the distinguished Medieval architectural historian Professor Kenneth Conant (Harvard University), which bore fruit in their iconographic explorations and interpretations of the capitals of Romanesque sculpture (e.g., in the collected essays for Gustave Reese and in other essays). It is her generosity towards and encouragement of younger scholars that will be greatly missed.

—Frederick W. Sternfeld

Calls for Papers

Black Music Research Journal, a publication of the Center for Black Music Research at Columbia College Chicago, will devote a special issue to contemporary critical theory and black music. The editors seek articles that explore the relevance of poststructuralism, semiotics, feminism, psychoanalysis, Marxism, deconstruction, hermeneutics, postmodernism, interpretive anthropology, discourse theory, and so forth, to any aspect of the study and understanding of black music. Articles should be submitted by 1 July 1990 to Bruce Tucker, 47 Baldwin St., New Brunswick, NJ 08901.

The *Southeastern Historical Keyboard Society Annual Conclave* will be held 8-10 March 1990 at Augusta College, Augusta, Georgia. Recitalists at the conclave will include Igor Kipnis and Gustav Leonhardt. Proposals for papers, short recitals, and lecture-demonstrations should be sent by 1

November 1989 to Calvert Johnson, Box 922, Agnes Scott College, Decatur, GA 30030.

The *Center for Medieval and Early Renaissance Studies* will hold a conference 30-31 March 1990 at the State University of New York, Binghamton entitled "Acta 17: 'Words and Music.'" Proposals for papers to be read and inquires regarding the application process should be sent as soon as possible to Paul R. Laird, CEMERS, State University of New York, Binghamton, NY 13901.

Duke University plans to host an *International Conference on Richard Strauss* 5-8 April 1990 in Durham, North Carolina. In addition to the scheduled sessions, a special graduate-student session is planned. The conference welcomes abstracts of 250-300 words from graduate students undertaking Strauss research. Abstracts should be sent by 1 October 1989 to Bryan Gilliam, Dept. of Music, Duke University, Durham, NC 27708.

The *Sonneck Society Annual Meeting* will be held 18-20 April 1990 in Toronto, Ontario. This will be a joint meeting with the Association pour l'Avancement de la Recherche en Musique du Québec and the Northeast Chapter of the College Music Society. The meeting's topic is "The Great Divide? Studies in Canadian and American Music," but papers on all aspects of American or Canadian music are welcome. Proposals are due 15 September 1989, should be doublespaced, no more than two pages in length, and submitted in five copies to Wilma Reid Cipolla, 79 Roycroft Blvd., Buffalo, NY 14226.

The next *American Bach Society Biennial Conference* will be held 20-22 April 1990 at the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, Ohio. Proposals for papers to be read at the Conference should be sent in triplicate by 1 December 1989 to Don O. Franklin, Dept. of Music, University of Pittsburgh, Pittsburgh, PA 15213.

Forthcoming Meetings and Conferences

Aspects of the Symphonic Tradition of the Nineteenth Century, 10-14 September 1989, Bonn, West Germany. Address: Dr. Siegfried Kross, Musikwissenschaftliches Seminar, Am Hof 34, 5300 Bonn, West Germany.

Music Librarianship in America, 5-7 October 1989, Cambridge, MA. Address: Eda Kuhn Loeb Music Library, Harvard University, Cambridge, MA 02138.

New Perspectives on the 1890s, 12-13 October 1989, Center Valley, PA. Address: Daniel W. Ross, Dept. of English, Allentown College, Center Valley, PA 18034.

College Music Society, Annual Meeting, 12-15 October 1989, St. Louis. Address: CMS, 1444 Fifteenth St., Boulder, CO 80302.

Sixteenth Annual St. Louis Conference on Manuscript Studies, 13-14 October 1989, St. Louis. Address: Dr. Tolles, Conference Committee, Pius XII Memorial Library, 3650 Lindell Blvd., St. Louis, MO 63108.

Symposium for Church Musicians, 15-17 October 1989, Princeton, NJ. Address: Westminster Choir College, Hamilton Ave. & Walnut Lane, Princeton, NJ 08540.

Southeastern Medieval Association, Annual Meeting, 20-22 October 1989, Houston. Address: Susan Clark, German and Slavic Studies, Rice University, Houston, TX 77251.

International Computer Music Conference, 2-5 November 1989, Columbus, OH. Address: Computer Music Conference, School of Music, Ohio State University, Columbus, OH 43210.

Southern Conference on British Studies, Annual Meeting, 8-11 November 1989, Lexington, KY. Address: John A. Hutcheson, Division of Social Science, Dalton College, Dalton, GA 30720.

Society for Ethnomusicology, Annual Meeting: Assessing Ethnomusicology Today, 8-12 November 1989, Cambridge, MA. Address: Virginia Danielson, Eda Kuhn Loeb Music Library, Harvard University, Cambridge, MA 02138.

Mozart's Piano Concertos: Festival and Symposium, 16-19 November 1989, Ann Arbor, MI. Address: Mozart Concerto Festival 1989, School of Music, University of Michigan, Ann Arbor, MI 48109-2085.

Music Library Association, Annual Conference, 20-24 February 1990, Tucson, AZ. Address: Martin A. Silver, Music Library, University of California, Santa Barbara, CA 93106.

Southeastern Historical Keyboard Society, Annual Conclave, 8-10 March 1990, Augusta, GA. Address: Calvert Johnson, Box 922, Agnes Scott College, Decatur, GA 30030.

International Conference on Richard Strauss, 5-8 April 1990, Durham, NC. Address: Bryan Gilliam, Dept. of Music, Duke University, Durham, NC 27708.

From Rome to the Passing of the Gothic: A Conference on Medieval Music in Honor of David G. Hughes, 5-7 October 1990, Cambridge, MA. Address: Medieval Conference, c/o Dept. of Music, Harvard University, Cambridge, MA 02138.