

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XX, NUMBER I

FEBRUARY, 1990

Oakland—1990

There is a there there! The city of Oakland, California—home to E. Fatha Hines, Gertrude Stein, Jack London, and Dave Stewart—is the location of the 56th Annual Meeting of the American Musicological Society, held jointly with the Society for Music Theory and the Society for Ethnomusicology on 8–11 November 1990. The meeting is hosted by the University of California at Berkeley, Stanford University, and the University of California at Davis in cooperation with other institutions in the northern California region. The conference headquarters (where all meetings will take place) are the Hyatt Regency Hotel and the intimately joined Oakland Convention Center, located at the hub of Oakland's new city center. Reservations at the Hyatt and other hotels nearby (as needed) will be made on a first-come first-served basis. There will be no distinction made according to one's societal affiliation. Registration packets will be mailed by all three Societies at the same time, in the beginning of August.

The concert fare planned by a joint Performance Committee will feature a variety suitable to the diverse interests of members of the three Societies. Evening concerts will take place on the campus of the University of California at Berkeley—in a town famed for its diverse selection of ethnic restaurants for pre-concert dining.

Special features of the Oakland meeting will include excursions such as a tour of San Francisco and a tour to the wine country with optional drop-off in San Francisco for an evening on your own. Visits are also being planned to the Berkeley and Stanford campuses. By Bay Area Rapid Transit—one of the cleanest, quietest, safest, undamaged public transport systems in the country—San Francisco is an inexpensive 15-minute ride from the BART station at the Hyatt, with the opera and symphony seasons in full swing.

Every effort is being made to make this meeting a truly joint one, as well as appropriate for the annual meeting of each Society. Chair of the Joint Program Committee is Bruno Nettl (University of Illinois). Chair of the AMS Program Committee is

Austin—1989

Beautiful warm weather, Texas hospitality, marvelous concerts, a rich array of papers, delicious Mexican food, and thousands upon thousands of bats—these are the memories that many of us brought home from the Society's 55th annual meeting, held jointly with the 12th annual meeting of the Society for Music Theory at the Hyatt Regency Hotel in Austin last October.

For the hospitality we must thank Rebecca Baltzer, the other members of the Local Arrangements Committee (Elliott Antokoletz, Charles Roeckle, Stephen Slawek, and Michael C. Tusa), and their intrepid band of colleagues and students who kept the wheels of scholarly endeavor (and recreation) turning smoothly. From the carefully prepared guide to the culture, musical life, and culinary delights of Austin to the enthusiastic assistance with technical equipment and handouts, they made us feel at home and made our lives easier. The success of the meeting was due in no small part to their enthusiasm. (Here thanks must go also to Stefan Kostka and the other members of the SMT Local Arrangements Committee, Roger Graybill, Douglass Green, Patrick McCress, Delmer Rogers, and Lynne Rogers.)

Joel Lester and the other members of the Performance Committee (Elliott Antokoletz, Laurence Dreyfus, and Frederick Hammond) had prepared a smorgasbord of musical presentations ranging from Iberian medieval music to contemporary electroacoustic music, and including the University of Texas Opera Theatre's production of *The Coronation of Poppea*, Gérard Souzay's presentation of *Die Winterreise*, and Frank Speller's pipe organ accompaniment to the original film of *The Phantom of the Opera*.

The Program Committee (Craig Monson, Robert P. Morgan, Elaine

R. Sisman, Reinhard Strohm, Michael C. Tusa, and I) had tried to prepare an equally diverse array of papers ranging from ancient music theory to Copland and Ellington, and including sessions devoted to "Women's Voices in the Middle Ages and the Renaissance," "Text and Performance," "Critical Theories," and "Musicology and Ideology," among more conventional musicological fare. Evening study sessions covered a range from a panel on International Cooperation in Chant Scholarship (featuring scholars from Hungary, Sweden, Canada, and the United States) to a Reconstruction/Re-creation of a Nineteenth-Century Singing School Session.

Especially noteworthy were the six joint AMS/SMT sessions devoted to subjects ranging from "Theory and Practice in the Renaissance" to "Music Since 1945" and the joint study session on "The Scholarly Study of Music for Film." Special thanks must go to Patrick McCress and the other members of the SMT Program Committee, Jonathan W. Bernard, Roger Graybill, Douglass Green, John Rahn, Michael Rogers, and Gary Wittlich. They were a pleasure to work with. Indeed, the harmony with which the two organizations were able to coordinate their activities augurs well for this year's three-Society meeting (including the Society for Ethnomusicology) in Oakland.

But certainly the most unusual aspect of the meeting was the selection as its headquarters of a hotel adjacent to the world's largest urban population of bats, who emerged from their domicile under the Colorado River Bridge every evening at sundown to dazzle us with a matchless display of aerobatics. Surely it would have to be Texans who could provide such a stupendous yet ironic, and certainly unforgettable, souvenir of a memorable meeting.

—Jan Herlinger

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Society Election Results

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

President-Elect: H. Wiley Hitchcock

Secretary: Ruth A. Solie

Members-at-Large of the Board: Laurence Dreyfus

Jessie Ann Owens

Alejandro Planchart

The AMS Council nominated and the Board of Directors elected Howard Mayer Brown as an Honorary Member and Winton Dean and Pierluigi Petrobelli as Corresponding Members of the Society.

Oakland 1990 Travel Arrangements

Members are advised to plan early for the 1990 meeting and to fly to Oakland rather than to San Francisco. For details, see cover article.

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 3-4 March 1990 in Oakland.

Committee Assignments

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

Nominating Committee Chair

The Board has appointed Frank A. D'Accone Chair of the Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Music Department, University of California, Los Angeles, CA 90024.

Oakland—1990

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Anthony Newcomb (University of California at Berkeley). Chair of the Joint Performance Committee is Linda Burnam-Hall (University of California at Santa Cruz). The Local Arrangements Committee for the AMS is chaired by William Mahrt (Stanford University), while the Joint Local Arrangements Committee is co-chaired by Bonnie Wade (University of California at Berkeley) and Wayne Slawson (University of California at Davis). Requests for meeting rooms for special interest groups during the convention should be sent *as soon as possible, but no later than 15 April*, to Local Arrangements Committee 1990, Department of Music, University of California, Berkeley, CA 94720.

The Society for Ethnomusicology has a tradition of a one-day, pre-conference Symposium, to which interested members of the AMS and SMT are invited. The focus of the 1990 Symposium will be on approaches to the study of African-American music. It will also be held at the Oakland Hyatt Regency on Wednesday, 7 November; as is customary, attendees will be charged a small registration fee. Co-Chairs for the Symposium are Jacquelyn DjeDje (University of California at Los Angeles) and Eddie Meadows (San Diego State University).

VERY IMPORTANT. We strongly advise you to fly into Oakland. While transportation from downtown San Francisco to downtown Oakland is inexpensive and simple, that is not the case from the San Francisco airport to Oakland. Because the Oakland airport is a smaller one, serviced by fewer airlines, it is wise to make your travel arrangements *early*. Globetrotter Travel Agency in San Francisco (800-462-7512) stands ready to assist you with travel arrangements at the lowest cost possible. A form to send to Globetrotter is included with the materials mailed with this *Newsletter*.

—Bonnie Wade

Report of the Publications Committee

Since our last report (see the *Newsletter*, February 1989, Vol. XIX, No. 1, p. 7), the following publication supported by a subvention from the Society has appeared:

Analyzing Opera: Verdi and Wagner.
Edited by Carolyn Abbate and Roger Parker. Berkeley: University of California Press, 1989.

The first in a new series of periodic cumulations of *Doctoral Dissertations in Musicology*, prepared by Cecil Adkins and Alis Dickinson, covering the years 1983-1988, is

forthcoming, as is the 1989 interim list. The latter will be sent free of charge to all members of the Society and to institutional subscribers to the *JOURNAL*.

The Publications Committee is presently considering several requests for subventions from publishers. In addition, it is involved with a number of other projects, including COPAM (the Committee on the Publication of American Music), the preparation of an index to the *JOURNAL*, by Mark Germer and Marjorie Hassen, Volume 3 of the *Collected Works* of Johannes Ockeghem, edited by Richard Wexler with the late Dragan Plamenac, and *Essays in Musicology: A Tribute to Alvin Johnson*, which is now at the proof stage.

The Committee is assessing the feasibility and desirability of establishing a new formal monographs series in musicology, which would bring out one or two volumes a year. By "monograph" we mean a work of independent scholarship, not a translation or collection of essays, in any area of musicological research. Dissertations would ordinarily be excluded from consideration. We have a strong sense that there is a place for such a series in the discipline, that there is a substantial body of scholarship which, because of its specialized subject matter, might be more appropriately published in such a series than by a

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AMS Newsletter Address and Deadlines

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

James Ladewig
Editor, *AMS Newsletter*
Department of Music
University of Rhode Island
Kingston, RI 02881-0801

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.

Presidential Message

Amongst divers presidential pleasures and privileges that came my way over the summer was writing an introduction to the fourth and final volume of the *opera omnia* of William Billings, which we publish jointly with the Colonial Society of Massachusetts. This pleasant task, one also undertaken for earlier volumes by my distinguished predecessors, Janet Knapp, James Haar, and Margaret Bent, was, however, very much clouded by the death this past August of the editor of the first volume, Hans Nathan, in whose memory the fourth volume will now be dedicated.

An invitation was gladly accepted to represent the AMS (which belongs to the American Council of Learned Societies) at the inauguration on August 25 of the Chaucer scholar, Curtis L. McCray, as the fourth President of the California State University at Long Beach. This occasion also celebrated the fortieth anniversary of the founding of CSULB, an institution to which several AMS members belong. At the head of the long line of delegates stood the one from Harvard, and just two from the end of the line marched yours truly as delegate number 129. This high number in no way reflects on the status of our Society, of course, merely on its youth. Listening to the day's honoree, Steve Martin, bantering playfully with, among others, the Governor of California, disclosed once again that Martin is not only a clever comedian but also a genuinely witty man. The pleasure of the day was only marred by your President clumsily spilling some guacamole dip on the academic robe of a former Editor of this *Newsletter*, Kristine Forney, who graciously forgave him.

The meetings last fall at Austin went off superbly well with that legendary warmth of Texas hospitality transmuted into reality, all under the tireless stewardship of Becky Baltzer. To her, and to her army of workers, three cheers! As usual, your President got to partake of only a few morsels in the annual cornucopia of papers, concerts, exhibitions, study groups, etc. Among his greatest satisfactions was a stunning performance of George

Perle's *Sextet for Piano and Winds*, a work of breath-taking fluidity by a master of musical process who has created in this work some of the loveliest sounds heard in many a long year. A considerably lesser accomplishment, but one of which I remain inordinately proud, was attending two breakfast meetings simultaneously, owing to their convenient scheduling in adjacent rooms. A similar propinquity afforded an opportunity to hear the first half of a fine lecture-recital by Linda Kobler (the current recipient of the Greenberg Award) and then to catch the latter half of a study session on Sexuality and Musicology, at which packed meeting I was pleased to see several other Board Members, past and present. Further consciousness-raising took place that same afternoon at the Open Meeting of our Committee on the Status of Women where, from a group discussion by both men and women ably led by Susan Cook, this bachelor became more sensitized to problems of maintaining an academic career and simultaneously rearing children. As it turned out this year, although not by any particular design, most of the scholarly papers I attended were delivered by women: Linda Roesner on Schumann's Fourth Symphony, Mary Hunter on elements of opera seria in opera buffa, Jane Bernstein on financial arrangements between sixteenth-century composers and their Venetian printers, and Anne Walters Robertson (who received the Einstein Award) on Machaut's Mass. Each paper in its own way was richly informed and rewarding to its fortunate auditor, delighted and gratified by the intellectual stimulation provided amid the hubbub of presidential tasks.

In very recent years our Council has evolved from a reactive to a proactive body. Last fall it was heartening to see the Council not only deliberating such important concerns as musicological outreach and minorities in musicology, but also approaching such complex issues of our Society and society at large in thoughtful, positive, and helpful ways. Indeed, some of the Council's recommendations are now before the Board of Directors.

As you will surely note from elsewhere in this issue, your Board has

moved the voting period for elections from Indian summer to bleak February. The ballots enclosed in this mailing are to be returned by April 15. With this change, the Board trusts that a large number of our members will cast their ballots at a more somber and reflective time of year, free from harkenings after the prolongation of summer, free from last-minute preparations for a new academic year, free from jet-lag experienced after research trips overseas, free from sorting out that avalanche of accumulated summertime mail, etc. The most recent election saw a slight, though discernible, increase in voter participation. Please *do VOTE* in this year's elections so that you may be assured that the Board of Directors is constituted to reflect the wishes of the members it serves.

Even as we are voting in wind, rain, snow, and sleet, our thoughts will inevitably turn to the upcoming meeting next November in sunny Oakland where we shall meet jointly with the Society for Music Theory and the Society for Ethnomusicology, all under the kindly aegis of Bruno Nettl, Tony Newcomb representing particular interests of our Society. With Bonnie Wade and Wayne Slawson as Co-Chairs of Local Arrangements for Oakland, we shall be in the best of hands. They report that nary a pane of glass in the hotel where we shall assemble suffered during the temblors of last October which so direly affected older buildings and structures in San Francisco and Santa Cruz. Accommodations and amenities will be sumptuous, so I look forward to seeing you all at what will surely be the second of two great meetings during my term of office.

Finally, the Board and I remain grateful for your excellent recommendations of members who you feel are well qualified to serve on the many committees of our Society. Some of the fruits of your recommendations were already visible in the list of committees published in the 1989 *Directory*. The list in the 1990 *Directory* reflects even more of them. Keep your suggestions coming, for they materially aid the work not only of your current President, but of the next one, Wiley Hitchcock. Vale.

—H. Colin Slim

Committee on Career Options List Available

The Society's Committee on Career Options has prepared a list of persons who have volunteered to answer inquiries about non-academic, music-related employment. This list, which is updated fre-

quently, is available without charge to Society members. Requests accompanied by a large, self-addressed, stamped envelope should be directed to the Chair of the Committee: Laurence Libin, Dept. of Musical Instruments, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198.

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.

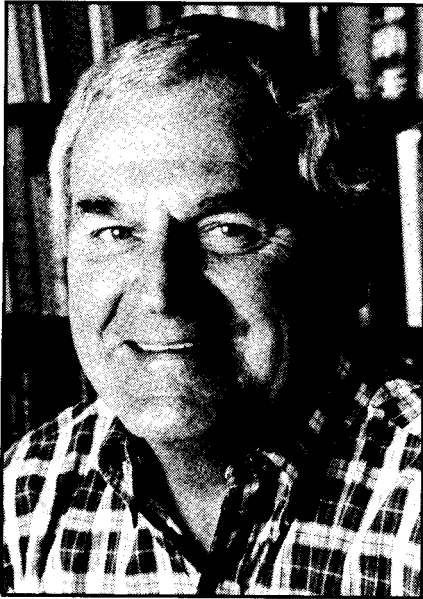


Photo: Elena Seibert

President-Elect H. Wiley Hitchcock

AMS President-Elect H. Wiley Hitchcock

At the 1990 Annual Meeting in Oakland, H. Wiley Hitchcock will become the new President of the AMS. Hitchcock is Distinguished Professor of Music in the City University of New York and founding director of the Institute for Studies in American Music at Brooklyn College. He has previously served the Society as a member of the Board of Directors, the Editorial Board of the *JOURNAL*, and the Publications Committee; he presently serves on COPAM and the AMS 50 Fellowship Committee. Hitchcock is the author of *Music in the United States: A Historical Introduction* (1969; 3rd ed., 1988), books and articles on the music of Charles Ives (notably *Ives: A Survey of the Music*), and studies and editions of French and Italian Baroque music (especially music by Marc-Antoine Charpentier and Giulio Caccini). With Stanley Sadie as co-editor, he was chief content editor of the multiple prize-winning *New Grove Dictionary of American Music* (1986). He is editor of the Prentice-Hall History of Music series, the facsimile reprint series Earlier American Music, and the critical-edition series Recent Research in American Music. He has pursued research under Guggenheim, NEH, and Fulbright fellowships and was named, for 1985-86, one among the first annual Getty Scholars at the Getty Center for the History of Art and the Humanities. His book *Marc-Antoine Charpentier* (Oxford Studies of Composers, 23) will appear in early 1990.



Honorary Member Howard Mayer Brown

Howard Mayer Brown Elected Honorary Member

The AMS Council nominated and the Board of Directors elected Howard Mayer Brown as an Honorary Member of the Society. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." A leading scholar of Renaissance music, Professor Brown was President of the Society during 1979-80 and is currently President of the Renaissance Society of America. He received the Kinkeldey Award in 1984 for his book, *A Florentine Chansonnier from the Time of Lorenzo the Magnificent: Florence, Biblioteca Nazionale Centrale MS Banco Rari 229*.

Winton Dean and Pierluigi Petrobelli Elected Corresponding Members

The AMS Council nominated and the Board of Directors elected Winton Dean and Pierluigi Petrobelli as Corresponding Members of the Society. The AMS By-Laws describe Corresponding Members as "persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Professor Dean is renowned for

his research on the dramatic works of Handel. Active both as a librarian and musicologist, Professor Petrobelli has pursued research on Tartini, Verdi, Venetian opera, and the Italian Ars Nova.

Calls for Papers

The *American Handel Society*, in conjunction with the Maryland Handel Festival, will hold a meeting and conference 1-4 November 1990 at the University of Maryland, College Park. The featured performance will be Handel's *Joseph*, and the conference sessions will focus on the topics "Handel and his Performers" and "Handel and the Old Testament," in addition to a panel discussion devoted to the performance of *Joseph*. The Society welcomes proposals pertaining to but not restricted to these topics. Abstracts of 500 words or less should be submitted by 1 April 1990 to Howard Serwer, Dept. of Music, University of Maryland, College Park, MD 20742.

The *National Opera Association* is accepting scholarly papers on operatic subjects. Authors whose papers are accepted will be invited to read them at a session of the Thirty-Sixth Annual Convention of the National Opera Association to be held in New York City in November 1990. Subsequent publication of the selected papers in *The Opera Journal* is guaranteed. Papers must be submitted by 1 May 1990, and guidelines for submissions may be obtained from Mary Elaine Wallace, National Opera Association, Route 2, Box 196, Commerce, TX 75428.

AMS Publication Specials

The price of the *IMS Report of the Twelfth Congress*, Berkeley, 1977, ed. by Daniel Hertz 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.



Kinkeldey Award Winner Maynard Solomon



Einstein Award Winner Anne Walters Robertson



Photo: Christian Steiner

Greenberg Award Winner Linda Kobler

Awards and Prizes

The Otto Kinkeldey Award was presented this year to Maynard Solomon (New York, NY) for his book, *Beethoven Essays* (Harvard University Press). This Award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the earlier stages of his or her career, was granted this year to Anne Walters Robertson (University of Chicago) for her article, "Benedicamus Domino: the Unwritten Tradition," the JOURNAL XLI/1 (1988), pp. 1-62.

The Noah Greenberg Award was given this year to Linda Kobler (The Graduate School, City University of New York). This grant-in-aid intended to stimulate historically-aware performance and the study of historical performing practices will support a compact-disc recording of seventeenth-century Italian keyboard works by Frescobaldi, Picchi, Michelangelo Rossi, Storace, and Strozzi, to be issued on the Classic Masters label.

Kay Kaufman Shelemay (New York University) received the 1988 Prize of the International Musicological Society for her book, *Music, Ritual, and Falasha History* (Michigan State University Press). Christoph-Hellmut Mahling, President of the IMS, presented the Prize to her in person during the Business Meeting in Austin.

The American Society of Composers, Authors and Publishers has announced the winners of the 22nd annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music. Among the books honored was Vincent H. Duckles and Michael A. Keller (Yale University), *Music Reference and Research Materials*, 4th edition (Schirmer Books, 1988).

The NEH has awarded the following grants for major projects in the humanities: Barry S. Brook (The Graduate School, City University of New York), to support work on six volumes of the complete edition of Pergolesi; Barton Hudson (West Virginia University), to support an edition of the Latin motets and French chansons of Thomas Crecquillon; Michael Jaffee (Waverly Consort, Inc.), to plan for three years of programs that explore the interactions—in music and related humanistic fields—among nations, events, and ideas preceding the Columbian voyages and through the scientific revolution; Marita P. McClymonds (University of Virginia), to catalogue libretti from the Albert Schatz Collection and enter them into the Research Libraries Information Network data base; Deane L. Root (University of Pittsburgh), to catalogue musical scores and recordings in the Foster Hall Collection at the Stephen Foster Memorial; John Rothgeb (State University of New York, Binghamton), to prepare a translation of Heinrich Schenker's analysis of Beethoven's Ninth Symphony; Ruth Steiner (Catholic University of America), to create a data base of indices to the Gregorian chants from the Divine Office; and Ra-

chel W. Wade (University of Maryland, College Park), to support work on the complete edition of C. P. E. Bach.

ACLS Research Fellowships for Recent Recipients of the Ph.D. have been awarded to Paula M. Higgins (Duke University), *Antoine Busnois and Musical Culture in Late Fifteenth-Century France and Burgundy*; and Rena Charnin Mueller (New York University), *The Music Manuscripts of Franz Liszt*. The following members of the Society are recipients of ACLS Grants-in-Aid: Marian Green (*The Journal of Musicology*), *Placing the Aosta Manuscript in Perspective: Possibilities in a Newly Available Archive*; Malena Kuss (University of North Texas), *The Music of Alberto Ginastera: A Study of Cultural Identity in Twentieth-Century Music*; Harry B. Lincoln (State University of New York, Binghamton), *The Latin Motet: Thematic Index to Printed Collections, 1500-1550*; and John S. Powell (University of Minnesota), *Music in French Baroque Theatre, 1600-1660*. The ACLS has awarded a Postdoctoral Research Fellowship to Thomas S. Christensen (University of Pennsylvania), *German Music Theory in the "Aufklärung."*

Leta Miller (University of California, Santa Cruz) has received from the NEA a grant to prepare a compact disc recording of chamber music by Lou Harrison, to be released by the Musical Heritage Society.

Michael Saffle (Virginia Polytechnic Institute and State University) has received a Fulbright Research Fellowship to conduct research in Hungary on *Liszt's Revisions and the Evolution of his Compositional Style*.

Publications Committee

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trade or university press, and that authors and readers alike would welcome such a series. We would be pleased to have the membership's thoughts and suggestions regarding this project.

Members of the Society are reminded of the current guidelines for application to the Publications Committee for subventions, published in the *Newsletter*, February 1987, Vol. XVII, No. 1, p. 2, and expanded in the February 1988 issue, Vol. XVIII, No. 1, p. 14. Inquiries and applications, as well as comments on the proposed monographs series, should be directed to the incoming Chair of the Committee: Richard Kramer, Department of Music, State University of New York, Stony Brook, NY 11794-5475.

—Edward H. Roesner, Chair

The MUSA Project

Music of the United States of America (MUSA), the Society's incipient national series of scholarly editions of American music, continues to invite suggestions and submissions from prospective volume editors. The series, projected at forty volumes, is being administered by the Society's Committee on the Publication of American Music (COPAM), chaired by Richard Crawford, with Doris Dyen, Samuel A. Floyd, Jr., Lawrence Gushee, James Haar, Charles Hamm, H. Wiley Hitchcock, and Cynthia Adams Hoover as members, and with Judith McCulloh as the designated representative of the Sonneck Society for American Music. Project headquarters is the Department of Music at Brown University, where Editorial Coordinator Wayne Schneider has his office, established through a grant from the National Endowment for the Humanities and Brown's generous hospitality.

As noted in previous issues of the *Newsletter*, MUSA is being planned with an eye toward representing, through editions of significant works, the diversity of American music, while also showing that high musical quality is by no means restricted to formal genres. Most of all, we intend to bring out music that is not now available, or that has never been published in reliable editions for performance or study. The existing marketplace relieves MUSA from the burden of determining the all-time American Top Forty (volumes), since much of the best American music is already available through conventional channels. Our goal, instead, is to fill in the most conspicuous gaps, choosing works that, individually, demand responsible editorial treatment in line with their quality and importance and, collectively, reveal something of the range and richness of American musical traditions. We are also anxious to

tackle some of the fresh editorial challenges that different American repertoires pose and to tap the energies of scholars who have particular American projects in mind, or who might be persuaded to do so.

At this writing, the Society is close to completing arrangements with A-R Editions, Inc., of Madison, Wisconsin, to publish the series. In recent months, we have received a dozen proposals for MUSA editions. Among projects accepted so far are: Nineteenth-Century Slave Songs (Eileen Southern), Amy Beach's String Quartet (Adrienne Fried Block), the Collected Works of Daniel Read (Karl Kroeger), Harry Partch's *Barstow* (Richard Kassel), and an anthology of Hawaiian music (Amy Stillman). In addition, we are negotiating with Frank Byrne and the Marine Band for a volume of marches by John Philip Sousa and with Gunther Schuller and the new Jazz Masterworks Series (Smithsonian Institution and Oberlin College) for an edition of extended works by Duke Ellington. Announcement of other volumes in the MUSA series, details for which are now being worked out with copyright holders, may be anticipated shortly.

Further information about the series, including guidelines for the submission of editorial proposals, are available through Wayne Schneider, Dept. of Music, Brown University, Providence, RI 02912. (401) 863-3651 or 863-3234.

—Richard Crawford

Obituary

Hans Nathan (1910–1989)

Hans Nathan died in Boston, Massachusetts, on 4 August 1989, one day before his seventy-ninth birthday. A native of Berlin, Germany, he was from an early age schooled privately as a musician, also learning the art of stagecraft. His studies at Berlin University included art history, philosophy, and psychology; there, in 1934, he earned a doctorate in musicology with a dissertation on recitative in the early operas of Richard Wagner. He worked as a music critic in Berlin from 1932 until 1936, when he emigrated to the United States in the face of a disintegrating political climate in his native land. For the next ten years, he and his wife Jael made their home in Cambridge, Massachusetts. Nathan did post-graduate work at Harvard University (1936–38), lectured, taught privately, and for a year filled a vacancy at Tufts University (1945). In 1946 he joined the faculty of Michigan State College (later Michigan State University) in East Lansing. During his thirty-five years there, he was awarded a Fulbright Professorship at the University of Rome (1953), spent a year at the Institute for Advanced Study in Princeton (1957), and in the 1960s received several grants from the Italian government for work on the music of Luigi Dallapiccola, much of it

carried on in cooperation with the composer, whom he interviewed extensively. After his retirement in 1981, the Nathans moved to Princeton, New Jersey, then returned to the Boston area, settling in Arlington Heights in the mid-1980s.

Hans Nathan belonged to a generation of music-scholars, born and trained in Europe, who enlivened the American scene during and after World War II. Active as a pianist in Berlin, he aspired to be a conductor in his early years. His involvement with music-making persisted throughout his academic career and even into retirement. He was especially fond of choosing little-known pieces, or works from remote repertoires, and presenting them in concerts in which he coached the performers meticulously.

The list of Nathan's publications in *The New Grove* suggests a predilection for topics that, at least at the time he addressed them, lay far from the center of public musical consciousness, not to mention the traditional practice of musicology. Moreover, their relation to each other may be unclear unless one takes them as evidence of a sharply idiosyncratic sensibility, attuned to discovering artistic worth where few other scholars have been drawn to look. To sample the list: "The Function of Text in French 13th-Century Motets," *Musical Quarterly* (1942); "The Sense of History in Musical Interpretation," *Music Review* (1952); "The Twelve-Tone Compositions of Luigi Dallapiccola," *Musical Quarterly* (1958); a facsimile reprint of William Billings, *The Continental Harmony* (Boston, 1794; Cambridge, 1961); and *Dan Emmett and the Rise of Early Negro Minstrelsy* (Norman, Oklahoma, 1962)—and this is not to mention the interest in Israeli folk music that occupied him at various times in his life.

As a member of the AMS, Hans Nathan was first elected to the Council in 1951, and his last Council term ended in 1969. He was active in the Society's Midwest Chapter, establishing and editing for some years a newsletter in which members kept each other informed of their activities. In the mid-1970s, when the Society was planning its response to the American Bicentennial, Nathan came forward with a plan to edit the music of William Billings, premier psalmodist of eighteenth-century New England. After completing Billings's *The Singing Master's Assistant* (Boston, 1778), published in 1977 by the Society and the Colonial Society of Massachusetts as Vol. 2 of Billings's works, he turned the project over to Karl Kroeger. (The fourth and final volume of Billings, now in press and dedicated to Hans's memory, will appear in 1990.) But the historical record should show that the initiator of the first scholarly edition of any American composer's complete works was Hans Nathan.

It was as editorial coordinator of the Billings project that I got to know Hans first-hand, learning, among other things,

that his indifferent skill at the typewriter masked an eagle eye for inaccuracies and inconsistencies of detail. Voluble on many subjects, he seemed reluctant to discuss what had drawn him to American studies in the first place. But perhaps one need not look beyond the Preface to *Dan Emmett* for an explanation. Vitally interested in the stage, "generally curious," as he wrote there, "about what might be called 'American,'" and "cheered by the riches of Harvard's Theater Collection," he had embarked not long after his arrival in Massachusetts on a course of study that was to illuminate the musical side of blackface minstrelsy, one of the most emblematic and problematic of American art forms. That same curiosity and Harvard's holdings, together with his own openness to fresh experience, an interest in the musical history of his new home-town, and a scholar's urge to document the past—especially in the hope of encouraging performances—must have inspired his research on Billings. (His major publications, including the "anthology" that fills the last 40 per cent of *Dan Emmett*, are editions of music.)

Given Hans Nathan's own outlook, a unique alloy of intellect, connoisseurship, and irreverence, it seems fitting that his scholarly legacy should focus on two American musicians who, though in different ways, so staunchly resist being blended into the landscape of the past: Billings, the brilliant, eccentric, Yankee tanner-composer, and Emmett, whose type of caricatured stage persona prompted Hans to introduce his "hero" to readers, not (as Nicolai Gogol wrote) as the proverbial "virtuous man," but with another kind of fanfare: "And so let us trot out the rascal!"

—Richard Crawford

RENARC News

The Data Base of Archival References to Music and Musicians of the Renaissance (RENARC) would like to announce the constitution of an Advisory Board to assist with its development and operations. Those who have agreed to serve as members of the Board are Michael Keller, Martin Morell, Jeremy Noble, Giulio Ongaro, Jessie Ann Owens, Leeman L. Perkins, and Pamela Starr, with Douglas Scherer as Technical Consultant and Anthony Barone as Project Coordinator.

The technical team of Barone, Morell, and Scherer has been working on a software program that will be useful to the individual scholar doing archival research by providing regular formats for the collection of significant data and a means of searching and collating the information entered. It will also make it possible to submit infor-

mation to the RENARC data base with little additional time and effort. (For background on the organization and purposes of RENARC, please see *Acta Musicologica* LIX (1987), pp. 300-307.)

On-line publication of information submitted to RENARC will be possible through an arrangement with the Medieval and Early Modern Data Base, which is being developed by scholars at Rutgers University. Their work is being done under the aegis of the Research Libraries Group and will be made available through the electronic information services of RLIN.

Anyone interested in trying out the prototype RENARC software in order to assist with its development and/or contributing information to the data base should write to Leeman L. Perkins, Dept. of Music, Dodge Hall 703, Columbia University, New York, NY 10027, or call (212) 854-3825. Please note in this connection that for the purposes of the data base, the term "Renaissance" is being construed rather freely to encompass—at least—the span of time from the early fourteenth to the early seventeenth centuries.

—Leeman L. Perkins

News Briefs

The Associazione Toscana per la Ricerca delle Fonti Musicali (Carolyn Gianturco, President) was founded in June 1987 as a local branch of RISM and would appreciate copies of all studies, published or not, concerning the music, musicians, organology, and iconography of Tuscany in order to constitute a library where such material may be consulted. Financial support is also welcome; regular membership is 25,000 lire (\$22.00 for foreign members) and student membership 15,000 lire (\$15.00). Personal checks may be made out to A. T. Mus. and sent to the Associazione Toscana per la Ricerca delle Fonti Musicali, Storia della Musica, Università di Pisa, 56100 Pisa, Italy.

Garland Publishing, Inc. is projecting the publication of an *Encyclopedia of Keyboard Instruments* in three volumes with Robert Palmieri as General Editor. Scholars interested in contributing articles may receive information from the appropriate area editor: vol. 1, "The Organ," Douglas Bush, Dept. of Music, Brigham Young University, Provo, UT 84602; vol. 2, "The Clavichord and Harpsichord," Igor and Judith Kipnis, 20 Drummer Lane, West Redding, CT 06896; vol. 3, "The Piano," Robert Palmieri, School of Music, Kent State University, Kent, OH 44242.

Also to be produced by Garland Publishing, Inc. is *An Encyclopedic Dictionary of*

Russian and Soviet Music. Scholars interested in contributing articles are invited to contact the General Editor: Gerald R. Seaman, School of Music, University of Auckland, Private Bag, Auckland, New Zealand.

The Historic Brass Society, a new international society, has recently been formed. The Society published its first newsletter last summer and a more comprehensive journal will soon appear. The newsletter contains short articles of practical interest and news of the field, and the journal will contain scholarly articles, discussion of issues, and notices and reviews of new records and books. For further information contact Jeffrey Nussbaum, 148 West 23rd Street, #2A, New York, NY 10011.

The American Handel Society wishes to announce its American Handel Society Research Fellowship, which carries an award of \$1,500 to be granted to an advanced graduate student involved in Handel research. The Society welcomes applications from students pursuing research into the life and works of Handel as well as from students examining broader fields of study related to Handel. Applicants must be currently studying at a North American university. Applications must be postmarked by 15 March 1990. Contact Howard Serwer, Dept. of Music, University of Maryland, College Park, MD 20742, regarding application requirements.

The American Brahms Society announces the inauguration of its Karl Geiringer Scholarship in Brahms Studies, to be awarded for the first time in 1990 in the amount of \$1,000. The competition is open to students in the final stages of a doctoral dissertation on Brahms at a North American university. Only those projects that demonstrate significant original thought and research will be considered. Applications must be postmarked by 1 May 1990. Contact David Brodbeck, Dept. of Music, University of Pittsburgh, Pittsburgh, PA 15260, regarding application requirements.

The Center for Black Music Research wishes to invite new members to join its Institutional and Individual Associates programs. Institutional Associates (\$150 per year) receive free subscriptions to *CBMR Register*, *Black Music Research Journal*, *Black Music Research Bulletin*, *CBMR Digest*, *CBMR Monographs*, quarterly lists of prospective candidates for faculty vacancies in music, and discounts on other CBMR publications. Individual Associates (\$50 per year) receive all of the above except *CBMR Register* and the quarterly lists of prospective candidates. The subscriber also receives free registration at the CBMR National Conferences on black music research. For further information, contact Morris Phibbs, Center for Black Music Re-

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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.

Alfred Einstein Award

Deadline: *1 June 1990*. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations. Address: Thomas J. Mathiesen, Chair, Einstein Award Committee, School of Music, Indiana University, Bloomington, IN 47405.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Karol Berger, Chair, Kinkeldey Award Committee, Department of Music, Stanford University, Stanford, CA 94305.

Guidelines for all AMS awards appear in the Directory.

Grants and Fellowships Available

ACLS Travel Grants

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

American Philosophical Society

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

NEH Fellowships for University Teachers

Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: *1 June 1990* for projects beginning after *1 January 1991*. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506 (202 786-0466).

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars to undertake full-time research. Deadline: *1 June 1990*. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

News Briefs

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search, Columbia College, 600 South Michigan Ave., Chicago, IL 60605.

EthnoFORUM, a global E-mail ethnomusicology forum, is now online. Subscribers share news, job openings, queries, bibliographies, syllabi, announcements, and comments on current issues. EthnoFORUM cordially invites AMS members to join at no cost. If you are not yet an E-mail user, ask your institution's computer center about a free account. To subscribe, send a Bitnet message to LISTSERV@UMDD. In the message text, type: SUB ETHMUS-L <Your name>; for example, SUB ETHMUS-L Charles Seeger. New subscribers receive detailed information.

The US-RILM Libretto Project, which has recently received grants from the U.S. Department of Education and the NEH to catalogue nineteenth-century Italian imprints and complete the cataloguing of the Albert Schatz Libretto Collection at the Library of Congress, will continue during 1990 with all other nineteenth-century imprints, followed in 1991 with the cataloguing of all pre-1800 libretti. Cataloguing is entered online into the RLIN database and follows the guidelines published in *MLA Notes*, vol. 43, no. 1 (Sept. 1986, pp. 19-35). RISM cataloguing and RLIN's sophisticated research capabilities offer detailed access to all historical information contained on each libretto entered into the database. Searches can be conducted by entering the "books" (default) mode in the RLIN database from any RLIN terminal or dial-access account. A brief guide to searching the RISM libretto data online is available from the Project Office, which is also happy to advise other libraries wishing to catalogue their libretto collections to assure compatibility with the RISM data. For further information, contact Marita McClymonds, RISM Libretto Project Office, Music Dept., University of Virginia, Charlottesville, VA 22903; RLIN E-mail BM.Z03@RLG.

Christopher Fifield, who is writing a biography of the conductor Hans Richter (1843-1916), would be grateful for any information members of the Society may possess. Letters, programs, anecdotes, and reminiscences would be welcome, particularly from relatives of orchestral players and singers whom he conducted. Address: Coach House, 38 Wrights Road, London SE25 6RY, UK.

Carlton Lowenberg, who is working on a bibliography of Emily Dickinson that will include an annotated list of composers who have set her poems and letters to music, would welcome correspondence from such composers. Address: 737 St. Mary's Rd., Lafayette, CA 94549.

1990 Summer Seminars and Institutes

The National Endowment for the Humanities will be offering three Summer Seminars for 1990 in the field of music.

Robert Bailey will conduct an eight-week seminar on *The Operas of Wagner*. The seminar will deal with the German composer's music from two different perspectives—analytical and documentary—and will concentrate primarily on three operas: *Tannhäuser*, representative of the earlier romantic Wagner, plus *Tristan and Die Meistersinger*, representative of Wagner's later work. Dates: 18 June to 10 August 1990. Address: Robert Bailey, Dept. of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003.

Samuel A. Floyd, Jr., is offering a six-week seminar entitled *Black Music in the United States: Aspects of History, Philosophy, and Analysis*. Topics will range from the vernacular music of slaves and the literate output of Francis Johnson and James Hemmingsway to the varied black musical expressions of the present. Study of the Harlem Renaissance will have a significant place in the seminar, which will begin with an investigation of various sources and bibliographic materials and go on to apply traditional historical and analytical methodologies to a variety of traditions and styles. Participants will include music specialists as well as scholars in other humanistic disciplines. Dates: 11 June to 20 July 1990. Address: Samuel A. Floyd, Jr., Columbia College, 600 S. Michigan Ave., Chicago, IL 60605-1996.

A six-week seminar conducted by Richard D. Leppert will deal with the ways that Western art music relates to the formation of society and culture. After an initial study of the emerging body of critical theory concerning music's relation to society and the means by which music may produce meaning, the participants will turn to a series of case studies including the role of music in the social and cultural education of men and women in the European upper classes, the relation of music to the dance in defining social ideals, the visual representation of musical practices, and the potential meaning accruing to musical sonority itself. The seminar is intended for teachers and scholars with a background in music and for individuals from other humanities and social sciences. Dates: 18 June to 27 July 1990. Address: Richard D. Leppert, Dept. of Humanities, Ford Hall 314, University of Minnesota, Minneapolis, MN 55455.

Participation in an eight-week seminar carries a stipend of \$3,500, and in a six-week seminar, a stipend of \$2,750. Application forms may be had from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, 1100 Pennsylvania Ave., Washington,

NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: 1 June 1990 for projects beginning after 1 April 1991. Subventions for publication of humanistic studies. Deadline: 1 April 1990 for projects beginning after 1 October 1990. Address: Division of Research Programs, Room 318, (see above) (202 786-0207).

NEH Summer Seminars For College Teachers

1990 Summer Seminars for college teachers. Stipend: \$2,750–\$3,500. Deadline: 1 March. See details under Summer Seminars and Institutes.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadlines: 15 June 1990 for Australasia, India, the Soviet Union, and Latin America. 1 August 1990 for Africa, Asia, Western and Eastern Europe, and the Middle East; lecturing awards to Mexico, Venezuela, and the Caribbean; and travel-only awards to France, Italy, and West Germany. Address: CIES, 3400 International Drive, N.W., Suite M-500, Washington, DC 20008-3097. (202) 686-7866.

Newberry Library Short-Term Resident Fellowships

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

Newberry Library Columbian Quincentennial Fellowships

Fellowships for one to four months for scholars working on topics related to the Transatlantic exchange of ideas, projects, and peoples in the period 1450–1650. Stipend: \$800 per month. Deadline: 1 March 1990. Address: Transatlantic Program, The Newberry Library (see above).

Vaughan Williams Research Fellowship

For six to eight weeks during May–July 1990 to do scholarly work in England on Vaughan Williams. Stipend: 1,000£ funded by the Carthusian Trust and room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: 15 March 1990. For application details, write Byron Adams, Dept. of Music, University of California, Riverside, CA 92521.

D.C. 20506. Application deadline: 1 March 1990.

The *Center for Black Music Research* announces its first Summer Institute on the Research and Teaching of Black Music, to be held 28 June–3 July 1990 at Columbia College in Chicago. The Institute is designed to accommodate the needs of college professors, music administrators in higher education, and high school and elementary music teachers. Institute faculty members will include Samuel A. Floyd, Jr., Horace C. Boyer, Howard Mayer Brown, Lee Cloud, Dominique-René de Lerma, Barbara Reeder Lundquist, and Howard A. Roberts. The College and Uni-

versity Division will address concerns in curriculum design, black music literature and performance practice, black music in general studies, and black music in music education. The Higher Education Music Administrators Division (29 June 1990 only) will address issues pertaining to affirmative action, recruitment and retention of black faculty and students, black music in the curriculum, and other minority concerns. Also featured will be an optional Computer Applications Division, led by representatives from CBM Computer Center, Dragonfly Software (NotaBene), and McCormick's Enterprises (Music

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Summer Seminars *continued*

Link). For complete registration and program information, contact Morris Phipps, Center for Black Music Research, Columbia College, 600 S. Michigan Ave., Chicago, IL 60605-1996.

The Newberry Library Center for Renaissance Studies will hold a 1990 Summer Institute from 9 July to 17 August in *English Archival Sciences*. The course will be led by Diana E. Greenway, a member of the Institute of Historical Research at the University of London, and by Jane Sayers, Reader in Administrative History and Diplomatic, School of Library, Archive and Information Studies, University of London. The Institute will provide intensive training in the reading, transcribing, and editing of English manuscript books and documents from the late Medieval and Renaissance periods, as well as a thorough orientation in the archives and manuscript collections available for work in the English tradition. Full-time faculty and librarians are eligible to apply for stipends of up to \$3,000 funded by the NEH. Special funds are available for scholars at institutions affiliated either with the Newberry Library Center for Renaissance Studies or the Folger Institute. Application deadline: 1 March 1990. Address: Center for Renaissance Studies, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

Papers Read at Chapter Meetings, 1988-89

Allegheny Chapter

15 October 1988
University of Pittsburgh

Carl Rahkonen (Indiana University of Pennsylvania): "On Being an Inside-Outsider in Finland"

Robert E. Matthews (Edinboro State University): "The Rise and Fall of Orchestral Lieder"

Darlene R. Berkovitz (WQED-FM): "The Origins of Schoenberg's *Sprechstimme* and the Nature of its Use in *Pierrot Lunaire*"

Stephen Saunders (University of Pittsburgh): "Music and *Rappresentazione* at the Court of Ferdinand II: The *Messa, Magnificat et Jubilate Deo a sette chori con le trombe* (1621) of Giovanni Valentini"

Irving Godt (Indiana University of Pennsylvania): "The Mass of Barcelona: How Many Hands?"

David Brodbeck (University of Pittsburgh): "Nochmals Brahms's Third Symphony and the New German School"

15 April 1989
West Virginia University

John Hajdu Heyer (Indiana University of Pennsylvania): "Lully's *Jubilate Deo*, LWV 77/16: A Stylistic Anomaly"

Ellen Grolman Schlegel (Frostburg State University): "Christiano Giuseppe Lidarti: Six Anomalous String Quartets"

Irving Godt (Indiana University of Pennsylvania): "Beethoven's Symphony No. 1: Tactics and Strategy"

John E. Crotty (West Virginia University): "Expansion and Transformation in Classical Minor-Mode Tonality in Beethoven's Opp. 57 and 131"

Lois Herbst (Tuesday Musical Club, Pittsburgh): "The Tuesday Musical Club of Pittsburgh on its Centennial"

John I. Schwarz, Jr. (Lock Haven University): "*Die Choral-Harmonie* and *Die Union Choral Harmonie*: A Study in Diversification, Accommodation, and Success"

Robert M. Copeland (Geneva College): "Reinventing Metrical Psalmody: Joseph W. Morton's 'Original Plan of Versification' in English and French"

Capital Chapter

22 October 1988
Anne Arundel Community College

Jan Lauridsen (Library of Congress): "The Jarata Ceremony of North Central Australia"

Cyrilla Barr (Catholic University of America): "The Musicological Legacy of Elizabeth Sprague Coolidge"

Howard Serwer (University of Maryland, College Park): "Handel's Oratorios at Maryland"

Deborah Laurence (University of Chicago): "The Ricercar as Peroration: A Rhetorical Question"

Michael O'Brien (Washington, D.C.): "Humanism and Italian Harpsichords of the Late Renaissance"

28 January 1989
George Washington University

Glenda Dawn Goss (University of Georgia): "The Carol Robinson Collection"

Marion S. Jacobson (University of Maryland): "Zemlinsky's Lyric Symphony: Traditions and Anticipations"

Martha V. Fickett (Mary Washington College): "The Office for the Feast of St. Martin in the Old Roman Antiphony"

Lilian Pruett (North Carolina Central University): "Napoleonic Battles in Keyboard Music of the Nineteenth Century"

Dale Voelker (George Washington University): "The Trombone Music of Daniel Speer"

Joint Meeting, Capital and Southeast Chapters

31 March and 1 April 1989
Christopher Newport College

Robert Shay (University of North Carolina, Chapel Hill): "Willaert, Rore, and Petrarca's *Quando fra l'altre donne*"

Jonathan M. Miller (University of North Carolina, Chapel Hill): "Text, Imitation,

and Rore's *Il mal preme*: A Linear Approach to the Analysis of Early Music"

David Hildebrand (Catholic University of America): "Musical Transmission in Colonial Annapolis, 1696-1776"

Margery Lowens (Peabody Conservatory): "An Outsider's View of the Boston Musical Scene, 1888-1896"

Todd Ritter (Catholic University of America): "Josephinism, Haydn, and the *Mariazellmesse*: Possible Other Factors in Haydn's Neglect of Sacred Music, 1782-1796"

Jeanice Brooks (Catholic University of America): "*Ses amours et les miennes tout ensemble*: The *Premier Livre* of Antoine de Bertrand"

Robert Young McMahan (Peabody Conservatory): "A History, Partial Reconstruction, and Examination of the *Sunken Bell*, an Unfinished Opera by Carl Rugles"

Frederick Neumann (University of Richmond): "Some Controversial Aspects of the Authenticity Movement"

Martha Fawbush (University of North Carolina, Chapel Hill): "Of Poets and Composers, the *Grande Opéra*, and the *Conte musicale*"

Lauriejean Reinhardt (University of North Carolina, Chapel Hill): "Some Rediscovered Dazzling Diamonds: Thoughts on Webern's *Three Songs*, Op. 25"

Greater New York Chapter

22 October 1988
Columbia University

Panel Discussion: "Charles Ives: Trying to Answer Some Questions of Veracity and Authenticity"

H. Wiley Hitchcock, moderator (Institute for Studies in American Music, Brooklyn College, and The Graduate School, City University of New York), *J. Peter Burkholder* (Indiana University), *Paul C. Echols* (Mannes College of Music), *J. Philip Lambert* (Baruch College, City University of New York), and *James B. Sinclair* (Director, Orchestra of New England)

4 February 1989
New York University

James Hepokoski (University of Minnesota): "*Otello*, *Dramma Lirico*: A New Model for its Architecture"

Luke Jensen (University of Maryland, College Park): "The Emergence of the Modern Conductor for Nineteenth-Century Italian Opera"

11 March 1989
Baruch College, City University of New York

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

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

29 April 1989
Columbia University

Michael Long (Columbia University):
"Pastoralism in the Trecento Madrigal"

Margaret Bent (Princeton University):
"On Counterpoint and Compositional
Process in the Fifteenth Century"

Mid-Atlantic Chapter

19 November 1988
University of the Arts

Jane Girdham (University of Pennsylvania):
"Music and the Theatre: London
1788-1796"

Annette DiMedio (Philadelphia College
of the Performing Arts): "Frances McCol-
lin: Unsung Heroine of Philadelphia"

25 February 1989
Rutgers University, Camden

Giulio M. Ongaro (University of Delaware):
"The Instrument-Making Business
of Sixteenth-Century Venice"

Justin London (University of Pennsylvania):
"Nineteenth-Century Antecedents of
Current Hierarchical Theories of Music"

Thomas Whitman (University of Penn-
sylvania): "Balinese Approaches to Musi-
cal Form: A Western Composer's Perspec-
tive"

Midwest Chapter

24-25 September 1988
Chicago, Illinois

Susan Scea (University of Iowa): "Text
and Music in the Chansons of Gilles Bin-
chois"

Hans Tischler (Indiana University):
*Words and Music in the Middle Ages: A Cri-
tique of John Steven's Recent Book of this
Title*

Matthew Balensuela (Indiana Univer-
sity): "The Historiography of Opera in En-
gland, 1695-1711"

Constance Cook Glen (Indiana Univer-
sity): "Mozart: Another Early View"

Brian J. Hart (Indiana University):
"Handel's Christian Oratorio: A Consider-
ation of *Theodora*"

André Barbera (University of Notre
Dame): "New Methods of Text Criticism
in Medieval and Renaissance Greek Codic-
es"

Craig Lister (University of Minnesota,
Duluth): "Source Transmission and Per-
formance Questions in Maldere's *Sinfonie*,
Op. 4"

James Zychowicz (Madison, WI):
"Scherzo and Trio, or Tarantella: Mahler's
Sketches for the Fourth Symphony"

Nineteenth- and Twentieth-Century Biography

David Birchler (University of Wiscon-
sin): "Gustav Mahler and Romantic Auto-
biography"

Susan Richardson (Indiana University):
"Fauré's *Requiem* as Independent Ideol-
ogy"

James R. Briscoe (Butler University):
"Debussy Through His Letters: The Uni-
versity of Texas Collection"

Enrique Arias (Chicago, IL): "Roque
Cordero: Compositor Panameño"

22-23 April 1989
Oberlin College

Notation, Repertoire, and Process

Charles M. Atkinson (Ohio State Uni-
versity): "From *Vitium* to *Tonus acquisitus*:
On the Evolution of the Notational Matrix
of Medieval Chant"

Philip T. Jackson (Ball State University):
"Borromeo's 'Gang of Four' and the Mass:
What They Wrought"

Cleveland Johnson (DePauw Univer-
sity): "The Solo Keyboard Intabulations of
Heinrich Scheidemann"

David E. Anderson (University of Chi-
cago): "Towards an Understanding of
Strauss's Compositional Process"

Performance Traditions

Elaine Schwensen (Park College): "Early
Performances of Beethoven's Triple Con-
certo"

Roger W. Mastalir (University of Iowa):
"Anton Reicha's 'Rivalry' Between Cham-
ber Music for Winds and that for Strings:
Are there Essential Differences?"

Donald E. Christenson (Ohio State Uni-
versity): "'Doughnuts Without Eggs;
Fire! Fire! Fire!'—Music of the Shakers
from Union Village, Ohio: The Manu-
scripts of the 1840s"

Kirk MacKenzie (University of Cincin-
nati): "A New Approach to the Concert
Ritual: R. Murray Schafer's *The Princess of
the Stars*"

Theodore Albrecht (Park College): "An
Unknown Letter from Beethoven to
Zmeskall in the Oberlin College Library"

Music and Society

Robin Armstrong (University of Michi-
gan): "Courtly Collections: The Context
for Instrumental Music"

William D. Layman (Miami University):
"New Evidence Supporting the Pre-1800
Origins of Boston's Philoharmonic Soci-
ety"

Mark D. Reis (Miami University): "A
Clarification of Cincinnati's Mid-
Nineteenth-Century Concert Life"

New England Chapter

24 September 1988
Wellesley College

Charles Turner (Hartt School of Music):
"Arnolt Schlick's Setting of *Maria zart* for
Lute and Voice: Background, Sources,
Performance"

Owen Jander (Wellesley College): "The
Crypt Scene in *Romeo and Juliet*: Inspira-
tion for the Slow Movement of Beethoven's
String Quartet, Op. 18, No. 1"

Robert A. Buning (Boston University):
"Alessandro Moreschi and the Castrato
Voice"

Marcia Wilson Lebow (Cambridge, MA):
"Listening to George Eliot: A Voice Like
Music"

4 February 1989
Boston College

Philip Russom (Waltham, MA): "Arnold
Schoenberg's Early Unpublished Songs
from the Hans Nachod Collection"

John M. Ward (Cambridge, MA):
"Ophelia's Lute: Music in the London The-
aters in the 1590s"

Mary Rasmussen (University of New
Hampshire): "Jan Miense Molenaer's
Courtship Allegory (Richmond, Virginia,
Museum of Fine Arts): A Reappraisal"

Lia Laor (Tel Aviv University): "Piano
Pedagogy, 1800-1850: The History of an
Idea"

29 April 1989
Wesleyan University

David E. Cohen (Brandeis University):
"*Countrapunctus*, Improvisation, and *Res-
facta*"

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

Scott Burnham (New Haven, CT): "*Così
fan tutte*: Mozart's Meta-Opera"

Tim Aarset (Cambridge, MA): "The
Contrapuntists' Hand: A Tool for Renais-
sance Polyphony"

New York State—St. Lawrence Chapter

1-2 October 1988
University of Toronto

Hendrik van der Werf (Rochester, NY):
"Modal or Not-so-modal Rhythms in Po-
lyphony Before 1200"

Andrew Hughes (University of To-
ronto): "Chant Transmission: Towards a
Generative Grammar of Plainsong"

Paul Boncella (Taberg, NY): "The Gen-
esis of Frescobaldi's *Romanesche*"

Lora Merkle (Gloucester, Ontario):
"Rhetoric and Hermeneutics in Kuhnau's
Bibliche Historien"

Joan Evans (Toronto, Ontario): "New
Light on the First Performance of Arnold
Schoenberg's Opp. 34 and 35"

Julia Moore (Syracuse University):
"Beethoven's Public Concerts in Vienna"

Thomas A. Denny (Skidmore College):
"Directional and Transformational Tonal-
ity in the *Lieder* of Schubert"

1-2 April 1989
Ithaca College

Paul Boncella (Taberg, NY): "A
Sixteenth-Century Theoretical Descrip-
tion of the Italian Organ *Toccata*"

Sandra Mangsen (University of Western
Ontario): "The Trio Sonata in Pre-
Corellian prints: When Does 3 = 4?"

Paul Laird (State University of New

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New York State—St. Lawrence
Chapter continued

York, Binghamton): "Towards a History of the Villancico"

Ann Fehn (University of Rochester) and *Jürgen Thym* (Eastman School of Music): "Sonnet Structure and Through Composition in the German *Lied*"

Mary Natvig (Eastman School of Music): "The Busnois Magnificat Group: Aspects of Style and Attribution"

Frederick Marvin (Syracuse University): "The Life and Works of Jan Ladislav Dussek (1760-1812)"

Ralph Locke (Eastman School of Music): "Isabella Stewart Gardner: The Boston Lady as Music Patron"

Northern California Chapter

11 March 1989

University of California, Berkeley

Jane Troy Johnson (Menlo Park, CA): "Geminiani's 'Musical Cookery': Performance Information from the Rehashings of Op. 1"

Sally Critchlow Terris (University of Illinois): "The Instrumental Music Collection of Duke Clemens Franz von Paula of Bavaria (1722-1770)"

Leta E. Miller (University of California, Santa Cruz): "Structural Ornamentation in C. P. E. Bach's Flute Sonatas"

Joint Meeting, Northern California and Pacific Southwest Chapters

29-30 April 1989

University of Southern California

Daniel C. Jacobson (University of California, Santa Barbara): "A Re-appraisal of Thomas Morley's Use of Italianate Forms"

Michelle Fillion (Mills College): "C. P. E. Bach's Keyboard Trios and the Public Pursuit of Youth and Fortune"

James Thvedt (San Leandro, CA): "A Case of Musical Symbolism in Bach's Christmas Oratorio"

Eleanor Selfridge-Field (Center for Computer Assisted Research in the Humanities): "The Chronology of Venetian Opera"

Daniel Hertz (University of California, Berkeley): "Farinelli in London, or the Castrato as Hero and as Object of Satire"

Daniel E. Freeman (University of Southern California): "An Eighteenth-Century Singer's Commission of 'Baggage' Arias"

Robert M. Stevenson (University of California, Los Angeles): "Saint-Saëns at San Francisco"

Catherine Smith (University of Nevada, Reno): "The Concerto for Violin by Clifford Vaughan"

Byron Adams (University of California, Riverside): "The Revisions of Vaughan Williams' Sixth Symphony: A Chronology"

Gilbert L. Blount (University of Southern California): "A Music Curriculum for the Twenty-First Century"

Ingolf Dahl Student Competition

Alan Lewis (University of California, Berkeley): "*Carissima amica*: Mozart's Arias for Aloysia Weber"

Leah Morrison (University of Southern California): "More Greenery! More Foliage! German Set Design 1813-1883 and Wagner's Quest for Illusion" (winner)

José A. Bowen (Stanford University): "Jazz, Utterance, and Paraphrase"

Pacific Northwest Chapter

31 March-2 April 1989

University of Alberta

Erich Schwandt (University of Victoria): "D'Angelbert's Brunettes"

Robert Klakowich (University of Alberta): "*Musica Britannica*'s John Blow: A New Edition in Progress"

Victor Coelho (University of Calgary): "A Lute Book for 'Giulio Medici and His Friends' and Music at Court in Seventeenth-Century Florence"

Catherine Nolan (University of Alberta): "Large-Scale Design and the Middle-ground in Webern's *Piano Variations* Op. 27"

Brenda Dalen (University of Alberta): "Mirrored Composition: The Adagio of Berg's *Chamber Concerto*"

Harald Krebs (University of Victoria): "Melodic Devices for the Unification of Tonally Deviating Works"

Sylvia Imeson (University of Victoria): "This Beautiful, Ingenious, and Honorable Craft: A Study of Haydn's Canons Hob. XXVII, with Reflections on Fux"

Joan Backus (University of Victoria): "Dramatic and Tonal Integration in Liszt's *Faust Symphony*"

David P. James (Delta, British Columbia): "A Late Seventeenth-Century *Historia resurrectionis* by Christian Andreas Schulze (1660-1699)"

Gregory S. Johnston (University of British Columbia): "*Musici Poetici, Poetici Musici*: Source and Significance of Funerary Poetry by Seventeenth-Century German Composers"

Eric A. Hanson (Seattle Pacific University): "Chiastic Forms in Buxtehude: An Analysis of *Jesu meine Freude*"

Wendy Grant (University of Victoria): "The Viol Fantasias and Trio Sonatas of Henry Purcell: Contrast or Continuity?"

Rita Steblin (Vancouver, British Columbia): "The Sexual Stereotyping of Musical Instruments"

Gregory Marion (University of Alberta): "Beginning the End: An Anomaly in the First Movement of Beethoven's Op. 10, No. 2?"

Jacobus Kloppers (The King's College): "The Influence of Antiquity on Our Western Musical Culture and Concepts"

Christopher Lewis (University of Alberta): "Time Out of Joint"

Pacific Southwest Chapter

21 October 1988

California State University, Northridge

Fritz Reckow (University of Erlangen-Nuremberg): "Music-Theoretical Methods and Compositional Styles: Questions Concerning Problems of Their Interactions"

Nancy Van Deusen (California State University, Northridge): "Thirteenth-Century Concepts of Motion and Their Applications in Music-Theoretical Writing"

Gilbert Reaney (University of California, Los Angeles): "Thirteenth-Century Music-Theoretical Treatises"

Richard J. Wingell (University of Southern California): "The *De musica* of Englebert of Admont: A Theologian's View of Music"

Thomas H. Connolly (University of Pennsylvania): "Music and Mutability: The Mystical Gamma of Jean Gerson"

Pacific Southwest Chapter

25 February 1989

San Diego State University

Tatiana Baranova (Moscow Conservatory): "Musicology in the Soviet Union"

Arthur A. Moorefield (California State University, Santa Barbara): "'Haec est dies': The Lucas Lossius Antiphon"

Robert N. Freeman (University of California, Santa Barbara): "Bruckner and the Austrian Abbeys Revisited"

John H. Yoell (Los Angeles, CA): "The Czechoslovak Presence at Schoenberg's *Verein*"

Michael Beckerman (Washington University): "Janáčekov"

Ivan Monighetti (Moscow): "Contemporary Soviet 'Cello Music' (lecture-demonstration)"

Rocky Mountain Chapter

21-22 April 1989

University of Denver

Susan Snook-Luther (University of Wyoming): "Orchestral Writing in J.F. Daube's *The Musical Dilettante* (1773)"

Harrison Powley (Brigham Young University): "Wind-Band Music of the French Revolution"

Rebecca Wilberg (Brigham Young University): "Concert Life at the Paris Opera, *Salle Le Peletier*: A Microcosm of Mid-Nineteenth-Century Parisian Social Culture"

Steven Johnson (Brigham Young University): "Mahler, Metaphysics, and Musical Structure"

John Kissler (University of Arizona): "The *Four Last Songs* by Richard Strauss: A Formal and Tonal Perspective"

Dennis Loranger (University of Colo-

rado): "An Examination of Musica Ficta in the Spanish Vihuelists' Intabulations of Josquin's Masses"

Deborah Hayes (University of Colorado): "Peggy Glanville-Hicks and *Grove V: American Music at Mid-Century*"

John Galm (University of Colorado): "Peace Music: Establishing a Category"

Sunny Zank (University of Northern Colorado): "Compositional Practices in Selected Symphonies of P. G. Clapp"

Allen Shantz (Colorado Christian College): "Music and Instruments in Ancient Israel"

Linda Davenport (University of Colorado): "Changing Trends in Tunebooks by Maine Psalmists, 1805-1817"

Karl Kroeger (University of Colorado): "Eighteenth- and Early Nineteenth-Century American Settings of Isaac Watt's Psalm 50"

South-Central Chapter

30 March-1 April 1989
Georgia College

Seventeenth- and Eighteenth-Century Studies

Colleen Reardon (Western Kentucky University): "Agostino Agazzari and Music for the Virgin at S. Maria di Provenzano, Siena"

Susan Treacy (Emory University): "Psalterium Carolinum: Music as Propaganda in Seventeenth-Century England"

Christine D. Smith (Kentucky State University): "Recitative in Mozart's *Idomeneo*: A Proposal for an Analytical Method"

Early Twentieth-Century Studies

Tomas Fernandez Mauricio, Jr. (University of Kentucky): "Impressionism in Spain: The Life and Works of Isaac Albeniz"

Maureen Carr (Pennsylvania State University): "A New Perspective on Stravinsky's *Firebird* and the Role that the *Katschei* Plays in the Motivic Structure"

American Music

Thomas L. Riis (University of Georgia): "Black Roles and Black Finales: Exploring the Structure of a Turn-of-the-Century Musical"

Ted Gentry (University of Kentucky): "The Origins of Church Pianism"

Penny Thomas (University of Florida): "The Early Works of Roy Harris"

Renaissance Studies

J. Michael Raley (University of Louisville and University of Kentucky): "New Insight into Ockeghem's Trip to Spain in 1470"

Edward Barret (Louisville, KY): "A Hidden Signature and a Pun"

Hal Simmons (Mercer University, Atlanta): "Scribal Variation or Various Scribes: Problems of Scribal Identification in Trevisan Manuscripts"

History of Theory

Eunice Schroeder (University of Tennessee): "Tinctoris's Examples of the Modes"

Mary Hansard (Louisiana State University): "Tonal Theorists' Explanations of the Minor Triad"

Twentieth-Century Music

Mark Francis (University of Kentucky): "The Juxtaposition of Tonal and Atonal Elements in Two Late Chamber Works of Shostakovich"

Thomas D. Poole (Louisville, KY): "Twentieth-Century Composers—Prophets and Priests?"

Ben Arnold (Emory University): "The Title or the Music? A Look at Selected Compositions Related to War"

Southeast Chapter

1 October 1988
University of South Carolina, Columbia

Steven Shearon (Raleigh, NC): "The Partial Solution of a Mystery: An Unknown Autograph Manuscript of Nicola Fago"

William Bates (University of South Carolina, Columbia): "Chaconne and Passacaglia in Seventeenth-Century French Keyboard Music"

Timothy Gaylord (Washington and Lee University): "The Musical Dialogue in Seventeenth-Century England: Opera in Embryo?"

David Powers (Chapel Hill, NC): "The Pastoral Héroiques: Some Reflections on the Problems of Definition in French Opera of the Seventeenth and Eighteenth Centuries"

Clyde Brockett (Christopher Newport College): "The Operettas of Charles Hutchinson Gabriel"

George Buelow (Indiana University): "How Baroque is the Musical Baroque: Reconstructing a Hypothesis of Musical Historiography"

Joint Meeting, Southern Chapter and the Southeastern—Caribbean Chapter of the Society for Ethnomusicology

17-18 February 1989
University of Alabama

Jan Herlinger (Louisiana State University): "Prosdócimo vs. Marchetto"

Howard Irving (University of Alabama, Birmingham): "In Search of the Classical Style: William Crotch on Haydn and Handel"

Douglass Seaton (Florida State University): "Darkness to Light: Emerging Revelation in the Content and Composition of Mendelssohn's *Lobgesang* (Symphony No. 2, in B-flat), Op. 52"

William Horne (Loyola University of New Orleans): "Brahms and Heine: A Background Report"

Donald C. Sanders (Samford University): "The *Arie devote* (1608) of Ottavio Durante"

Bryan St. Laurent (Florida State University): "'Recapitulation' and Theories on the Origins of Music"

David Evans (Memphis State University): "A Survey of African-Derived Folk Instruments in the United States"

Dale Olsen (Florida State University): "Ethnomusicology and Music History: Mendelssohn's Italian Journey—Field Work or 'A Runaway with the Rich and Famous?'"

Bruno Nettl (University of Illinois): "Mozart and the Ethnomusicological Study of Western Culture"

Robert Schmalz (Southwestern Louisiana University): "Conrad Beissel and the Music of the Ephrata Cloister"

Deborah C. Lofis (Samford University): "Repertoire and Performance Practice of 'Southern Harmony' Singers: A Distinct Tradition of Shape-Note Singing"

Caroline C. Benser (Tuscaloosa, AL): "The Cultivated Musical Voice of Charleston's Marie Siegling"

Wallace MacKenzie (Louisiana State University): "E. A. McIlhenny's Black Spiritual Collection from Avery Island, Louisiana"

Vern C. Falby (Louisiana State University): "Music Out of Words: Musical and Textual Processes in *Ricercar I* of Stravinsky's *Cantata*"

Melissa A. McEuen (Louisiana State University): "Fusion of Genius: The Collaboration of Gertrude Stein and Virgil Thomson"

Stephen Veale (Florida State University): "The American Popular Music Industry Since 1970: A Brief History and Criticism"

Charles E. Kinzer (Louisiana State University): "Improvisation on *Sunday* by Coleman Hawkins and Lester Young: A Study in Stylistic Contrast"

Southwest Chapter

8 October 1988
University of Texas, Austin

Robert Snow (University of Texas, Austin): "The Parody Mass: The Symbolic Import of Its Borrowed Material and Consequent Liturgical Assignment"

Thomas Sovik (University of North Texas): "The Czech Kingdom: Window to an Unexplored Renaissance"

Amy L. Barber (Texas Wesleyan College): "Mit Pauken und Trompeten: An Instrumental Symbiosis"

Michael Collins (University of North Texas): "Critical Response to Textural Complexities in Handel's Operas: An Evaluation"

Susan Kidwell Fields (University of Texas, Austin): "The Early Four-Voice Medieval Motet: A Failed Experiment?"

Anne L. Patterson (University of Central Arkansas): "The *Lieder* of Felix Mendelssohn: An Exploration of Some Neglected Masterworks"

R. Allen Lott (Southwestern Baptist Seminary): "The American Concert Tours

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Southwest Chapter *continued*

of Leopold de Meyer, Henri Herz, and Sigismund Thalberg"

Elliott Antokoletz (University of Texas, Austin): "From Schoenberg, Bartók, and Berg to Perle: A New Concept of Tonality and Progression"

8 April 1989
Rice University

Rebecca Baltzer (University of Texas, Austin): "How Long Was Notre-Dame Organum Performed?"

Catherine B. Malmstrom (Dallas, TX): "O Rosa Bella: More Evidence of Musical Imitation among Fifteenth-Century Songs"

Vincent Benitez (Arkansas College): "Rhythm and Meter in Buxtehude's *Tocata in D Minor*, BuxWV 155"

J. Marshall Bevil (Houston, TX): "Hybrid Strains in the Cabbage Patch: A Study of Select Variants of 'Our Goodman' (Child No. 274) from Lower Appalachia to Middle America, ca. 1910-1988"

Jean Widaman (University of Oklahoma): "Marian Mass Settings in Early Fifteenth-Century Italy: New Evidence for the Origins of the Cyclic Mass"

Paul Horsley (Houston, TX): "*Doktor und Apotheker* versus *Le nozze di Figaro*: Dittersdorf's Formula for Operatic Success in the Vienna of 1786"

Sarah B. McCall (University of North Texas): "'The Karl Marx of Communism in the Musical Field': Hanns Eisler as Seen by the House Committee on Un-American Activities (1947)"

Lisa Carol Hardaway (Rice University): "Sacred Harp Music in Texas"

Forthcoming Meetings and Conferences

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.

The Future of the Middle Ages: Medieval French Literature in the 1990s, 9-10 March 1990, Chicago, IL. Address: Peggy McCracken, Center for Renaissance Studies, The Newberry Library, 60 W. Walton St., Chicago, IL 60610.

Authenticity in Musical Performance? 9-11 March 1990, Philadelphia, PA. Address: Ann E. Diebold, Curtis Institute of Music, 1726 Locust St., Philadelphia, PA 19103.

Canadian Music Theory Conference, 16-18 March 1990, London, Ontario. Address: Richard S. Parks, Faculty of Music, The University of Western Ontario, London, Ontario N6A 3K7, Canada.

London 1590—A Cityscape: An Interdisciplinary Conference to Commemorate the Publication in 1590 of the First Editions of Spenser's *Faerie Queene* and Sidney's *Arcadia*, 29-30 March 1990, Chapel Hill, NC. Address: James Haar, Music Dept., University of North Carolina, Chapel Hill, NC 27599.

Haydn's Piano Sonatas: A Conference and Festival of Recitals, 29 March-1 April 1990, Northampton, MA. Address: The Westfield Center, One Cottage St., Easthampton, MA 01027.

Center for Medieval and Early Renaissance Studies Conference: Acta 17 "Words and Music," 30-31 March 1990, Binghamton, NY. Address: Paul R. Laird, CEMERS, State University of New York, Binghamton, NY 13901.

Renaissance Society of America, Annual Meeting: "Love and Death in the Renaissance," 5-7 April 1990, Toronto, Ontario. Address: Kenneth R. Bartlett, Renaissance Studies, Victoria College, University of Toronto, Toronto, Ontario M5S 1K7, Canada.

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

Sonneck Society, Annual Meeting, 18-22 April 1990, Toronto, Ontario. Address: Carl Morey, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1, Canada.

American Bach Society, Biennial Conference, 20-22 April 1990, Berea, OH. Address: Don O. Franklin, Dept. of Music, University of Pittsburgh, Pittsburgh, PA 15213.

Women, Religion, and the Arts in Early Modern Europe, Interdisciplinary Conference, 20-22 April 1990, Amherst, MA. Address: Craig Monson, Dept. of Music, Amherst College, Amherst, MA 01002.

American Heinrich Schütz Society: Relations Between Italian and German Music of the Seventeenth Century, 27-28 April 1990, St. Louis, MO. Address: Eva Linfield, Dept. of Music, Yale University, New Haven, CT 06520.

American Musical Instrument Society, Annual Meeting, 10-13 May 1990, St. Paul, MN. Address: André P. Larson, The Shrine to Music Museum, 414 E. Clark St., Vermillion, SD 57069.

Eighteenth International Medieval and Renaissance Music Conference, 6-9 July 1990, London, England. Address: Andrew Wathey, Dept. of Music, Royal Holloway and Bedford New College, University of London, Egham, Surrey TW20 0EX, UK.

Fourth Biennial Conference on Baroque Music, 19-22 July 1990, London, England. Address: Tim Carter, Dept. of Music, Royal Holloway and Bedford New College, University of London, Egham, Surrey TW20 0EX, UK.

International Musicological Society, Fourth Symposium: Tradition and Its Future in Music, 21-26 July 1990, Osaka, Japan. Address: SIMS 1990, c/o Musicology Division, Faculty of Letters, Osaka University, 1-1 Matikaneyama, Toyonaka, Osaka, 560, Japan.

Conference on American Music, 27-29 September 1990, Urbana, IL. Address: American Music Conference, School of Music, University of Illinois, Urbana, IL 61801.

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.

Music Discourse from Classical to Early Modern Times: Editing and Translating Texts (26th Conference on Editorial Problems), 19-20 October 1990, Toronto, Ontario. Address: M. R. Maniates, Northrop Frye Hall, Rm. 313, Victoria College, University of Toronto, Toronto, Ontario M5S 1K7, Canada.

College Music Society, Annual Meeting, 25-28 October 1990, Washington, D.C. Address: College Music Society, 4860 Riverbend Rd., Suite 2, Boulder, CO 80301.

American Handel Society, 1-4 November 1990, College Park, MD. Address: Howard Serwer, Dept. of Music, University of Maryland, College Park, MD 20742.

The Organ in Music History, 11-13 November 1990, Berkeley, CA. Address: John Butt, Music Dept., University of California, Berkeley, CA 94720.

International Mozart Congress, 2-6 February 1991, Salzburg, Austria. Address: Internationale Stiftung Mozarteum "Mozart-Kongress 1991," Postfach 34, A-5024 Salzburg, Austria.