

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XX, NUMBER II

AUGUST, 1990

The Complete Works of William Billings (1977-90)

In 1970, as thoughts of the American Revolution's bicentennial began to appear on the horizon, AMS President Claude Palisca appointed a Bicentennial Committee to plan the Society's response to our nation's 200th birthday. H. Wiley Hitchcock was named Chair, with Cynthia Adams Hoover, Eileen Southern, and I also as members. (Palisca's successor, Charles Hamm, aided our work and joined the Committee when his presidential term ended.) After considering many bicentennial activities, the Committee settled on three: an annual meeting in Philadelphia (1976) emphasizing American topics; one 1976 issue of the *JOURNAL* devoted to articles on American music; and a four-volume edition of *The Complete Works of William Billings*, offered to the Committee by Hans Nathan.

The first of these took place, though not quite as planned. (An earlier outbreak of the mysterious "Legionnaire's disease" at the convention hotel forced the Society to abandon Philadelphia for Washington, D.C., where our first-ever Yankee Doodle took place.) The second failed. (The anticipated flood of submissions barely reached a trickle. The Committee's excuse? Demand for fresh information had suddenly overwhelmed the sources of supply. There simply were not enough American specialists to meet public demand *and* prepare a whole issue of *JOURNAL* articles.) The third has now reached final fruition. With the publication in April 1990 of Billings's *The Continental Harmony* (Vol. IV), the first scholarly edition of the complete works of an American composer is now available for singers to sing and scholars to study.

In the volumes themselves, editors Hans Nathan and Karl Kroeger have publicly thanked their collaborators, and AMS Presidents Janet Knapp, James Haar, Margaret Bent, and H. Colin Slim have detailed the contributions of various agents. It would be redundant to pass over that ground again. However, since I served as the project's Editorial Consultant from start to finish, I was privy to what journal-

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Oakland, California, site of the 1990 Annual Meeting

Photo: Pacific Aerial Surveys, Oakland, California

OAKLAND 1990

Oakland, California, is the site of the 1990 Annual Meetings of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory, to be held in bold combination 7-11 November and hosted by the Berkeley and Davis campuses of the University of California and by Stanford University.

With spectacular views of the Golden Gate and Bay Bridges, San Francisco, and the headlands of Marin County, the city of Oakland is situated on the eastern, "bright side" of the San Francisco/Oakland Bay. The Bay is now nearly surrounded by one of the world's most vibrant urban centers, combining great natural beauty, unsurpassed cultural and educational institutions, temperate climate, fine dining, excellent public transportation, and much more.

From its very beginnings Oakland has suffered by comparison with its more illustrious suburb across the bay. (Sweet indeed—although insufficient to contradict—was last year's World Series

victory, in four-straight games, of the Athletics over the San Francisco Giants.) Established at the beginning of the Gold Rush in 1849 by three campers at the site of what is now Jack London Square and granted a charter by the State in 1852, Oakland began with a commercial focus on the wharves and docks, first built and run under an exclusive license by one of the three campers, Horace W. Carpentier. The groves of oak trees supplied shade and a name for the town, whose first houses were built mainly along Broadway, a single street running from the docks to the hills. In a deal struck with Carpentier in 1868, the physician and mayor Samuel B. Merritt acquired for the city the tidal inlet called Peralta Slough, constructed a dam, and—in part, no doubt, to keep the stray pellets of duck hunters from damaging his property nearby—arranged to have the resulting salt-water lake and its environs declared America's first wildlife refuge. The city's Lakeside Park was established in 1891, and the lake

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Society Election Results

The results of the last election are:

Vice-President: Bonnie Wade
Treasurer: Alvin H. Johnson
Members-at-Large of the Board: Margot Fassler, D. Kern Holoman, Gary Tomlinson

1991 Nominating Committee

Members of the Nominating Committee for 1991 include:

Richard Sherr, Chair
Thomas Bauman
Marian Green

Members wishing to suggest nominees for AMS offices should communicate with Richard Sherr, Dept. of Music, Smith College, Northampton, MA 01063.

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.

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.

Chicago—1991 Call for Papers

The 1991 Annual Meeting of the American Musicological Society will be held at the Palmer House in downtown Chicago, Illinois from Thursday, 7 November to Sunday, 10 November. The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program for Chicago must be submitted by 1 February 1991 to the Chair of the Program Committee, Margaret Murata, School of Fine Arts, University of California, Irvine, CA 92717. Abstracts must not exceed one 8 1/2- by 11-inch page, inclusive of title and the author's name, institutional affiliation or city of residence. Seven copies on which the author is not identified should be sent along with the original. The Committee evaluates only the anonymous abstracts.

Abstracts may also be sent by fax (714 725-2450) or E-mail to MKMURATA@UCI on BITNET (received as hard copy). In such instances, the single-page abstract should be accompanied by one copy without the author's name.

Submissions that do not conform to these guidelines will not be considered.

Individual papers cannot exceed thirty minutes in length. Abstracts should represent the proposed talk to the fullest extent possible, stating the conclusions of the presentation and the grounds on which they rest, as well as indicating the materials considered. Successful abstracts state their research findings, substantiate them, and indicate their significance. (Abstracts are confidential; they may be rewritten for the publication distributed at the Meeting.) Members may propose entire formal sessions devoted to a single topic, but an abstract conforming to the guidelines above is required for each component contribution; each abstract is considered separately.

For informal study sessions and panels, the organizer should 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 or report. Lecture-demonstrations should be submitted to the Performance Committee.

Those who read papers at AMS sessions at the 1990 Annual Meeting in Oakland may not submit proposals for the 1991 Meeting. Speakers for combined AMS/SEM/SMT sessions in Oakland may, however, submit proposals for Chicago. A single author may submit more than one proposal, but the Committee is disinclined to schedule two presentations by one author at a meeting.

Call for Performances

The Performance Committee for the 1991 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions, in-

cluding 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 1991, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Ross Duffin, Dept. of Music, Case Western Reserve University, Cleveland, OH 44106.

Doctoral Dissertations in Musicology

Doctoral Dissertations in Musicology, Second Series, First Cumulative Edition, edited by Cecil Adkins and Alis Dickinson, published by the AMS and IMS, 1990, is now available at the Society office, 201 South 34th Street, Philadelphia, PA 19104-6313. The Price is \$10.00 postpaid (\$8.00 to individual members of the Society). This first cumulative edition, second series, contains listings from 1983 through 1988, including many items not entered in the interim lists published since the 1984 cumulation. Please note that the 1984 edition, copies of which are still available, is not replicated in this new 1990 publication.

AMS Newsletter Address and Deadlines

Retiring Editor:

James Ladewig
Department of Music
University of Rhode Island
Kingston, RI 02881-0801

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:

Marita McClymonds
Editor, *AMS Newsletter*
McIntire Department of Music
University of Virginia
Charlottesville, VA 22901

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

This, my final communication to you in our *Newsletter*, will surely be read for what it is, a mini-message. As in my first remarks to you as President in 1989, I want again to emphasize the scholarly health of our Society, this time in the realm of its publications. Here our Society may rightly be proud of recent accomplishments. I am able to report to you on the following: the completion of the great edition of the music of William Billings by its fourth and final volume (by the way, an exceptionally handsome example of book making); the *Index* of our *JOURNAL* to appear shortly; the long-awaited third volume of the works of Johannes Ockeghem, now in its final stages; the interim list of *Doctoral Dissertations in Musicology, December 1988–November 1989* (in your hands since March); the second series of *Doctoral Dissertations*, now available; the establishment of our new Monograph Series, with Lawrence Bernstein named as Editor and a contract with a publisher about to be signed; continuing negotiations for a publisher of our new series, *Music of the United States of America* (MUSA), Richard Crawford, General Editor; and lastly, the *Essays in Musicology: A Tribute to Alvin H. Johnson*, promised by the end of the year.

Because no viable society (scholarly or otherwise) can afford stasis lest it quickly become obsolete, ours, too, will undoubtedly experience changes over the coming years. Yet, its aims will surely continue to reflect those which its founders so adroitly formulated, now over a half century ago. While remaining ever sensitive to present human needs and aspirations, we need to resist the blandishments of

passing and fashionable “isms” and to reaffirm the purpose of our Society: “the advancement of research in the various fields of music as a branch of learning and scholarship.”

I have been asked to bring to your attention a U.S. Supreme Court ruling of 20 February 1990, concerning quotations from unpublished writings, diaries, letters, and other such materials. We must be especially vigilant now lest we run afoul of this new law, which (as I understand it) forbids such quotations without the express consent of living author, or of his or her literary estate, or of the copyright holder. For further information, consult *The Washington Post* (21 February 1990), pp. A1–A4.

It had been fully expected that these columns would record the excitement of the nine USA delegates (including two immediate past presidents and me) at the prospect of travelling, June 2–13, to the Soviet Union to attend a seminar with Soviet and American musicologists. In the event, we all feel keen disappointment at the postponement of our trip owing to an acute shortage of hotel space in Moscow which has resulted from an unexpected advance of the Party Congress from this fall to June. Perhaps one year from now the President-Elect, H. Wiley Hitchcock, will be writing you about a rescheduled meeting in Moscow.

You can be confident that our Annual Meeting in Oakland this coming November will be an exceptional affair. Not only has Bruno Nettl, czar of the Joint Program Committee for all three Societies, put together compelling intellectual and musical fare, but Tony Newcomb, Chair of the AMS Program Committee, has assembled a

stunning array of papers. Undoubtedly, many of our members will also take the opportunity to eavesdrop on papers delivered by members of the SMT and SEM. Then there are the visual and culinary delights of Oakland and the surrounding Bay Area. At the Board of Directors' meeting at Oakland last March, my corner hotel room on the fourteenth floor of the Hyatt Regency afforded one morning an unimpeded and unforgettable view of the Bay Bridge, the city of San Francisco, and the campanile of the Berkeley campus, a view constantly altered by patches of fog and sunshine. Within the easiest of walking distance of the Hyatt are some of the finest Asian restaurants I know (allowing favorable comparisons with those in San Francisco and Vancouver) and at exceptionally affordable prices.

As mentioned above, this is my last report to you. Cognizant, however, of a recently established tradition that retiring presidents deliver an address at the Business Meeting late on Saturday afternoon, I hereby beg to inform you that my “address” at Oakland (“presentation” might be more accurate) will be both brief and rather different from what you have heard from previous presidents. And, in truth, I doubt that you shall ever again experience anything quite like it. Enough said, judge for yourselves. Come along to the Business Meeting, which must be scheduled a tad later than usual in the afternoon in order to accommodate not only the Business Meetings of our two sister Societies, but also the extra preparations required for this farewell Presidential *spectacle*. See you there on November 10!

—H. Colin Slim

Calls for Papers

The *American Antiquarian Society* will hold a conference on the iconography and the history of the book in Worcester, Massachusetts, June 1991. The conference will explore the uses of visual imagery in the history of the book. How is the practice of reading represented in paintings, prints, and other kinds of art? In what kinds of settings do books appear, and how are different genres signified? How are the practices of distribution depicted? The conference will explore these and other questions relating to the iconography of the book in America (primarily before the twentieth century). Comparative European examples are also relevant. Proposals and a curriculum vitae should be sent by 1 November

1990 to John B. Hench, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609.

Hofstra University will hold a conference entitled “Opera and the Golden West—The Past, Present, and Future of Opera in the USA,” to celebrate the eightieth anniversary of the premiere of Puccini's *La Fanciulla del West*, 18–20 April 1991 in Hempstead, New York. The conference will deal with the history of opera in the United States, its current status, and prospects for the future. A completed paper in duplicate and a one-page abstract should be submitted by 15 October 1990 to Josef P. Sirefman, School of Business, Hofstra University, Hempstead, NY 11550.

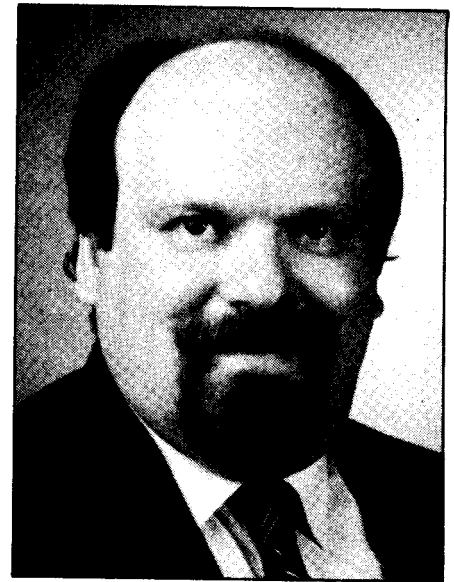
The *Sonneck Society* will hold its national meeting 3–7 April 1991 in Hampton, Virginia, and welcomes paper proposals on all topics regarding American music. Particularly welcome are proposals on the following specialized topics: “Black- White- and Native-American Interactions in American Music and Music Education,” “American Musical Theater in Historical and Contemporary Perspectives,” “Military Music,” and lecture-demonstrations on “American Organ Music.” Five copies of a two-page, double-spaced abstract plus a one-paragraph single-spaced summary should be sent by 1 October 1990 to Anne Dhu Shapiro, Music Dept., Boston College, Chestnut Hill, MA 02167.



Susan Jackson
AMS 50 Fellowship Award Winner



Ray Komow
AMS 50 Fellowship Award Winner



Michael Jude Schiano
AMS 50 Fellowship Award Winner

AMS 50 Fellowship Awards

Five doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1990–91. They are Susan Jackson (City University of New York), "Music Printing in 16th-Century Nuremberg: The Firm of Berg (Montanus) and Neuber"; Ray Komow (Brandeis University), "The Genesis and Tone of *Die Meistersinger von Nürnberg*"; Michael Jude Schiano (Brandeis University), "Arnold Schoenberg's *Grundgestalt* and Its Influence"; Amy K. Stillman (Harvard University), "*Himene Tahiti*: Ethnoscience and Ethno-historical Perspectives on Protestant Hymnody and Choral Singing in the Society Islands, French Polynesia"; and Alicyn Warren (Princeton University), "Levels of Reality in Dramatic Music."

Alicyn Warren's award has been named the first Arthur and Elsa Mendel Memorial AMS 50 Fellowship. This designation will henceforth be made every other year to one of the AMS 50 Fellowship Awards. Amy K. Stillman will receive an Honorary Fellowship without a stipend as she has been offered a Ford Foundation Minority Dissertation Fellowship.

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

Awards and Prizes

D. Kern Holoman (University of California, Davis) was recently decorated with one of France's highest honors; on 15 Feb-

ruary 1990 he became *Chevalier de l'Ordre des Arts et des Lettres*. Alain Riottot, Cultural Attaché of the French Consulate in San Francisco, said that Holoman was chosen in recognition of his status as one of the pre-eminent scholars of the music of Hector Berlioz and for the series of concerts he conducted in 1989 in California, Australia, Tahiti, and New Caledonia, in observance of the bicentennial of the French Revolution. "The French government is aware of the dedication of Professor Holoman and of his enthusiasm for French music," said Riottot.

Three members of the Society have been awarded John Simon Guggenheim Foundation Fellowships for 1990–91: V. Kofi Agawu (Cornell University), *The Rhythmic Structure of Northern Ewe Music*; Thomas J. Mathiesen (Indiana University, Bloomington), *A History of Ancient Greek Music and Music Theory*; and Ellen Rosand (Rutgers University), *Monteverdi's Late Operas*.

AMS members have received NEH Fellowships in the following categories. For University and College Teachers and Independent Scholars: Wye J. Allanbrook (St. John's College, Annapolis), *Expression and Form in the Chamber Music of Mozart and Haydn*; Geoffrey H. Block (University of Puget Sound), *The American Musical from "Show Boat" to Sondheim*; M. Jennifer Bloxam (Williams College), *The Features of Sacred Music and the Arts in the Middle Ages*; Philip V. Bohlman (University of Chicago), *Music in the Central European Jewish Community from the Enlightenment until World War II*; James M. Borders (Univer-

sity of Michigan), *Roman Plainchant in the Renaissance: From Script to Print*; Barbara A. Coeyman (West Virginia University), *Performances of Musical-Theatrical Productions in the Court of Louis XIV, 1643–1715*; Suzanne G. Cusick (State University of New York, Oswego), *Opera's First Woman Composer, Francesca Caccini*; Martha Feldman (University of Chicago), *Venice and the Madrigal in the High Renaissance*; Lowell E. Lindgren (Massachusetts Institute of Technology), *Italian Music and Musicians in London, 1660–1760*; and Bell Yung (University of Pittsburgh), *Chinese Narrative Songs*. Summer Stipend: Honey Meconi (Rice University), *A Biographical Study of Pierre de la Rue (ca. 1460–1518)*.

The NEH has awarded the following major Grants for Editions and Translations: Calvin M. Bower (University of Notre Dame), for an *Edition of Glosses in Manuscripts of Boethius's "De Institutione Musica"*; and Philip Gossett (University of Chicago), for a *Critical Edition of "The Works of Giuseppe Verdi."*

Thomas Binkley (Indiana University, Bloomington) has received a grant from the Andrew W. Mellon Foundation to establish an Archive of Early Music Recordings at Indiana University. Materials to be collected include recordings of early music performed on original instruments, printed materials accompanying such recordings, and oral history reports such as accounts by people involved in reviving early music and discussions with instrument makers.

The Music Library Association has awarded prizes to three AMS members. The Vincent H. Duckles Award, given for



Amy K. Stillman
AMS 50 Fellowship Award Winner



Alicyn Warren
AMS 50 Fellowship Award Winner

the best book-length bibliography or music reference work, was shared jointly by François Lesure (Corresponding Member) for his *Dictionnaire des éditeurs de musique français*, vol. 2 (Editions Minkoff), and by Thomas J. Mathiesen (University of Indiana, Bloomington) for his *Ancient Greek Music Theory: A Catalogue Raisonné of Manuscripts* (Henle Verlag). Joshua Rifkin received the Eva Judd O'Meara Award, for his review of the facsimile publications of J. S. Bach's *Messe in h-moll* (Bärenreiter Verlag) and *Missa h-Moll BWV 232* (Hänssler Verlag) in *Notes*, vol. 44, no. 4.

The following Society members have received ACLS Travel Grants in the competition of 1 March 1990: Linda Austern (University of Notre Dame); Margot Fassler (Brandeis University); Barbara Haggh (University of Maryland, Baltimore County); Lydia Hamessley (Minneapolis, MN); Paul Hawkshaw (Yale University); Adelyn Leverett (University of Michigan); Elizabeth Tolbert (University of California, Los Angeles); and Paul Walker (University of Chicago).

Honey Meconi (Rice University) has received an Andrew W. Mellon Fellowship in the Humanities at the University of Pennsylvania for a study of *Pierre de la Rue (ca. 1460-1518): Life, Songs, and Influence*.

Michael Broyles (University of Maryland, Baltimore County) has been named a Research Associate of the American Antiquarian Society for the project *From Psalmody to Symphony: How American Musical Attitudes Developed in Antebellum Boston*.

News Briefs

The International Musicological Society would like to announce a discount to members of the AMS on the Bologna Proceedings 1987 (*Atti del XIV Congresso della Società Internazionale di Musicologia, Bologna 1987*), which has recently appeared. AMS members who mail their order before 30 September 1990 will receive the three-volume set at the discount price of \$154. Please mail, fax, or telephone your order to EDT, via Alfieri 19, 10121 Torino, Italy; tel. 011 515917-511496; fax 011 545296. (See the enclosed order form.)

The Music Library Association would welcome contributions to its Index and Bibliography Series. The scope of the series is broadly-based, with bibliographies, indexes, checklists, and other types of bibliographic guides to music and music literature suitable for inclusion. Manuscripts and proposals with evidence of work in progress will be considered for publication. Style guidelines may be found in the *Chicago Manual of Style* (13th edition). Paper-based and digital copy (WordPerfect or ASCII text format) are preferred. Please direct inquiries and submissions to the editor: Deborah Campana, Music Library, Northwestern University, 1935 Sheridan Road, Evanston, IL 60208.

The Organ Historical Society has grant support available to underwrite the use of its extensive collection, the American Organ Archives, housed at Talbot Library of Westminster Choir College, Princeton, NJ. This is the largest collection of its type and contains literature and primary mate-

rial on American organ history, including complete runs of major nineteenth-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, and so forth. Funding, to a maximum of \$1,000, will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay. Application forms, which must be received by 1 December 1990, may be obtained from John Ogasapian, College of Music, Durgin Hall, University of Lowell, Lowell, MA 01854.

M. Fletcher Reynolds, who is conducting research on trial testimony given by music experts on the issue of plagiarism, would like to hear from anyone who has participated in the development of such testimony or its presentation at trial. Address: 11329 Old Spanish Trail, New Orleans, LA 70128.

Committee on Career Options New York Seminar

On 8 December 1990 the Committee on Career Options in cooperation with the Department of Musical Instruments of The Metropolitan Museum of Art will present a seminar on non-academic employment opportunities for musicologists. Speakers will include Claire Brook (W. W. Norton & Co.), Christopher Hogwood (Academy of Ancient Music), and Susan T. Sommer (New York Public Library), among others. The seminar will take place at the Museum and is offered free of charge, but seating space is limited and admission tickets must be obtained in advance. It is hoped that this program will be a model for others to be held elsewhere. For information and tickets, write to Laurence Libin, Frederick P. Rose Curator, Dept. of Musical Instruments, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028.

—Laurence Libin, Chair

Editorial Note

With this issue of the *AMS Newsletter* I complete my term of office. The new editor will be Marita McClymonds of the University of Virginia, and I extend to her my best wishes as she begins her duties with the February 1991 issue. Copy should be sent to her at the address given on page 2 of this issue. I would like to thank the many members of the Society who helped me during my three-year term of office, especially Lewis Lockwood, H. Colin Slim, Alvin H. Johnson, Ruth Steiner, and Ruth A. Solie, and my wife, Jane Bernstein, for her constant help. I also give my heartfelt thanks to Donna Delaine, Mary Boss, and Deborah Nelson of A-R Editions, Inc.

—James Ladewig

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 1991*. Address: Sonya Monosoff, Chair, Greenberg Award Committee, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101.

Guidelines for all AMS awards 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 1990*. 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 1988 and 31 December 1990. Maximum award: \$10,000. Deadline: *30 September 1990*. Request forms by 25 September. Address as above.

ACLS Grants-in-Aid

To support research in progress. Maximum award: \$3,000. Deadline: *15 December 1990*. Address as above.

American Philosophical Society

For basic post-doctoral 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: \$3,750. Deadline: *1 October 1990*. 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 1990* for projects beginning on or after 1 June 1991. Address: Interpretive Research Program, Room 318, see above for address. (202) 786-0210.

National Humanities Center

For post-doctoral research in-residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by *15 October 1990*. Ad-

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ACLS Travel Grant Program Temporarily Suspended

The American Council of Learned Societies has announced that, with the end of funding from the National Endowment for the Humanities and the John D. and Catherine T. MacArthur Foundation for its Travel Grant Program, it must temporarily suspend that program. The ACLS is currently pursuing other possible sources of support for the Travel Grant Program. Members of the Society may write directly if they would like to be notified when and if the program is reinstated: Travel Grant Office, ACLS, 228 East 45th St., New York, NY 10017.

Report of the Committee on the Status of Women

The Committee on the Status of Women is pleased to announce that we have received the endorsement of the Board of Directors to make a formal proposal for a directory of women in the field to be jointly undertaken with the SEM and SMT. The idea of such a directory, which would supply information regarding areas of expertise, interest, and background, along with geographical location, has been entertained by the Committee for some time. The Committee, in its request for support from the Board of Directors, noted that such a directory would increase the visibility of women in the field, would encourage mentoring and other kinds of professional communication between women, and would be useful for those who wish to identify women with specific expertise to serve as book reviewers, panel chairs, committee members, outside readers, and the like. As a suitable reflection of the communal spirit of the Oakland Meeting, we hope to have the *ad hoc* directory committee, with representation from all three Societies, in place by then and plans for carrying out the project well underway.

At the Oakland Meeting the Committee will continue its practice of sponsoring the Friday open discussions on issues of graduate study, research, career-family concerns, and other topics of interest. Please contact me if you wish to suggest an additional topic or wish to help with one of them. The open forum on feminist theory generated considerable interest in Austin, and Susan McClary has agreed to facilitate a second study group in Oakland during this Friday time and recommends the following article as a common reading for interested participants: Teresa de Lauretis, "Desire in Narrative" in *Alice Doesn't* (Bloomington, 1984). As has also been the practice initiated by past Committee Chair Judith Tick, our Saturday noon meeting will feature a guest speaker. Also of interest, our sister SMT committee will follow up their Austin open forum on employment with one in Oakland concerning women and legal issues.

As the new Chair of the Committee on the Status of Women, I feel strongly that this Committee is here to serve its constituency and as such relies on the AMS membership for direction and support. Please feel free to contact me or any of the other Committee members (Linda Austern, Cy-rilla Barr, Michael Beckerman, Lois Rosow, and Gary A. Tomlinson) with comments, concerns, or suggestions.

—Susan C. Cook, Chair

AMS Membership and Subscription Statistics

As of 2 May 1990, the tally of members and subscribers on the rolls of the Society was:

Memberships	
Regular	2,376
Spouse or adjunct member	137
Student	774
Emeritus	253
Life	34
Sustaining	5
Corresponding	12
Honorary	8
Complimentary	3
	<hr/>
	3,602
Subscriptions	
Institutional	1,243
Individual	20
Complimentary	16
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	1,279
Grand total for 1990	4,881
Grand total for 1989	4,811

AMS Dues Increased

A resolution adopted by the Board of Directors on 4 March 1990 establishes the following rates for dues and JOURNAL subscriptions effective 1 January 1991. The current rates have been in force since 1 January 1987.

Regular member	\$36.00
Student member	18.00
Spouse or adjunct member	5.00
Emeritus member	9.00
Sustaining member	72.00
Patron	180.00
Life member	720.00
Overseas <i>surface</i> mail delivery surcharge	5.00
JOURNAL subscription	36.00
Overseas <i>surface</i> mail delivery surcharge	5.00

The annual surcharge for overseas *airmail* delivery of the *Newsletter* packet in February and August is \$5.00. Members and subscribers receive each year three issues of the JOURNAL, two *Newsletters*, the *Directory*, and the interim list of *Doctoral Dissertations in Musicology*. Spouse or adjunct members receive all the above publications except the JOURNAL.

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Columbia Society of Fellows in the Humanities

dress: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256.

For post-doctoral fellows in the humanities for the 1991-92 academic year (appointment carries expectation of second year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1986 and 1 July 1991. Stipend: \$31,000. Deadline: 15 October 1990. Address: Director, Society of Fellows in 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: 1 November 1990 for institutional proposals for Scholar-in-Residence Program and the Fulbright German Studies Seminar. 1 January 1991 for Spain Research Fellowships. 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 1991 to June 1992, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1989. Stipend: \$30,000. Deadline: 1 November 1990. 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 1990. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; and a copy to Dante Della Terza, Dept. of Romance Languages, Harvard University, Cambridge, MA 02138. For application information, contact Dante Della Terza, above.

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 1990 or 1 March 1991. 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 1991. Address: same as above.

Woodrow Wilson Intl. Center for Scholars

For postdoctoral research in the humanities and social sciences, in-residence. Period of tenure: 4 mos. to 1 year. Stipend: geared to academic salary. Deadline: 1 October 1990. Address: Woodrow Wilson International Center for Scholars, 1000 Jefferson Dr. S.W., Washington, DC 20560.

Obituaries

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

Augusta Rubin, 9 June 1989
Kurt Stone, 16 June 1989
Hans Nathan, 4 August 1989
Charles E. Troy, 26 August 1989
Arnold Shaw, 26 September 1989
Benjamin F. Swalin, 27 September 1989
Konrad Wolff, 24 October 1989
Paul Amadeus Pisk, 12 January 1990
Paul J. Revitt, 26 May 1990

Paul Amadeus Pisk (1893–1990)

Paul A. Pisk, a native of Vienna, came to the United States in 1936, two years before the forced *Anschluss* of Austria with Hitler's Germany. When he arrived in New York, he was forty-three years old and well known in the avant-garde music scene. He had been a student of Arnold Schoenberg, together with Alban Berg and Anton Webern, and later served as Secretary of the Schoenberg-Verein in Vienna. He also had been one of the driving forces behind the founding of the ISCM and then a member of its jury. Of the thirty-six opuses he had composed between 1920 and 1936, the String Quartet, Op. 8, received the Composition Prize of the City of Vienna in 1925, and twenty-four works were premiered in various European cities to critical acclaim; some of them had even been performed in New York under the auspices of the League of Composers.

Americans, at that time, regarded Pisk primarily as a composer. His range of musical activities, however, was much broader. His background included not only the private lessons in composition with Schoenberg and formal training at the Vienna Conservatory (Diploma, 1919), but also studies in musicology under Guido Adler at the University of Vienna, which he completed in 1916 with a doctoral dissertation on the Masses of Jacobus Handl. He was the author of various articles about contemporary music, contributed the chapter on modern German composers to Adler's *Handbuch der Musikwissenschaft* (1924), and edited a set of Masses by Handl for the *Denkmäler der Tonkunst in Österreich* (1935). During his Vienna years, he, furthermore, was active as music critic and editor for newspapers and journals, taught music theory at the conservatory level, and administered the music section of the

Volkshochschule in Vienna.

Credit for recognizing that the ideal place for such a multi-faceted immigrant would be an American college goes to the University of Redlands in Redlands, California, which in 1937 offered him a position in its Music Department. Paul Pisk accepted, and thus, in mid-life, he began his career as an American university professor that lasted thirty-five years and allowed him to share his rich experience and knowledge with more than one generation of students. In 1951, after fourteen years at Redlands, the last four of them as Head of the Music Department, he received a call from the University of Texas at Austin to build a Ph.D. program in musicology there, and he happily took on and fulfilled the new challenge. The main focus of his energies now became the education of graduate students, though he continued to compose (at Texas, Opp. 72 through 102), to perform occasionally, and to pursue his own research interests (e.g., further editions of Masses by Handl for *DTÖ*). He also wrote erudite program notes for several seasons of concerts, notes which could well have been published as a collection, had he so desired. His concern for the education of his students did not end with the conclusion of lectures or seminars, but carried over into sessions at his home, where discussion was not limited to musical topics. He became a true "doctor father," a role which he enjoyed and carried out with the depth of his disciplined mind and boundless energy. In 1963 came the publication of his *A History of Music and Musical Style*, co-authored by Homer Ulrich, a textbook that fully reflects Pisk's Adlerian approach to music historiography. In the same year he reached the age that made continuation on a full-time basis at the University of Texas impossible. Thus after twelve years of service he left Austin, which honored him with the title Professor Emeritus.

Paul A. Pisk at age seventy, however, was not ready to go to pasture. Rather he sought and found another position, this time at Washington University in St. Louis, Missouri, where he taught musicology and supervised doctoral dissertations for another nine years. Only in 1972, at age seventy-nine, did he finally, and begrudgingly, accept retirement. He moved back to California and settled in Los Angeles. He remained involved with private teaching, lecturing, and writing, and he was named an Honorary Member of the Schoenberg Institute and of the Pacific Southwest Chapter of the AMS. It was a recurring and increasingly incapacitating back ailment which finally forced him to curtail his activities. Confined to bed for the last year, Paul Amadeus Pisk died quietly in his Hollywood home on 12 January 1990 at age ninety-six. We have lost a special man, a composer, scholar, and teacher, who, especially during the decades before and after World War II, contributed much to the

growth of musicology and music culture in America.

—Hanns-Bertold Dietz

Council *Ad hoc* Committees Formed

As part of the work of the Society's Council, two *ad hoc* Council committees have been formed: a Committee on Minorities and a Committee on Outreach. Both have been active over the past year as they have explored issues pertaining to their areas of concern, and both presented reports and proposals to the Council at its annual meeting in Austin. A lively discussion ensued, and two proposals of the Outreach Committee were approved and sent on to the Board of Directors for its consideration. While the Council voted approval of the spirit of the report by the Minorities Committee, Council members suggested that further revisions and refinements of the language of the proposals be made before the Committee presents them again for Council approval at the 1990 Meeting.

At its March meeting in Oakland, the Board of Directors heard the presentation of the Council proposals and gave them lengthy consideration. As a result, the Board passed a motion authorizing the President of the Society to appoint an *ad hoc* committee to take a broad look at issues and opportunities in the areas of musical scholarship and technology and to report annually to the Board. Any member of the Society who would like to make suggestions to either of the two Council Committees or simply to learn more about their activities should contact one of the Co-Chairs: Deane Root and Eleanor Selfridge-Field for Outreach, and Patrick Macey and Carol Oja for Minorities.

—Mary S. Lewis, Secretary

AMS Archive Reminder

The Society's editors, officers, and committee members past and present are urged to forward all official files and documents as soon as possible to the newly established AMS Archive at the University of Pennsylvania. 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.

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.

Billings

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ism might call the "untold story" of how Billings got edited. Here are three vignettes that linger in my mind, each recalling a crucial moment in the project's history.

1. It's May 1973. A sunny afternoon in Boston. Cynthia Hoover and I, attending a Colonial Society of Massachusetts conference on early New England music, are discussing Hans Nathan's proposal of an AMS-sponsored Billings edition. A good idea, we agree, but who'll pay for it? Cynthia's mind starts connecting: Boston . . . Billings . . . "Let Tyrants shake their iron Rod" . . . The Colonial Society. . . "They're publishing papers from our conference," she notes. "Why not Billings?" The words, images, and sounds of the Revolutionary Era, brought to the world by a venerable but non-stodgy scholarly society: truly a match made in heaven, with the AMS as marriage-broker. Inspired, Cynthia seeks a meeting that very day with Walter Muir Whitehill, the Colonial Society's editor and genial conference presider. I tag along and watch, admiring, as she makes her case. How can Whitehill resist, I ask myself? He can't. Within a few weeks, she has engineered a deal: Billings will come out under joint auspices, the AMS meeting the cost of the music engraving and the Colonial Society paying for the rest.

2. A chilly February day in Urbana, Illinois, in the mid-1970s. The AMS Bicentennial Committee is meeting. We've learned that Hans Nathan, after completing one volume of the Billings edition, wants to move on to other projects. A new editor is needed. Who has the knowledge, stamina, inclination, and time to do the remaining three volumes? Solemn-faced colleagues search for an answer, eyeing each other around the table. Is the new editor in this room right now? Charles Hamm offers a suggestion: as a student of early American music, and one already involved in the Billings edition, Crawford seems like Nathan's logical successor. Noises of affirmation are heard. The ball's in my court, with years of scholarly freedom hanging in the balance. (Memory here grows dim, and what I "remember" has merged with later events. So, working back from the outcome, I've turned the moment into a kind of Walter Mitty fantasy in which I play the scene masterfully.)

First I thank Charles and my colleagues for their expression of confidence. It touches and humbles me that they think I'm up to the editor's job. (Silence. My steady hand hoists the coffee cup for a sip.) "But now that I've learned what it takes to be Editorial Consultant," I continue, "shouldn't I stay in that role? Shouldn't someone else replace Hans?" (Murmurs of questioning and doubt. Another sip. I'm buying time. Then an idea hits.) "It so hap-

pens that I know a mature, productive, recent Ph.D., a specialist in American psalmody, who just might be interested." ("Really?" "Sounds ideal!" "Who is it?") "He's a musicologist, librarian, composer, and a friend of mine. I think the two of us could work well together." (Heightened expectancy. Another sip. A pregnant silence, then the name.)

And the rest is history. Karl Kroeger, then Director of the Moravian Music Foundation in Winston-Salem, North Carolina, did agree to complete the Billings edition, and the two of us worked together closely on the last three volumes. I suspect that more than once Karl was ready to strangle me for tardy responses, the cussedness of my criticisms, and my bent for questioning in second drafts things I'd first thought were just fine. ("But Rich, last fall you said. . . .") Yet he persevered, consistently meeting project deadlines and holding his own in the running debates that have helped to shape the final product.

3. It's 29 February 1984. The Colonial Society, having found Billings a more expensive proposition than it expected, wants to reduce its financial commitment to the last two volumes. Alvin Johnson and I, as the Society's Treasurer and President, are meeting in Boston with Frederick S. Allis, the late Walter Whitehill's successor, and Frederick Ballou, also representing the Colonial Society. I'm uneasy, not just because of the questions the Colonial Society is raising but because, as AMS President and Billings functionary, I don't want to seem to be saddling the AMS with a money-losing pet project of my own. Alvin and I have arrived at the meeting from opposite directions. A storm has made me late, and we've missed the chance to confer on strategy as we had planned to do. I'm not sure how Alvin feels in his bones about the Billings edition, especially now that the AMS's financial stake in it may increase. The meeting begins in a wash of cordiality. Allis and Ballou explain the Colonial Society's position. I'm cranking myself up emotionally for a pitch on behalf of Billings. But Alvin beats me to it, plunging in and speaking fervently and well about the project's merits and the AMS's determination to see it finished. Watching him carry the ball, I'm filled with admiration. And I now understand, in a way I hadn't before, his view of how the AMS, whose good name means so much to him, operates: choose your projects carefully, and support to the hilt the ones you've chosen. It was callow, I recognize, to think of Billings as *my* project. Like everything else the AMS, through its normal procedures, decides to undertake, it's Alvin's project too—and, by extension, the Board's and the whole Society's. The meeting ends with the financial differences between the two Societies resolved. Billings remains very much on both of our dockets.

Moving from Memory Lane to the

present brings the temptation to assume a promotional stance on behalf of the Billings edition. Of special interest to performers and scholars, I believe, will be the thirty-two-page essay on "Performance Practice in Early American Psalmody" with which Kroeger begins Vol. IV. But Billings himself offered the best means of putting such claims to the test. "I am not so tenacious of my own opinion," he wrote in 1778, "as to desire you to take my word for it; but rather advise you all to purchase a Book and satisfy yourselves in that particular, and then I make no doubt, but you will readily concur with me in this sentiment."

—Richard Crawford

Oakland 1990

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renamed after its constructor. Lake Merritt is featured in the photograph accompanying this article and remains a delightful spot for bird watching, jogging, or just enjoying the sunshine.

Said by one early writer to have "a great natural wealth of sand and fleas" and by its faithless daughter Gertrude Stein to lack a "there there," suffering from more than its share of urban poverty, and most recently afflicted by the tragic, earthquake-induced collapse of the Nimitz Freeway, the city has much to overcome. But its civic pride and determination have borne fruit in recent years: impressive new buildings, tasteful renewal of beautiful old town houses, and a growing list of good, distinctive restaurants and hotels in the downtown area.

The Meetings will take place ten blocks up Broadway from the docks at the focus of that new civic energy, the Oakland Convention Center and the Hyatt Regency Oakland, two buildings joined by an atrium. A moderate walk or short taxi ride away are Lake Merritt, the Oakland Museum, the Paramount Theatre, Oakland's burgeoning Asiatown, the fine new Bay Bridge Book Store, and Jack London's favorite hangout, Heinold's First and Last Chance Saloon. Just outside the Convention Center complex is the Oakland City Center/12th Street station of the Bay Area Rapid Transit (BART) system, which provides efficient access to San Francisco, Berkeley, and other Bay-Area cities. The free Oakland Downtown Shuttle (to be supplemented by our own buses at certain times) serves the immediate downtown Oakland area.

From the outset the Oakland 1990 Meetings have been planned with an emphasis on scholarly integration. Papers and study sessions were chosen individually by each Society under the coordination of the

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AMS/SEM/SMT Oakland Annual Meetings

7–11 November 1990
Preliminary Program

Wednesday, 7 November

8:00–2:00—SEM Pre-Conference Symposium Registration

9:00–12:00—SEM Pre-Conference Symposium, **The Challenge of Change: Approaches to the Study of African American Music, Plenary Session:** Barbara Hampton (Hunter College, City University of New York), Chair; Samuel A. Floyd, Jr. (Columbia College, Chicago, Center for Black Music Research); J. H. Kwabena Nketia (University of Pittsburgh); Sterling Stuckey (University of California, Riverside); Olly W. Wilson (University of California, Berkeley)

1:30–3:30—SEM Pre-Conference Symposium, **Session II: The Development of African American Music Idioms in California,** Stephen Martin (University of Alabama), Chair; Michael Bakan (University of California, Los Angeles); Jacqueline Cogdell DjeDje (University of California, Los Angeles); Ralph Eastman (Mt. San Antonio College); Eddie S. Meadows (San Diego State University)

4:00–6:00—SEM Pre-Conference Symposium, **Session III: The Mass Media and African American Music in California,** Mellonee Burnim (Indiana University, Bloomington), Chair; Lee Hildebrand (*East Bay Express* Newspaper); Portia Maultsby (Indiana University, Bloomington); Kwaku Person-Lynn (Compton College); Beverly Robinson (University of California, Los Angeles)

4:00–6:00—Registration

5:00–9:00—SEM Board of Directors Meeting

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 of Directors Meeting

7:30—SEM Pre-Conference Symposium Concert

Thursday, 8 November

8:00–12:00—AMS Board of Directors Meeting

8:30–5:30—Registration

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

9:00–2:00—SEM Board of Directors Meeting

9:30–11:30—SEM Archiving Committee: Working Session, Jennifer Post, Chair

10:00–12:00—SEM Editorial Advisory Committee Meeting, Judith McCulloh, Chair

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

1:00–5:00—Get Acquainted with San Francisco Bus Tour

1:00–5:00—Exhibits

2:00–3:30—SESSIONS

Dance Music (SEM)

Chair: To be announced

Thomas F. Johnston (University of Alaska): "Tlingit Traditional Dance and Sib Identity"

James W. Kimball (State University of New York, Geneseo): "The Diaries of Hod Case: A Study in Rural Dance Music"

Elliott Carter (SMT)

Leo Kraft (Queens College, City University of New York), Chair

Brenda Ravenscroft (University of British Columbia): "Unravelling the Tapestry: Texture in Elliott Carter's *A Mirror on Which to Dwell*"

Ciro Scotto (University of Washington): "Elliott Carter's *Night Fantasies*: The All-Interval Series as Registral Phenomenon"

Music Theory and Practice (SEM)

A. Jihad Racy (University of California, Los Angeles), Chair

Scott L. Marcus (University of California, Santa Barbara): "The Interface Between Theory and Practice: The Case of Intonation in Arab Music"

Stephen Slawek (University of Texas, Austin): "*Kaku-bhed, Raga-Rasa*, Interpretive Moves, and Musical Intention: Parameters of Musical Meaning in North Indian Music"

Andrew Weintraub (East-West Center, Honolulu): "The Interface Between *Teori* (Theory) and *Praktek* (Practice) in Sundanese Music"

2:00–5:00—SESSIONS

Byzantine and Neobyzantine Chant: Historical, Theoretical, and Cross-Cultural Perspectives (Combined). Organized by Jessica Suchy-Pilalis (Butler University)

Kenneth Levy (Princeton University), Chair

Peter Jeffery (University of Delaware): "The Earliest Christian Chant Repertory Recovered: The Georgian Sources of Jerusalem Chant"

Diane Touliatos (University of Missouri, St. Louis): "Byzantine Chant Repertory Recovered: The Sources of the Athens National Library"

Thomas Mathiesen (Indiana University, Bloomington): "Michael Psellus and Byzantine Music Theory"

Miloš Velimirović (University of Virginia): "The Evolution of Byzantine Notation in Russian Tradition"
Jessica Suchy-Pilalis: "Intrafamilial and Intermodal Relationships in Neo-Byzantine Chant Melodies"
Frank Desby (Los Angeles, California): "Melodic and Tonal Alterations in the Chrysanthine Period"
Sam Chianis (State University of New York, Binghamton): "Greek Folk Music and Its Relationship to Byzantine Chant"
Performance by Jessica Suchy-Pilalis

Gender Roles and Ambiguity (AMS)

Mark DeVoto (Tufts University), Chair
Gregory Salmon (University of California, Berkeley): "Schools of Reason and Folly in *Così fan tutte*"
Lawrence Kramer (Fordham University): "*Carnaval*, Cross-Dressing, and the Woman in the Mirror"
Rose Mauro (University of Pennsylvania): "*Das Land der Griechen mit der Seele suchend*: The Ambivalent Subject in Brahms's *Gesang der Parzen*"
Fred E. Maus (University of Virginia): "Hanslick's Animism"

Iconography (AMS)

Tilman Seebass (Duke University), Chair
Stan Howell (University of Chicago): "*Organica Instrumenta*: The Medieval Symbolism of Precisely-Tuned Instruments"
Victor Coelho (University of Calgary): "*Sine Musica Scientia Nihil Est*: The Lute as Instrument of Scientific Discovery"
Vladimir Ivanoff (University of Munich): "The Lute as Symbol of Oriental and Western Art and Music"
Jane L. Berdes (University of Wisconsin, Madison): "Images of Women Musicians in Venetian Iconography"

Pretonal Music (SMT)

Patricia Carpenter (Columbia University), Chair
David Cohen (Tufts University): "Contrapunctus Structure and Contratenor Function: The Syntax of the Burgundian Chanson"
Sarah Fuller (State University of New York, Stony Brook): "Directed Progressions: Aspects of Harmonic Syntax in Fourteenth-Century Music"
James Denman (University of Washington): "Temporal Displacement and Melodic Background in the Music of Guillaume de Machaut"

Problems and Methods in Historical and Historiographical Research of Chinese Music (AMS). Organized by Bell Yung (University of Pittsburgh)

Bell Yung, Chair
Rulan Chao Pian (Harvard University): "The Study of the Tenth-Century Duenhwang Musical Manuscript"
Joseph Sui-ching Lam (Chinese University of Hong Kong): "In Search of the Niche for State Sacrificial Music in Chinese Music Historiography"
Robert C. Provine (University of Durham): "Relying on Authority: Reading Chinese Musical Sources in Korea"
Bell Yung: "Preparing a Modern Edition of *Niezheng Assassinales King Han* from a Fifteenth-Century Notation for the Chinese Seven-String Zither"
Han Kuo-huang (Northern Illinois University): "Musical Thought and Institutions in Early Twentieth-Century China"

Processes of Composition (SEM)

Lorraine Sakata (University of Washington), Chair

Lewis Peterman (San Diego State University): "Melodic Improvisation in Balinese *Gamelan Gambuh* Music: An Analysis and Comparison of Different Performances of *Gineman Pemungkah*"
Sumarsam (Wesleyan University): "The Melodic Precedents of Gamelan Composition"
Lesley C. Gay, Jr. (Columbia University): "Strings of Knowledge, Strings of Power: Composition as Negotiation Among New York City Rock Bands"
Colin Quigley (University of California, Los Angeles): "Compositional Processes in Traditional Fiddling: A Newfoundland Example"

Renaissance Secular Music (AMS)

Martha Feldman (University of Chicago), Chair
Lawrence Bernstein (University of Pennsylvania): "The Chanson at the Court of Louis XII: A Reevaluation"
John Kmetz (New York, New York): "The Piperinus-Amerbach Songbooks: A Study in Sixteenth-Century Music Pedagogy"
Jonathan Miller (University of North Carolina, Chapel Hill): "Verbal Assonance and Dissonance in a Rore Madrigal: An Approach to Declamation and Texture"
Peter Laki (Providence, Rhode Island): "*Arie da Cantar Ottave*: Renaissance Sources and the Living Folk Tradition"
James Haar (University of North Carolina, Chapel Hill), Respondent

Revivals (SEM)

Carol Babiracki (Brown University), Chair
Gila Flam (U. S. Holocaust Memorial Museum): "Academic Klezmer: The Problematics of Folk Revival"
Chris Goertzen (University of North Carolina, Chapel Hill): "Revival and Identity: The Case of the Norwegian 'Normal' Fiddle"
Margaret J. Kartomi (Monash University): "Revival and Feudal Musical Culture in 'The Spice Islands'"
René T. A. Lysloff (University of Michigan): "The Reinvention of Tradition: *Lènggèr* Performance in Rural Java"

Schenker (SMT)

William Benjamin (University of British Columbia), Chair
Lori Burns (Harvard University): "J. S. Bach's Mixolydian Chorale Harmonizations"
Steven Laitz (Eastman School of Music, University of Rochester): "The Role of Nontransposable Motives in the Songs of Franz Schubert"
Richard Cohn (University of Chicago): "Three Challenges to the Schenkerian View of Motive"
Robert Kosovsky (New York, New York): "The Oster Collection—An Introduction to the *Nachlass* of Heinrich Schenker"

Theory (AMS)

Claude Palisca (Yale University), Chair
Jon Solomon (University of Arizona): "Modulation in Ancient Greek Music Theory and Practice"
Thomas Christensen (University of Pennsylvania): "Chords, Scales, Keys, and Guitars: The *Règle de l'octave* and Baroque Harmonic Theory"
Robert Bates (Stanford University), Mark Lindley (Hong Kong), and Kimberly Marshall (Stanford University): "The New Stanford Eclectic Tunings"
Severine Neff (Columbia University): "*Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre*: The Seed of Schoenberg's Theoretical Work"

Time and Music: A Cross-Cultural and Cross-Temporal Study (Combined). Organized by Margot Fassler (Brandeis University)

Pieter van den Toorn (University of Washington), Chair
Regula Qureshi (University of Alberta): "The *Qawwali* and the Puzzle of Time in Indian-Muslim Music"
Margot Fassler: "Time, History, and Exegesis in Later Medieval Music-Dramas"
Laurence Dreyfus (Stanford University): "Bach and the Pursuit of Contemplative Time"
Christopher Hasty (University of Pennsylvania): "The Myth of Linearity: Concepts of Time in Post-War Music"
David Burrows (New York University), Respondent

3:30–5:00—SESSIONS

Generative Melodic Systems (SEM)

James Cowdery (Wesleyan University), Chair
Frederick Stubbs (Wesleyan University): "The Dynamic Pedagogy of Seyir: Progression and Division in Turkish Makam"
Robert Labaree (New England Conservatory): "'Finding' Troubadour Song: Some Steps Toward Defining a Medieval Singing Tradition"
James Cowdery: "Toward a General Theory of Melody"

Pedagogy and Computer Applications (SMT)

Jeanne Bamberger (Massachusetts Institute of Technology), Chair
Roger Graybill (University of Texas, Austin): "Teaching Gestural Rhythm in the Freshman Sight-Singing Class"
John Wm. Schaffer (University of Wisconsin, Madison): "A List-Based Prolog Data Structure for the Computer Representation and Analytical Manipulation of Musical Scores"

5:30–7:00—All-Conference Reception (No Host)

8:00–10:00—AMS Study Session: Computer Databases I, presentations by David Crawford (University of Michigan), and Paul Laird (State University of New York, Binghamton) and David Martinez (University of Michigan)

8:00–10:00—AMS Study Session: Recordings and Performance Practice, presentations by Lawrence Archbold (Carleton College) and Anatole Leikin (University of California, Santa Cruz)

8:00–11:00—SESSION

Film and Video I (SEM)

Sam Chong (San Francisco, California) for California Newsreel: "Wild Women Don't Have the Blues"
Jody Diamond (American Gamelan Institute): "The Tradition of Innovation in Indonesian Music"
Gei Zantinger (Constant Spring Productions): "*Susumu*"

8:00–11:30—SMT SPECIAL SESSIONS

Analysis and Meaning

Peter Westergaard (Princeton University), Moderator
Jonathan Dunsby (University of Reading), "Criteria of Correctness in Music Theory and Analysis: Lessons of the 1980s"

Craig Ayrey (St. Hilda's College, Oxford): "Diversity and Method: Some Prospects for the 1990s"
Anthony Pople (Lancaster University): "Systems and Strategies in Musical Cognition: Functions and Limits of Analysis"
Jonathan Cross (University of Sussex): "Music Theory and the Challenge of Modern Musics"
Benjamin Boretz (Bard College) and another Respondent to be announced

The Composer-Theorist in Self-Examination, Fred Lerdahl (University of Michigan), Chair; Contributors: Martin Brody (Wellesley College), Fred Lerdahl, Andrew Mead (University of Michigan), and Robert Morris (Eastman School of Music, University of Rochester)

Making a Place for Women VI—Issues Affecting Women and the Law, Guest Speaker: Mari Mayeda (Saperstein, Seligman & Mayeda); Contributors (members of the Committee on the Status of Women): Douglass Green (University of Texas, Austin), Martha Hyde (State University of New York, Buffalo), Marianne Kielian-Gilbert (Indiana University, Bloomington), Judy Lochhead (State University of New York, Stony Brook), Richard Parks (University of Western Ontario), Deborah Stein (New England Conservatory), Joseph Straus (The Graduate School and Queens College, City University of New York)

8:00—Concert: Music of Bartók, Andrew Imbrie, and Jorge Liderman, Berkeley Contemporary Chamber Players (University of California, Berkeley), John Thow, Director, and The University Symphony (University of California, Berkeley), Michael Senturia, Director

8:00—Concert: Virtuoso Solos and Duets from England and Italy, Randall Wong (Stanford University), soprano; Paul Hillier (University of California, Davis), baritone; with Elizabeth Blumenstock (University of California, Davis), Baroque violin; Sarah Freiberg (University of California, Davis), Baroque cello; and Linda Burman-Hall (University of California, Santa Cruz), harpsichord and organ

8:00—Concert: Raíces Musicales (Musical Roots), Five Regional Traditions of Mexico and Mexican America, featuring Santiago Jiménez, Jr. y su Conjunto playing *norteño* music; and Los Pregoneros de Puerto from Veracruz; and others

8:00–9:30—SEM Current Issues Committee Meeting

8:00–10:00—International Heinrich Schütz Society Study Session

8:00–10:30—AMS 50 Fellowship Committee Meeting

8:00–11:00—Association for Chinese Music Research (ACMR) Study Session

Friday, 9 November

7:30–8:45—SEM 1991 Program Committee Meeting

7:30–8:45—SEM Audio-Visual Committee Meeting, Philip Schuyler, Chair

8:00—AMS Chapter Officers' Breakfast Meeting

8:00—AMS Student Members of the Council Breakfast Meeting

8:30–5:30—Registration

8:30–5:00—Exhibits

9:00–5:00—Day in the Wine Country Tour

9:00–12:00—SESSIONS

American Musics (AMS)

Samuel A. Floyd, Jr. (Columbia College, Chicago, Center for Black Music Research), Chair

Adrienne Fried Block (The Graduate Center, City University of New York): “From the 1890s to the 1930s: Dvořák’s Long American Reach”

Joshua Berrett (Mercy College): “Louis Armstrong as Opera Buff: Of Breaks and Bravura”

Charles Hamm (Dartmouth College): “A Proposed Periodization of North American Music”

Approaches to Analysis I (SMT)

Robert Morgan (Yale University), Chair

Walter Everett (University of Michigan): “Voice Leading, Register, and Self-Discipline in *Die Zauberflöte*”

Bruce Reich (University of Utah): “Hierarchical Prolongation of *Grundgestalt* as the Basis for Tonal Duality in Beethoven’s *Hammerklavier*: First Movement”

Gretchen Horlacher (University of California, Santa Barbara): “The Ostinato in Stravinsky as a Dramatic Device”

Gregory Karl (University of Cincinnati): “A Structuralist Approach to Musical Analysis”

Attributes and Attributions: Current Uses of Encoded Musical Data in the Study of Oral, Extemporized, and Written Traditions (Combined). Organized by Eleanor Selfridge-Field (Center for Computer Assisted Research in the Humanities)

Eleanor Selfridge-Field, Chair

Joachim Schlichte (RISM, Frankfurt): “Identification of Compositions Through Electronic Comparison of Musical Incipits”

Walter B. Hewlett (Center for Computer Assisted Research in the Humanities): “Electronic Representation of Scribal Process: The Layered Edition”

J. Kent Williams (University of North Carolina, Greensboro): “Identification of Melodic Paraphrase in the Analysis of Jazz Melodies”

Anne Dhu Shapiro (Boston College): “Comparing Attributes of an Orally Transmitted Repertory”

Arvid O. Vollsnes (University of Oslo), Respondent

Beethoven Received (AMS)

Douglas Johnson (Rutgers University), Chair

Carol Bailey Hughes (Southern Methodist University): “Prince Vladimir Odoevsky (1804–1869) and His Embrace of Beethoven”

Geoffrey Block (University of Puget Sound): “Ives and the ‘Sounds that Beethoven Didn’t Have’ ”

Anne Dhu Shapiro (Boston College): “Comparing Attributes of an Orally Transmitted Repertory”

Gender Studies (SEM)

Marcia Herndon (University of Maryland, College Park), Chair

Venise Berry (Huston-Tillotson College): “Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music”

Larry Crook (University of Texas, Austin): “Two Musical Styles in Zabumba Music from Northeastern Brazil: The Male View on Gender and Sex”

Gage Averill (Wesleyan University): “Four Parts, No Waiting: The Ideal of Male Camaraderie in Barbershop Harmony”

Maria Virginia Johnson (University of California, Berkeley): “ ‘The World in a Jug and the Stopper in Her Hand’: The Blues Roots of and Foundation for Contemporary Black Women’s Music and Literature in the 1920s and 1930s”

Thomas Vennum, Jr. (Smithsonian Institution): “Women Pioneers in the Study of American Indian Music”

Henrietta Yurchenko (City University of New York): “Women Alone: Music of the Women of Galicia, Spain”

Historical Studies in Ethnomusicology (SEM)

Charles Capwell (University of Illinois), Chair

William P. Malm (University of Michigan): “The Rise of Concert Music in Nineteenth-Century Europe and Japan: A Comparative Study”

Raden Franki Suryadarma (University of Wisconsin, Madison): “Music and Theater Among the European Immigrants in Java During the British Interregnum, 1811–1816”

Kyle Heide (Indiana University, Bloomington): “Identifying with Glories Past: Tang Dynasty Music as Rhetoric in *Nanguan* Music Research”

Ola Kai Ledang (University of Trondheim, Norway): “Afro-American Impact on European Baroque Music?”

Thérèse Smith (Bowdoin College): “Failed Heroes Become Mythological Saints”

Robin Moore (University of Texas, Austin): “Declining Improvisatory Practices in Western Classical Music Since 1850: A Sociological Interpretation of Aesthetic Change”

Hugo Riemann’s Contributions to Musicology, Music Theory, and Ethnomusicology (Combined). Organized by Ivan Waldbauer (Brown University)

Ivan Waldbauer, Chair

Scott Burnham (Princeton University): “*Entwicklungsgeschichte* or *Entdeckungsgeschichte*? Riemann’s History of Harmonic Theory”

Brian Hyer (University of Wisconsin, Madison): “The Concept of Function in Riemann”

Dieter Christensen (Columbia University): “Hugo Riemann and the Shaping of Musicology, an Ethnomusicological Perspective”

Ian Bent (Columbia University): “The Aesthetics of Hugo Riemann”

Jazz Studies (SEM)

Paul Berliner (Northwestern University), Chair

David Brackett (Cornell University): “ ‘Hey Good Lookin’: A Timbral Investigation into the Music of Hank Williams”

Warren R. Pinckney, Jr. (California State University, Chico): “An Analysis of the International Cross-Cultural Jazz Idiom”

Ronald M. Radano (University of Wisconsin, Madison): “ ‘Jazz Neo-Classicism’ and the Mask of Consensus”

Jennifer Rycenga (Pomona College): “Spirituality and Politics in Ornette Coleman’s Theory and Practice of Improvisation”

Medieval Topics (AMS)

Sarah Fuller (State University of New York, Stony Brook),
Chair

Bryan Gillingham (Carleton University): "The Goliardic
Myth: Insight from the Sources"

Thomas B. Payne (University of Chicago): "Philip the
Chancellor and the Creation of the Medieval Motet"

Mark Everist (King's College, London): "Smelling a Rat:
Motet Enté in the Thirteenth Century"

Julie C. Cumming (Wellesley College): "Genre and Subgenre
in the Early Renaissance Motet"

Methodology (SMT)

David Lewin (Harvard University), Chair

Jay Rahn (York University): "An Advance on *A Theory for All
Music*: At-least-as Predicates for Pitch, Time, and
Loudness"

Charles Fisk (Wellesley College): "Performance, Analysis, and
Sound-Image"

Craig Weston (University of Washington): "Musical
Phenomenology: What Has Been and What Might Be"

Joseph Dubiel (University of Pittsburgh): "Function,
Explanation, and Interpretation"

Performers and Performance (AMS)

Philip Brett (University of California, Berkeley), Chair

Richard Sherr (Smith College): "The Performance of Chant
in the Renaissance and Its Interaction with Polyphony"

Keith Polk (University of New Hampshire): "Innovation in
Instrumental Music in the Fifteenth Century: A Case for
Courtly Patronage"

Robert Toft (University of Western Ontario): "All the Senses
Satisfied: The Role of Punctuation in Early
Seventeenth-Century Singing"

Leta Miller (University of California, Santa Cruz): "C. P. E.
Bach and the Process of Structural Ornamentation"

Rhythm and Cognition (SMT)

Wallace Berry (University of British Columbia), Chair

Robert Gjerdingen (State University of New York, Stony
Brook): "The Dynamic Formation of Hypotheses During
Musical Cognition"

Candace Brower (Northwestern University): "As Time Goes
By: Memory and the Perception of Rhythm"

Peter Kaminsky (University of California, Santa Barbara):
"Metrical Developments as Articulator of Form in Music of
Schumann and Brahms"

David Smyth (Louisiana State University): "Balanced
Interruption and the Binary Repeat"

Ritornelli, Concerto, Symphony (AMS)

Laurence Dreyfus (Stanford University), Chair

Eva Linfield (Yale University): "Form and Tonal
Organization in a Seventeenth-Century Ritornello/Ripieno
Structure"

Eugene K. Wolf (University of Pennsylvania): "Ritornello
Structure and the Early Symphony"

Jane Stevens (University of California, San Diego): "J. S.
Bach's Harpsichord Concertos: A Question of Genre"

Thomas Hiebert (California State University, Fresno): "The
Horn in Eighteenth-Century Dresden: Virtuosity and Style
Development"

Theory as Text (SMT)

David Neumeier (Indiana University, Bloomington), Chair

Marion Guck (Washington University): "Analytic Fictions"

Robert Snarrenberg (Washington University): "Myth and
Theory: Stories for Ourselves"

Fred E. Maus (University of Virginia): "Self-Depiction in
Writing About Music"

Lawrence Kramer (Fordham University): "Hermeneutics and
Musical Analysis: Can They Mix?"

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—SEM Student Concerns Committee Meeting

**12:00–1:00—Concert: French Piano Music—Fauré,
Chabrier, and Debussy**, Roy Howat (London), piano

**12:00–1:00—Concert: Turkish Classical and Mystical
Music**, EurAsian Ensemble, with Robert Labaree (New
England Conservatory), Frederick Stubbs (Wesleyan
University), and Feridun Özgören (Boston, Massachusetts)

12:00–1:00—Concert: Recent American Music, Beth
Wiemann (College of the Holy Cross, Worcester,
Massachusetts), clarinet, and Karen Harvey (Boston
University), piano

12:00–1:30—JAMS Editorial Board Luncheon Meeting

1:30–3:45—SESSIONS

**Anatomy of a Song: An Exercise in Critical Analysis
(Combined)**. Organized by John Shepherd (Carleton
University, Ottawa)

John Shepherd, Position paper and Chair

Michael Cherlin (University of Minnesota), Steven Feld
(University of Texas, Austin) and Susan McClary
(University of Minnesota), Respondents

Applied Ethnomusicology (SEM Round Table)

Susan Auerbach (Pasadena, California), Chair

Susan Auerbach: "Applied Ethnomusicology: Roles and
Dilemmas"

Amy Catlin (University of California, Los Angeles, and
California Institute of Technology): "Commoditising and
Communitising Cambodian Music, Dance, and Culture"

Participants: Willie Rollins (Los Angeles Cultural Affairs
Department), David Roche (Local Cultures Program of the
Festival at the Lake), Roberta Singer (Citylore), Richard
Keeling (University of California, Los Angeles), Amy
Catlin, and Susan Auerbach

Dance and Dance Music (AMS)

Ingrid Brainard (Newton, Massachusetts), Chair

Irene Alm (University of California, Los Angeles):

"Theatrical Dance in the Venetian Operas of Cavalli"

Judith Schwartz (Northwestern University): "The Passacaille
in Lully's *Armide*: Phrase Structure in the Choreography
and in the Music"

Tilden Russell (Southern Connecticut State University) with
Elizabeth Aldrich (Court Dance Company of New York):
"The Unconventional Dance Menuet: Malpied's
Choreography of the *Menuet d'Exaudel*"

Ethnoaesthetics (SEM)

Sue Carole De Vale (University of California, Los Angeles),
Chair

- Michael Sam Cronk (University of Michigan): "Brother, Sister, Cousin, 'Anthro': Rethinking the Aesthetic of Kinship among Longhouse Iroquois Singing Societies"
- Virginia Danielson (Harvard University): "'The Voice of Egypt': The Aesthetics of Modern Arabic Song as Manifest in the Repertory Sung by Umm Kulthum"
- Helen Myers (Trinity College, Hartford): "Rajioni's Wedding: *Rona* ('Weeping') and *Gali* ('Abuse') in Karimpur, North India"
- John Myers (Simon's Rock College): "*Wen* and *Wu*: Applying the Dialectical Aesthetic of Chinese Music"

Historical Consciousness (AMS)

- Gary Tomlinson (University of Pennsylvania), Chair
- Susan Jackson (Staten Island College, City University of New York): "The 1558 Edition of *HAM?*: The Berg and Neuber Motet Prints"
- Tim Carter (Royal Holloway and Bedford New College, University of London): "The Artusi-Monteverdi Controversy Revisited: Print Culture and the *Seconda prattica*"
- Daniel R. Melamed (Yale University): "J. S. Bach and the *Altbachisches Archiv*"

History of American Theory (SMT)

- Chair: To be announced
- Carol Baron (New York, New York): "At the Cutting Edge: Music Theory in the United States at the End of the Nineteenth Century"
- Taylor Greer (Pennsylvania State University): "Charles Seeger's *Tradition and Experiment in the New Music*: Compositional Regimen or Analytical Method?"

Music in Immigrant Communities I (SEM)

- Anne Rasmussen (University of California, Los Angeles), Chair
- Jane C. Sugarman (State University of New York, Stony Brook): "The Electronic Village: Media and the Construction of Identity among Prespa Albanian Immigrants"
- Sosi Setian (Columbia University): "KEF-TIME: The Role of *a la Turka* Music in the Preservation of Armenian Culture"
- Anne Rasmussen: "The Middle Eastern Nightclub: Resurrecting Orientalism for America"
- Mark Slobin (Wesleyan University), Discussant

Non-Verbal Communication (SEM)

- Judith Becker (University of Michigan), Chair
- Nancy Van Deusen (California State University, Northridge): "Medieval Discussions of Literacy vs. Revelation and their Applications to Music Notation"
- Catherine Ellis (University of New England, New South Wales): "False Front and Reality in South Australian Aboriginal Song Behavior"
- Robert Walser (University of Minnesota): "The Body in the Music: Epistemological Challenges for Ethnomusical Semiotics"
- Judith Becker: "Some Thoughts on 'Non-Verbal' Communication"

Philosophical Reconsiderations (SMT)

- Marianne Kielian-Gilbert (Indiana University, Bloomington), Chair
- Gary Don (University of Washington): "Schenker's Sociology of Tones"

- James Bennighof (Baylor University): "On the Critical Value of Circumstantial Data in Analysis"

Proportion (AMS)

- Philip Gossett (University of Chicago), Chair
- Anna Maria Busse Berger (University of California, Davis): "Commercial Arithmetic and Mensural Practice"
- Alejandro Planchart (University of California, Santa Barbara): "Phrase Structure, Tenor Manipulation, and Numerical Proportion in *Ars Antiqua Motets*"
- Michael Long (Columbia University): "The Teeth of the Dragon: Astronomy and Music in the Later Middle Ages"

Romantic Aesthetics (AMS)

- Leon Plantinga (Yale University), Chair
- Robert Riggs (University of Mississippi): "Christian Gottfried Körner and the Aesthetics of Instrumental Music in the Late Eighteenth Century"
- John Daverio (Boston University): "E. T. A. Hoffmann's Allegory of Romantic Opera"
- Dolores Pesce (Washington University): "The Other Sea in Macdowell's *Sea Pieces*"

Three Americans (AMS)

- William Austin (Cornell University), Chair
- Richard Kassel (City College and The Graduate Center, City University of New York): "The 'Bitter Music' of Harry Partch"
- John Holzaepfel (The Graduate Center, City University of New York): "The Tudor Factor"
- Roberta Lukes (Harvard University): "Music and Image in Varèse's *Poème électronique*"

4:00–5:00—Plenary Lecture

- Harold S. Powers (Princeton University): "Three Pragmatists in Search of a Theory"
- Bruno Nettl (University of Illinois, Urbana-Champaign), Chair

5:00–6:00—AMS Committee on the Status of Women: Open Meeting, Susan Cook, Chair

8:00–10:00—SESSION

Film and Video II (SEM)

- Nazir A. Jairazbhoy (University of California, Los Angeles) and Amy Catlin (University of California, Los Angeles): "Bake Restudy 1984"
- Steven Friedson (University of North Texas): "Prophet Healers of Northern Malawi"

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- 8:00–10:30—AMS Study Session: *Thesaurus Musicarum Latinarum: Computer Databases II*, open session on a full-text database of Latin music theory. Presentation by Thomas J. Mathiesen (Indiana University, Bloomington) and other members of the project

- 8:00–10:30—SEM Round Table: **What is the Responsibility of the Press Toward Ethnic Music?** Robert D. Schick (West Chester University), Chair; Robert Browning (World Music Institute), David Gere (*Oakland Tribune*), Paul Hertelendy (*San Jose Mercury News*), Gertrude Robinson (Loyola Marymount University, Los Angeles),

Karl Signell (University of Maryland, Baltimore County), and Ricardo Trimillos (University of Hawaii), Participants

8:00–11:00—SMT Special Session: J. K. Randall's Writings in the 1970s, presentations: Joseph Dubiel (University of Pittsburgh), Fred E. Maus (University of Virginia), and Robert Snarrenberg (Washington University); Elaine Barkin (University of California, Los Angeles) and Benjamin Boretz (Bard College); Marjorie Perloff (Department of English, Stanford University); James K. Randall (Princeton University)

8:00–11:00—SESSIONS

Music Theory and the Cognitive Sciences (SMT Special Session)

Richard Ashley (Northwestern University), Moderator

Diana Deutsch (University of California, San Diego): "Pitch Class and Perceived Height: Some New Paradoxes and their Implications for the Representation of Pitch Structures"

David Wessel (University of California, Berkeley): "Timbre: Form-Bearing or Form-Indicating?"

Stephen Smoliar (University of Southern California): "David Lewin's Model of Musical Perception Reflected by Artificial Intelligence"

The San Francisco/London Axis (SMT Special Session)

Robert Gauldin (Eastman School of Music, University of Rochester), Chair

Walter Everett (University of Michigan): "Harmonic Function and Ambiguity in the Music of the San Francisco Counterculture"

Graeme Boone (Harvard University): "The Grateful Dead"
Matthew Brown (Eastman School of Music, University of Rochester): "*Axis: Bold as Love*: Jimi Hendrix and Psychedelic Blues"

Dave Headlam (Eastman School of Music, University of Rochester): "Blues Transformations in the Music of Cream"

John Covach (University of Michigan): "Stylistic Competencies, Musical Satire, and 'This is Spinal Tap'"

8:00—Concert: Masterworks and Discoveries, Judith Bettina (Stanford University), soprano, with James Goldsworthy (Stanford University), piano

8:00—Concert: A Concert Version of Monteverdi's *Il ritorno d'Ulisse in patria*, University of California, Berkeley, Collegium musicum, Alan Curtis, Conductor

8:00—Concert: North Indian Classical Music—A Traditional Mehfil, Stephen Slawek (University of Texas, Austin), sitar, George Ruckert (University of California, Berkeley), sarod, and Swapan Chaudhuri (Ali Akbar Khan School), tabla

8:00–10:00—AMS Committee on Career Options, an open forum on non-academic employment, Laurence Libin, Chair

Saturday, 10 November

7:30–9:00—AMS Publications Committee Breakfast Meeting

7:30–9:00—SEM Editorial Board Meeting

7:30–9:00—SEM Education Committee Meeting

8:00–9:00—SMT Breakfast Meeting of Representatives of the Regional Theory Societies

8:00–9:00—American Branch, International Association for the Study of Popular Music Meeting, Peter Winkler, Chair

8:30–5:30—Registration

8:30–5:00—Exhibits

9:00–3:30—Muir Woods, Sausalito Excursion

8:30–12:00—SESSION

World Music Education: Institutions, Learning, and the Instructional Process (SEM)

Patricia Shehan Campbell (University of Washington), Chair

Patricia Shehan Campbell: "Introduction: Teacher, Student, and the Social Milieu"

Vida Chenoweth (Wheaton College, Illinois): "Musical Literacy for an Oral Tradition"

Anna Czekanowska (University of Warsaw): "Music Education as a Construct of Social Identity in Kazakhstan"

Barbara Reeder Lundquist (University of Washington): "First Experiences in the Music of sub-Saharan Africa"

Dale Olsen (Florida State University): "Panpipes of Peru and Bolivia"

Patricia Shehan Campbell and Phong Nguyen (Kent State University): "From Rice Paddies to the Classroom: Vietnamese Traditional Musics"

Edward O'Connor (University of Connecticut) and Anthony Palmer (University of California, Los Angeles): "Approaches to Teaching World Musics"

9:00–11:00—SESSION

Twelve-Tone Music (SMT)

John Clough (State University of New York, Buffalo), Chair

Brian Alegant (McGill University): "*Six of One and Half a Dozen of the Other*: Partitions and Milton Babbitt's *Sextets*"

Andrew Mead (University of Michigan): "Form, Drama, and the Twelve-Tone System"

9:00–12:00—SESSIONS

Affect, Meaning, and Cultural Code (Combined). Organized by Ellen Rosand (Rutgers University)

Ellen Rosand, Chair

Fred E. Maus (University of Virginia): "Emotion and Drama in Instrumental Music"

Marina Roseman (University of Pennsylvania): "Love, Loss, and Longing: A Temiar Doctrine of Affections"

Gary A. Tomlinson (University of Pennsylvania): "Music and Ecstatic Trance: Cross-Cultural Perspectives on the Renaissance"

Eighteenth-Century Opera (AMS)

John Roberts (University of California, Berkeley), Chair

Charles Dill (University of Wisconsin, Madison): "Rousseau Recitative Types: The Significance of French and Italian Models"

Richard King (Stanford University): "History and Biography in Handel's *Alessandra*"

- C. Steven LaRue (University of Chicago): "Francesca Cuzzoni, Faustina Bordoni, and the Creation of Handel's *Alessandro*"
 Daniel Hertz (University of California, Berkeley): "When Mozart Revises: The Case of Guglielmo in *Così fan tutte*"

The Institutionalization of Jazz Scholarship (Combined).

Organized by Lawrence Gushee (University of Illinois, Urbana-Champaign)

Lawrence Gushee, Chair

- Richard Crawford (University of Michigan): "Elements of Jazz Historiography"
 Thomas Turino (University of Illinois, Urbana-Champaign): "The Position of Jazz and Rock Studies Within Musicology"
 Christopher A. Waterman (University of Washington): "Jazz in the Groves of Academe: An Ethnomusicologist's View"

Janáček, Debussy, Strauss, and Spelling (SMT)

- Peter Bergquist (University of Oregon), Chair
 Raphael Atlas (Smith College): "Spelling in Early Nineteenth-Century Piano Music: A Guide to Performance"
 Richard Kaplan (Louisiana State University): "Tonality as Mannerism: Structure and Syntax in a Late Work of Richard Strauss"
 Gary Karpinski (University of Oregon): "The Interval Cycles in the Music of Claude Debussy"
 Zdenek Skoumal (McGill University): "Motivic Detail as a Compositional Determinant in Two Movements from Janáček's *Mládí*"

Medieval Notation (AMS)

- Miloš Velimirović (University of Virginia), Chair
 Isobel P. Woods (University of Newcastle Upon Tyne): "The *Rhetorica ad Herennium* and the Notation of Western Chant"
 Andrew Tomasello (The Graduate School and Baruch College, City University of New York): "The Shadow of Sound: Music in a Manuscript Culture"
 Gregory Myers (University of British Columbia): "The Byzantine Legacy of Antiphonal and Responsorial Hymnody to the Cathedrals of Medieval Rus"
 Nataka M. Pavlovsky (Princeton University): "Questions of Continuity in Slavic Chant Notation"

Music and Politics (SEM)

- Peter Manuel (Columbia University), Chair
 Marisol Berrios-Miranda (University of California, Berkeley): "Salsa: Whose Music is It?"
 Katherine Hagedorn (Brown University): "The 'Folklorization' of Music in Cuba: Ambiguities and Contradictions"
 Gayathri Rajapur Kassebaum (University of Washington): "Symbolism in Nilagaru Tradition: Folk *Katha* Performance of Karnataka, South India"
 Brenda Romero-Hymer (University of Colorado): "Context and Meaning in the Matachines Dances of New Mexico"
 R. Anderson Sutton (University of Wisconsin, Madison): "Javanese Gamelan Music and Politics in Post-Colonial Indonesia"
 Joanna Lee (Columbia University): "The Rise of Pro-Democracy Popular Music in Hong Kong in Response to the Chinese Student Movement 1989"

Music as Construct of Identity (SEM)

Victoria Lindsay Levine (Colorado College), Chair

- T. M. Scruggs (University of Texas, Austin): "The *Marimba de Arco* in *La cuna del folklore nicaraguense*: The Construction of Identity in Post-Revolutionary Nicaragua"
 Daniel W. Papuga (University of Oslo): "Improvisation and Identity: The *Asik* as Ideal in Erzurum Province, Turkey"
 Chris Vincent (University of Washington): "The Changing Relationship Between *Yamada-ryu* and *Ikutu-ryu Sokyoku* in a Changing Urban Environment"

Narrative and Trope (SMT)

- Carolyn Abbate (Princeton University), Chair
 Robert Hatten (Pennsylvania State University): "The Proper Role of Metaphor in a Theory of Musical Expressive Meaning"
 Michael Cherlin (University of Minnesota): "Musical Imagination and Other Fictions: Literary Trope as Musical Process"
 Christopher Lewis (University of Alberta): "The Mind's Chronology: Narrative Times and Tonal Disruption in Post-Romantic Music"
 Lewis Wickes (Berlin): "Schoenberg's *Erwartung*: Art as the 'Representation of Inner Events'"

Popular Music (SEM)

- Roderick Knight (Oberlin College), Chair
 Claudia Gorbman (Indiana University, Bloomington): "A Part of Our World: Music for Network News"
 Andrew Kaye (Columbia University): "Popular Music and Contemporary Genres in Modern Ghana"
 Stephen H. Martin (University of Alabama): "Mbaraka Mwinshehe Mwaruka: An Analysis of His Musical Style and Social Significance in Tanzanian Popular Music"
 Paul Klemperer (University of Texas, Austin): "Cultural Stereotypes and the Jazz Bossa: An Analysis of Stylistic Elements as Sign Vehicle in an American Popular Music Form"

The Second Viennese School (AMS)

- Reinhold Brinkmann (Harvard University), Chair
 Felix Meyer (Paul Sacher Foundation) and Robert W. Wason (Eastman School of Music, University of Rochester): "The Evolution of Webern's Op. 8"
 Anne C. Shreffler (University of Chicago): "From Words to Ideas: The Vocal Origins of Webern's Twelve-Tone Composition"
 David Schroeder (Dalhousie University): "Berg's *Kammerkonzert* and Werfel's *Spiegelmann*"
 Mark Benson (Auburn University at Montgomery): "The Conservative Revolutionary at Work: Schoenberg's Critique of Modernism in *Von Heute auf Morgen*"

Sixteenth-Century Harmony (AMS)

- Don Randel (Cornell University), Chair
 Peter Urquhart (University of New Hampshire): "Continental Roots for Byrd's Canonic Practice"
 Cristle Collins Judd (Fresno, California): "Modal Types and *Ut, Re, Mi* Modalities: A Theory of Tonal Coherence in Sacred Vocal Polyphony from About 1500"
 Miguel A. Roig-Francoli (Ithaca College): "Modal Structure in Sixteenth-Century Spanish Instrumental Music: Theory and Practice in Antonio de Cabezón and Tomás de Santa María"
 Wolfgang Freis (University of Chicago): "Palestrina's 'Harmonic Institutions'"

Toward a Theoretical Framework for the Study of Gender and Music: A Round Table (Combined). Organized by Ellen Koskoff (Eastman School of Music, University of Rochester)

Ellen Koskoff and Ruth Solie (Smith College), Co-Chairs

Discussants: Judy Tick (Northeastern University); Judy Lochhead (State University of New York, Stony Brook); Timothy Rice (University of California, Los Angeles); Ralph P. Locke (Eastman School of Music, University of Rochester); Carol E. Robertson (University of Maryland, College Park)

12:00–1:00—AMS Council Meeting

12:00–1:00—AMS Committee on the Status of Women Meeting

12:00–2:00—SEM Council Meeting Luncheon

12:00–2:00—Society for Asian Music Luncheon Meeting

12:00–1:00—Concert: Lassus as Mannerist—*Missa Sesquialtera* and Other Pieces, Stanford Early Music Singers, William Mahrt, Director

12:00–1:00—Concert: An All-Bartók Program, including songs and the Sonata for Two Pianos and Percussion, George Barth (Stanford University) and James Goldsworthy (Stanford University), pianos, with Miriam Abramowitz (Holy Names College and Mills College), mezzo-soprano

12:00–1:00—Concert: William Byrd's Grounds and Variations—A Performance Perspective, Elaine Thornburgh (San Francisco, California), harpsichord

1:00–2:00—SMT Keynote Lecture

Eric Gans (Department of French, University of California, Los Angeles): "The Beginning and End of Aesthetic Form"

1:00–2:30—SESSION

New Technologies and Field Methods (SEM)

Nazir A. Jairazbhoy (University of California, Los Angeles), Chair

Simha Arom (Centre National de la Recherche Scientifique, Paris): "A Synthesizer in the Central African Bush: A Method of Interactive Exploration in Musical Scales"

Anthony Seeger (Smithsonian Institution): "The Impact of New Technology on Ethnomusicology: Solving Some Old Problems and Starting Some New Ones"

2:00–5:00—SESSIONS

Approaches to Analysis II (SMT)

Richard Parks (University of Western Ontario), Chair

Dave Headlam (Eastman School of Music, University of Rochester) and Matthew Brown (Eastman School of Music, University of Rochester): "Schenkerian Theory and the Limits of Tonality: The Problem of #IV"

Steven Bruns (University of Colorado, Boulder): "Mahler's Motivically Expanded Tonality: Foreground Trichordal Motivic Associations in the Adagio of the Tenth Symphony"

John Crotty (West Virginia University): "Harmonic and Textural Reciprocity in Two Beethoven Sonatas"

Timothy Koozin (University of North Dakota): "Octatonicism and Large-Scale Structure in the Solo Piano Music of Toru Takemitsu"

Bartók Studies (Combined). Organized by Elliott Antokoletz (University of Texas, Austin)

Elliott Antokoletz, Chair

Benjamin Suchoff (Palm Beach, Florida): "The Genesis of Bartók's Musical Language: Art Music and Folk Music Sources, 1900–1910"

Ingrid Arauco (University of North Carolina, Chapel Hill): "Methods of Translation in Bartók's *Twenty Hungarian Folksongs*"

János Kárpáti (Liszt Ferenc Academy, Budapest): "Perfect and Mistuned Structures in Bartók's Music"

Paul Wilson (University of Miami): "Function and Pitch Hierarchy in Movement II of Bartók's Fifth Quartet"

Malcolm Gillies (University of Melbourne): "Clues for the Analyst and the Performer in Bartók's Correspondence"

Borrowings (AMS)

Louise Litterick (Mount Holyoke College), Chair

M. Jennifer Bloxam (Williams College): "Storytelling in Late Medieval Sacred Music: Multiple Cantus Firmus Masses"

JoAnn Taricani (University of Washington): "A New Cluster of Unique Parody Chansons: A Venetian Connection?"

Christopher Reynolds (University of California, Davis): "Death or Mercy from the Lamb of God: Allusive Quotations of Chansons in the Contrapuntal Voices of Fifteenth-Century Masses"

Honey Meconi (University of Pennsylvania): "Does *Imitatio* Exist?"

Howard Mayer Brown (University of Chicago), Respondent

Hymnody as an Expression of Culture (Combined).

Organized by Nicholas Temperley (University of Illinois, Urbana-Champaign)

Nicholas Temperley, Chair and Respondent

Robin A. Leaver (Westminster Choir College): "Secular Melodies as Hymn Tunes in the Sixteenth Century"

Emily R. Brink (Christian Reformed Church Publications): "Changes in German Hymn Tunes and the Reasons Behind Them"

Amy K. Stillman (Harvard University): "The 'Old Way of Singing': Its Manifestations in Tahiti"

Mary K. Oyer (Associated Mennonite Biblical Seminaries): "Recent Developments in East African Hymnody"

Liturgical Music (AMS)

Frank D'Accone (University of California, Los Angeles), Chair

Peter M. Lefferts (University of Nebraska): "Purgatory, Lady Chapels, and Music for Mary in Late Medieval England"

William John Summers (Dartmouth College): "Polyphonic Tropes for the Mass in Fourteenth-Century England: Some Repertorial, Political, and Ecclesiastical Considerations"

Michael Noone (University of Sydney): "The Politics of Austerity and Musical Style in Philip II's *Escorial*"

Craig Monson (Washington University): "Disembodied Voices: Musical Life in the Convents of Bologna in the Aftermath of the Counter-Reformation"

Representations of Women (AMS)

Judith Tick (Northeastern University), Chair

Rufus Hallmark (Queens College and The Graduate Center, City University of New York): "Schumann's *Frauenbild*: An Essay in Comparative Stylistic Analysis"

Jeffrey Kallberg (University of Pennsylvania): "Genre and Gender: The Nocturne and Women's History"

Karen Pegley (University of Toronto): "Musical Characterizations of Women in *Lulu*: A Feminist Deconstruction"

Jane Bowers (University of Wisconsin, Milwaukee): "'I Can Stand More Trouble Than Any Little Woman My Size': Images of Women and Gender Relations in the Blues of Estelle ('Mama') Yancey"

Romantic Music (AMS)

Joseph Kerman (University of California, Berkeley), Chair

Elizabeth Hudson (Cornell University): "Gilda Seduced: An Untold Tale"

Charles Fisk (Wellesley College): "Schubert's Last Finales"

Raymond Knapp (University of California, Los Angeles): "Allusive Webs, Generic Resonance, and the Synthesis of Tradition in Brahms's Symphonies"

Vera Micznik (University of British Columbia): "Mahler and the 'Power of Genre'"

Twentieth-Century Music (SMT)

Ian Bent (Columbia University), Chair

Austin Clarkson (York University): "A Comparison of Methods of Spatial Proportions in the Music of Edgard Varèse and Stefan Wolpe"

Paul Laprade (Eastman School of Music, University of Rochester): "The 'Shapes' of Boulez's *Sonatina for Flute and Piano* (1946)"

Richard Kassel (City College and The Graduate Center, City University of New York): "Harry Partch's 'Monophony': A System of Just Intonation"

J. Philip Lambert (Baruch College, City University of New York): "Chord Structures in Ives"

2:30-3:45—SEM Business Meeting

2:30-5:00—**Demonstration of Current Research in Computer Technologies**, Center for New Music and Audio Technologies, University of California, Berkeley; Center for Computer Research in Music and Acoustics, Stanford University; Computer and Electronic Music Studios, University of California, Davis; and Electronic Music Studio, University of California, Santa Cruz

4:00-5:00—Charles Seeger Lecture (SEM)

Edward T. Hall (Department of Anthropology, Northwestern University, Emeritus): "Improvisation, Play, and Culture"
Anthony Seeger (Smithsonian Institution), Chair

5:00-6:00—SMT Business Meeting

5:45-7:00—AMS Business Meeting

7:15-9:00—Chinese Banquet: The Lantern Restaurant in Oakland's Asiatown

8:00—**Concert: Indonesian Gamelan, Dance, and Theater Masked Dance from Cirebon (West Java)**, University of California, Santa Cruz, Gamelan, Undang Sumarna, Director, and **Shadow Play from Jogjakarta (Central Java)**, University of California, Berkeley, Gamelan, Widiyanto S. Putro (University of California, Berkeley), *Dalang*, and Sumarsam (Wesleyan University), *Kendang*

8:00—**Concert: Works of Josquin, Banchieri, Haydn, Bartók, and Ligeti, and Common-Meter Spirituals**, Chanticleer ("America's premiere vocal ensemble of male voices ranging from soprano to bass"), Joseph Jennings, Musical Director

8:00—**Concert: Handel's Cantata *Tirsi, Clori e Fileno***, Lorraine Hunt and Lisa Saffer, sopranos, Drew Minter, countertenor, Philharmonia Baroque Orchestra, Nicholas McGegan, Director

8:00—**Concert: Computer Music from the Berkeley, Davis, and Santa Cruz Campuses of the University of California and Stanford University**

9:30-12:00—**Ball: Waltzes and Quadrilles**, University of California, Davis, Symphony Orchestra, D. Kern Holoman, Director; Contradances, Charlie Fenton, Caller, The Hillbillies from Mars; and Latin Rhythms, UCLATIN (University of California, Los Angeles), Steven Loza, Director

Sunday, 11 November

7:00-9:00—SEM Council Breakfast Meeting

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

8:00-9:00—SMT Committee on the Status of Women Meeting

8:00-9:00—AMS Board of Directors Breakfast Meeting

8:00-9:00—AMS/SEM/SMT 1990 and 1991 Local Arrangements Committees Breakfast Meeting

8:30-12:00—Exhibits

9:00-4:00—SEM Board of Directors Meeting

9:00-10:30—SESSION

Contour (SMT)

Michael Friedmann (Yale University and Amherst College), Chair

Elizabeth W. Marvin (Eastman School of Music, University of Rochester): "A Generalization of Contour Theory to Diverse Musical Spaces"

Larry Polansky (Dartmouth College) and Richard Bassein (Mills College): "Possible and Impossible Melody: Some Formal Aspects of Contour"

9:00-12:00—SESSIONS

Chant (AMS)

Anne Walters Robertson (University of Chicago), Chair

James W. McKinnon (University of North Carolina, Chapel Hill): "The Eighth-Century Roman Communion Cycle"

Charles M. Atkinson (Ohio State University): "Carolingian Politics, Royal Gifts, and the Origins of the *Missa Graeca*"

Paul Merkley (University of Ottawa): "The 'Form and Type' of Ambrosian Antiphons"

Barbara Haggh (University of Maryland, Baltimore County): "Evidence for the Ownership and Use of Liturgical Books at Cambrai Cathedral"

Composers and Sexuality: Issues of Creativity (AMS).

Organized by Malcolm H. Brown (Indiana University, Bloomington)

Elizabeth Wood (Barnard College), Chair

Gary Thomas (University of Minnesota): "Was George Frideric Handel Gay?—And Why the Question Matters"

Malcolm H. Brown: "The Language of Critical Discourse About Tchaikovsky's Music"

Philip Brett (University of California, Berkeley): "Musicality: Innate Gift or Social Contract?"

Susan McClary (University of Minnesota): "Making a Difference in Music: The Relevance of Sexuality to Compositions by Laurie Anderson and Schubert"

Concepts of Harmony and System (Combined). Organized by Albrecht Riethmüller (Johann Wolfgang Goethe University, Frankfurt) and Stephen Blum (The Graduate School, City University of New York)

Stephen Blum, Chair

Albrecht Riethmüller: "*Harmonia and Systema*: On their Foundation in Ancient Greek Music Theory"

Stephen Blum: "Ethnomusicological Studies of 'Harmony' and 'System': Their Implications for a General Musicology"

V. Kofi Agawu (Cornell University): "Harmonic Procedures in Northern Ewe Song"

Alexander L. Ringer (University of Illinois, Urbana-Champaign): "*Fin de Siècle* Harmony—Myths and Rationalizations"

Andreas Ballstaedt (Johann Wolfgang Goethe University, Frankfurt), Respondent

Cultural Interactions and Reactions in the World of Composition (Combined). Organized by Michael Tenzer (Yale University)

Carol Oja (The Graduate School and Brooklyn College, City University of New York), Chair

Martin Bresnick (Yale University): "Authentic Music is Synthetic Music"

David Mott (York University): "Jazz and Blues as Means for Accessing the Timbral Resources of Other Vocal Oral Musics"

Michael Tenzer: "Towards an Understanding of Composers and New Music in Contemporary Bali"

Robert D. Morris (Eastman School of Music, University of Rochester): "Aspects of Confluence in Western Art Music Composition and Ethnomusicology"

Jane Sugarman (State University of New York, Stony Brook), Respondent

Ethnomusicological Theory (SEM)

Daniel M. Neuman (University of Washington), Chair

Austin Clarkson (York University): "Myths of Meaning: An Archetypal Perspective on Ethnomusicology Paradigms"

James Porter (University of California, Los Angeles): "Ethnomusicology vs. Music Sociology: The Case of Extremadura, Spain"

Kip Lornell (Smithsonian Institution): "Cultural Geography, American Music, and the Ethnomusicologist"

Francesca Rebollo-Sborgi (University of California, Berkeley): "Beijing Drumsong and Tianjin Popular Tunes: A Study in Language-Music Relationships"

Antoinet Schimmelpenninck (Leiden University, The Netherlands): "Language and Music in Folk Songs of Jiangsu Province, China"

India and China (SEM)

Edward O. Henry (San Diego State University), Chair

Matthew Allen (Wesleyan University): "What's in a Name ca. 1990: Perceptions of Ethnomusicology and Musicology in Madras"

Yoshitaka M. Terada (University of Washington): "The Impact of Urbanization and the Rivalry in *Periya Melam* Music of South India"

Frank Kouwenhoven (Leiden, The Netherlands): "The Birth of a Folk Tune in Jiangsu Province, China"

Frederick Lau (University of Illinois, Urbana-Champaign): "'Lost in Time': Early Twentieth-Century *Dizi* Music"

Music and Power Relations (SEM)

Henry Kingsbury (Somerville, Massachusetts), Chair

Deborah Wong (University of Michigan): "Secrecy and Authority in the Classical Ritual Music of Thailand"

JaFran Jones (Bowling Green State University): "Music in the Ebb and Flow of Political Change: The *Yellow River Concerto*"

Tara Browner (University of Michigan): "A Reexamination of *Peji Waci*"

Ernst Heins (University of Amsterdam): "The Role of Archaic Gamelan in Royal Power Display in Modern Java"

Music in Immigrant Communities II (SEM)

J. Richard Haefer (Arizona State University), Chair

Annemarie Gallagher (York University): "From Trinidad to Toronto: Calypso in the Caribbean Diaspora"

Phong Nguyen (Kent State University): "From Boat People to New Americans: Transplanting Vietnamese Music in America"

Su de San Zheng (New York University): "A Chinese Immigrant Music Group in New York: Soft Boundaries and Situational Strategies"

Theodore Solis (Arizona State University): "'You Shake Your Hips Too Much': Puerto Rican Music in Hawaii"

Music in Society (AMS)

Jane Fulcher (Indiana University, Bloomington), Chair

Robert Green (Northern Illinois University): "Gender-Related Changes in French Chamber Music, ca. 1700–1750"

Antonia Banducci (Washington University): "The Reception of Campra's *Tancredi* as Revealed by Dramatic Parody"

Julia Moore (Syracuse University): "Nowhere Did the Aristocracy Come Tumbling Down: Misconceptions Concerning Economics and Music in Vienna, 1780–1830"

William Weber (California State University, Long Beach), Respondent

Perspectives on Music in Film (AMS). Organized by David Neumeyer (Indiana University, Bloomington)

David Neumeyer, Chair

Gillian Anderson (Library of Congress): "The Reconstruction of D. W. Griffith's Film *Intolerance* (1916) Using Joseph Carl Breil's Score"

Alfred W. Cochran (Kansas State University): "*The City and The Cummington Story*: Documentary Film Scores of Aaron Copland"

Kathryn Kalinak (Rhode Island College): "Erich Wolfgang Korngold and the Classical Film Score"
David Neumeier: "Cross-Cultural References in Hayasaka's Music for *Rashomon*: Their Contribution to a Unique Narrative System"
Martin Marks (Massachusetts Institute of Technology), Discussant

Transformations (AMS)

Richard Crawford (University of Michigan), Chair
John Spitzer (Peabody Conservatory): "Oh Susanna!—The Birth of a Folk Song"
Terry E. Miller (Kent State University): "High Church and Humble People: The Anglican Liturgy in the Folk Baptist Churches of the English West Indies"
Jean E. Snyder (University of Pittsburgh): "Burleigh, Brown, Johnson, and the Black Aesthetics"
José Bowen (Stanford University): "Jazz—Utterance and Tradition: Finding 'the Tune' in 'Round Midnight' "

9:30–11:30—SESSIONS

Recent Work in Cognitive Music Theory I (SMT Special "Poster Session")

Edwin Hantz (Eastman School of Music, University of Rochester): "Event-Related Activity from Musicians,

Non-Musicians, and Absolute-Pitch Subjects During Discrimination Tasks Involving Musical Timbre and Melodic Interval"
Susan Piagentini (Northwestern University): "Problem-Solving in Musical Analysis"
Rosemary Killam (University of Texas, Austin) and others: "An Inexpensive and Flexible Computer-Generated System for Learning Musical Notation"

Recent Work in Cognitive Music Theory II (SMT Special "Poster Session")

Ira Braus (Massachusetts Institute of Technology): "Notational and Aural Ambiguities in Debussy's *Nuages*"
Henry Panion (University of Alabama, Birmingham): "An Empirical Study of Selected Music Listening Abilities Among Formally and Informally Trained Musicians"
James Talley (Ohio State University): "Demonstration of the Macintosh Experiment Construction Set"

10:30–12:00—SESSION

Aesthetics and Experimental Music (SMT)

Jean-Jacques Nattiez (University of Montréal), Chair
Jonathan Bernard (University of Washington): "The Minimalist Aesthetic in the Visual Arts and in Music"
David Loberg Code (Hobart and William Smith Colleges): "Piano as . . . Text"

Oakland 1990

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Joint Program Committee, chaired by Bruno Nettl (University of Illinois) and including representatives from each Society. In this ecumenical spirit, custom is violated by ordering simultaneous sessions in the Program alphabetically by title rather than by Society. More than variety, the combined sessions on the program reflect creative approaches to problems and issues from multiple points of view. This is true, too, of many sessions offered by the individual Societies.

This year's distinguished lectures promise to be as interdisciplinary in focus as the rest of the program. Harold S. Powers, of Princeton University, will speak at 4:00 Friday to the entire conference on "Three Pragmatists in Search of a Theory." The SMT Keynote Lecturer will be Eric Gans, critic of French literature from the University of California, Los Angeles, speaking Saturday at 1:00 on "The Beginning and End of Aesthetic Form." Distinguished anthropologist Edward T. Hall, professor emeritus of Northwestern University, is this year's SEM Charles Seeger Lecturer; he will speak on "Improvisation, Play, and Culture" at 4:00 Saturday afternoon.

A variety of concerts and excursions is planned for both day and evening hours. Particularly noteworthy are a concert of virtuoso solos and duets from England and Italy by sopranoist Randall Wong (Stanford University) and baritone Paul Hillier (Uni-

versity of California, Davis) with Baroque violinist Elizabeth Blumenstock (University of California, Davis), Baroque 'cellist Sarah Freiberg (University of California, Davis), and harpsichordist and organist Linda Burman-Hall (University of California, Santa Cruz); a concert of Turkish classical and mystical music with Robert Labaree (New England Conservatory), Frederick Stubbs (Wesleyan University), and Feridun Özgören (Boston, Massachusetts); Alan Curtis leading the University of California, Berkeley, Collegium musicum in a concert version of Monteverdi's *Il ritorno d'Ulisse in patria*; soprano Judith Bettina (Stanford University) in a concert of masterworks and discoveries; and a gala evening of Indonesian gamelan, dance, and theatre, with the gamelans of the Berkeley and Santa Cruz campuses of the University of California. The San Francisco Symphony program for the week of the Meetings includes Chatman's *Crimson Dream*, Beethoven's Seventh Symphony, and Bloch's *Schelomo*. Seats for individual concerts go on sale 5 September; call (415) 431-5400 after that date for further information and to purchase tickets. A number of local jazz clubs are arranging special performances which will be announced at the Meeting.

Finally at 9:30 Saturday, the traditional Ball will feature not one, not two, but *three* ensembles: the University of California, Davis, Symphony Orchestra, D. Kern Holoman, Conductor, playing waltzes and quadrilles; contradances with Charlie Fen-

ton, Caller, and the Hillbillies from Mars; and the award-winning, Latin-American ensemble UCLATIN from the University of California, Los Angeles, Stephen Loza, Director.

Additionally, you are invited to join one or more of a number of excursions designed to provide samples of the abundant pleasures of eye, ear, and palate offered by the Bay Area. On Thursday a deluxe, four-hour tour of San Francisco is planned starting at 1:00. A Day in the Wine Country, the temptation for Friday from 9:00 to 5:00, will include wine tastings at a number of Napa Valley wineries and a box lunch appropriate to the occasion. Muir Woods, Sausalito, and a return by ferry is the offering for Saturday from 9:00 to 3:30. The traditional Saturday-night banquet will celebrate the Bay Area's long and exceptional association with Chinese gastronomy: honey-walnut shrimps, shrimp and scallops in bird's nest, sweet and sour whole rock cod, Peking duck, and much more. This will take place at The Lantern Restaurant in Oakland's Asiatown about 7:15, immediately following the AMS Business Meeting.

The Music Library of the University of California, Berkeley, will be open to all visitors during its regular hours (Wednesday–Thursday 9–9, Friday 9–5, Saturday 12–5 and Sunday 1–8). On display will be a special exhibit of music manuscripts from the eleventh to the twen-

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ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1989 to June 30, 1990

CURRENT OPERATIONS

RECEIPTS					
Membership dues					
Journal	40,860.00				
Annual Meetings	7,523.00				
Sale of Labels	1,007.93				
AMS 50 Fund		87,356.57			
Interest, cash reserves			49,390.93		
Miscellaneous			18,941.68		
			10,038.77		
			59,632.94		
			6,201.90		
			21.28		
			231,584.07		
EXPENDITURES					
Administration					
Secretary, Treasurer	1,134.88				
Board of Directors	9,189.38				
Executive Director	29,328.58				
Vol. XLII-263 & XLIII-1			39,632.84		
Vol. XIX-2 & XX-1			14,377.42		
			6,070.75		
Austin, Oakland	6,597.21				
ACLs, IHS, NHA	4,300.00				
Allotments & Subventions	3,054.48				
Fellowships & Administration	1,113.96				
Transfer to AMS 50 Fund	32,278.62				
Career Options Committee	27,334.32				
Miscellaneous	143.42				
Excess of Receipts over Expenditures	1,047.33				
			228,953.07		
			2,631.00		

PUBLICATIONS

RECEIPTS					
Endowment Fund					
Bukofzer Bequest	16,173.28				
Kinkeldey Bequest	5,643.51				
Hibberd Bequest	1,734.14				
Greenberg Award Bequest	1,801.46				
Reese Bequest	1,578.79				
Plamenac Bequest	5,402.91				
Interest, cash reserves	400.00				
Gifts	731.00				
Grants	32,800.00				
NEH Billings IV	7,000.00				
Sonneck Fund-LC Billings IV	2,043.76				
Colonial Society, Billings IV	22,097.02				
Back issues, JAMS	3,796.00				
Studies & Documents	1,803.00				
Doctoral Dissertations	827.90				
Abstracts, Papers & Bulletins	399.00				
IMS Congress Report	600.00				
Haydn Studies	165.30				
Sammartini Catalog	75.51				
Billings I, II, III	780.17				
EXPENDITURES					
Doctoral Dissertations	8,548.19				
COPAM	37,345.80				
Subvention	3,000.00				
Royalties	108.62				
Awards	2,805.30				
Administration	3,463.69				
Billings IV	921.57				
AMS/MLA RISM Committee	4,750.00				
RILM	1,500.00				
JAMS Index	600.00				
Ockeghem III	3,095.98				
AHJ Festschrift	163.89				
Reserve Fund					
Transfer to Endowment Fund					
Excess of Receipts over Expenditures	13,274.15				
			123,836.79		
			(6,944.56)		

STATEMENT OF ASSETS

	July 1, 1989	June 30, 1990	increase
Current operations account	3,712.89	938.22	
PNB checking account	31,400.67	37,982.02	
Prime Reserve Fund	51,148.95	49,973.27	
Publication Reserves		86,262.51	
PSFS Money Market	78,588.23	000.00	
New Income Fund	8,271.37	8,107.48	
Prime Reserve Fund	48,851.05	50,026.73	
Vanguard Money Market	000.00	70,632.18	
Bukofzer Bequest		72,077.76	
Mass. Investors Trust	60,748.82	16,842.28	
New Income Fund	17,182.73	48,530.56	
Dreyfus GNMA Fund	48,967.47	126,899.02	
Kinkeldey Bequest		34,163.02	
Mass. Investors Trust	28,793.40	3,262.69	
New Income Fund	3,328.64	17,676.13	
Dreyfus GNMA Fund	17,835.27	49,957.31	
Hibberd Bequest		7,251.25	
Mass. Investors Trust	6,111.53	6,966.30	
New Income Fund	7,107.11	3,798.17	
Dreyfus GNMA Fund	3,832.36	17,051.00	
Greenberg Award Bequests		8,376.49	
New Income Fund	8,545.82	10,807.97	
Wellesley Fund	10,791.36	19,337.18	
Reese Bequest		16,032.83	
Wellesley Fund	16,008.20	16,032.83	
Plamenac Bequest		000.00	
PSFS CD	25,000.00	27,370.64	
Wellesley Fund	000.00	000.00	
AMS 50 Fund		25,000.00	
Vanguard Money Market	39,669.01	23,670.75	
Vanguard GNMA	197,150.39	214,656.92	
PSFS CD	50,000.00	000.00	
Guar Mtg Corp GNMA	9,000.00	8,000.00	
Ryan Mtg Accept Corp	23,100.00	33,028.75	
Ryland Mtg Corp	227,315.00	282,746.25	
Lomas Mtg GNMA Corp	19,550.00	19,650.00	
Residential Res Mtg	9,500.00	9,900.00	
Fed Home Loan Mtg	9,850.00	9,812.50	
Totals	13,500.00	598,634.40	
		1,074,860.27	

AMS 50 FUND
Summary Statement

	contributions	NEH	earnings	totals
1983-84	10,042.00	000.00	213.77	10,255.77
1984-85	53,286.59	000.00	2,644.25	55,930.84
1985-86	57,064.26	55,000.00	9,938.55	122,002.81
1986-87	93,883.75	000.00	22,274.27	116,158.02
1987-88	96,065.55	63,750.00	33,231.65	193,047.20
1988-89	112,405.14	000.00	48,256.77	160,661.91
1989-90	1,586.50	000.00	58,046.44	59,632.94
totals	424,333.79	118,750.00	174,605.70	717,689.49

June 12, 1990

Respectfully submitted,

Alvin H. Johnson

Alvin H. Johnson, Treasurer

tieth centuries, which can also be viewed on Friday evening. Scholars intending to consult particular sources may wish to let the library know their needs in advance to avoid delays in paging from remote storage.

For all attendees, regardless of their societal affiliation, blocks of rooms at special convention rates have been reserved in seven hotels, with a range of price, quality, and proximity to the Convention Center:

- The Hyatt Regency Oakland offers rooms with the convenience of a mere elevator ride from the sessions.
- The luxurious Claremont Resort and Spa is in the Oakland hills, close to the Berkeley city limits.
- Especially recommended for students, the London Lodge is a medium-class, motel/hotel four blocks from the Convention Center offering good, plain, relatively inexpensive accommodations.
- Those preferring to sojourn in Berkeley may choose the Shattuck Hotel, located five blocks from the University of California, Berkeley campus and a few steps from the Berkeley BART station (about 20 minutes by train from the Oakland Convention Center). Reservations for the Shattuck should be made directly by mail to 2086 Allston Way, Berkeley, CA 94704, or by telephone, toll-free, (800) 237-5359 [(800) 742-8825 within California].
- Seven blocks dock-ward down Broadway from the Convention Center is the Thunderbird Inn, a newly renovated motel with a garden patio around a swimming pool and offering a complimentary mini-breakfast.
- Directly across the street from the Convention Center, the Washington Inn is a fine restoration of an old Oakland landmark, the Hotel Ray, built in 1913. A complimentary continental breakfast is included.
- A luxurious new hotel opening this summer on the wharf in Jack London Square, ten blocks from the Convention Center, is the Waterfront Plaza.

The enclosed Hotel Request Form gives detailed prices for the Oakland hotels, to which prevailing local taxes (now 10%) will be added. To assure special convention rates in all Oakland hotels, that form must be completed and returned to the Oakland Convention and Visitors Bureau (OCVB). Please indicate your second and third choices, because only small blocks of rooms are available at certain hotels, and

your first choice may be unavailable. The OCVB will send you notice of the hotel to which you have been assigned; the hotel itself will confirm your reservation. Hotels guarantee to hold the room blocks and special convention rates only until 8 October. Those who intend to interview applicants for positions at the Meetings are reminded that many members of our Societies consider a hotel bedroom an inappropriate location for a job interview. Suites must be reserved by calling the hotels directly: Hyatt Regency (415) 893-1234, Waterfront Plaza (415) 836-3800, or Washington Inn (415) 452-1776.

Globetrotter Travel Service of San Francisco, the designated travel agent for the Oakland Meetings, has negotiated discount fares 5% or 10% below excursion fares or 45% to 50% off regular coach fares on flights into Oakland International and San Francisco International airports with American Airlines, Continental Airlines, and USAir. Globetrotter will also make reservations at regular and excursion rates on other airlines. Call toll-free (800) 462-7512 from outside California; (415) 986-2712 within California. Because limited numbers of discount seats are available on each flight, it is important to make airline reservations as early as possible.

Ground transportation from either airport is provided by Bay Area Bus Service, (415) 444-4200, every hour on the hour to the Hyatt Regency Oakland at a cost of \$7 per person. Taxi fare from the Oakland Airport to the Hyatt Regency or other nearby hotels is about \$15. An inexpensive option from the Oakland Airport is the AirBART shuttle bus to the Coliseum BART stop and then the Richmond train to Oakland City Center/12th Street for a total cost of about \$2. Travelers seeking alternate ground transportation from San Francisco Airport should consider taking the SamTrans 3B bus (days and early evenings only) to the Daly City BART station and then the Concord or Richmond train to Oakland City Center/12th Street; the cost of a taxi for the 30-mile trip from the San Francisco Airport to Oakland is prohibitively high. Those coming into Oakland Airport should avoid the "Hyatt" shuttle bus; it serves the Hyatt hotel at the airport, not the downtown Hyatt Regency Oakland.

Those staying at the Shattuck Hotel in Berkeley may take the Bay Area Shuttle from the San Francisco Airport every hour on the hour for \$10 per person, or from the Oakland Airport, the Bay Porter Express for \$15 per person. Both of these services must be reserved in advance, either directly [Bay Area Shuttle, (415) 873-7771; Bay Porter Express, (415) 467-1800] or, for their customers, through Globetrotter Travel Service's toll-free number (800) 462-7512. Travelers may also take the airport shuttles to BART. Take the Richmond train to Berkeley (not North Berkeley).

When you register for the Meetings, please remember to mark *all* of your societal affiliations where indicated on the registration form. Attendees intending to bring children are asked to help us plan for appropriate child-care services by indicating their needs on their registration form and returning the form early. Members of all three Societies are invited to attend the SEM Pre-Conference Symposium on Approaches to African American Music Scholarship on Wednesday, 7 November from 9:00 to 6:00, with a concert in the evening. You may register for the symposium by writing to Eddie S. Meadows, Music Dept., San Diego State University, San Diego, CA 92182, with a check payable to "SEM Pre-Conference" for \$15 prior to 1 October or \$20 thereafter. Likewise, members are invited to attend a conference entitled *The Organ in Music History* to take place in Berkeley 11-13 November, immediately after the Annual Meetings. For further information, please contact John Butt, Music Dept., University of California, Berkeley, CA 94720.

With a wide variety of paper sessions, a rich concert bill, exciting excursions, and an opportunity to indulge in the many delights of the Bay Area, the Oakland 1990 Meetings promise to be memorable indeed. Return the enclosed registration form with your check, buy your airline ticket, and reserve your hotel room. Do it early!

—Wayne Slawson and
Bonnie Wade, Co-Chairs
—Local Arrangements Committee

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is *15 May* for the August issue and *1 December* for the February issue. Notices of meetings should be sent to Marita McClymonds, Editor, *AMS Newsletter*, McIntire Dept. of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22901

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: Western Chant Repertoires and Their Influence on Early Polyphony, A Conference in Honor of David G. Hughes, 5-7 October 1990, Cambridge, MA. Address: Phyllis Benjamin, Conference Coordinator, Dept. of Music, Harvard University, Cambridge, MA 02138.

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**Forthcoming Meetings
and Conferences**

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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: Kongressbüro, Internationaler Mozart-Kongress 1991, Getreidegasse 14/II, A-5020 Salzburg, Austria.

Mozart, Two Hundred Years of Research and Analysis, 8–10 February 1991, Hempstead, NY. Address: Natalie Datlof, Hofstra Cultural Center, Hofstra University, Hempstead, NY 11550.

Music Library Association, Annual Conference, 13–16 February 1991, Indianapolis, IN. Address: Christine Hoffman, New York Public Library, 111 Amsterdam Ave., New York, NY 10023.

Dvořák Sesquicentennial Conference and Festival, 14–20 February 1991, New Orleans, LA. Address: Alan Houtchens, Music Program, Texas A&M University, College Station, TX 77843-4240.

Sonneck Society, Annual Meeting, 3–7 April 1991, Hampton, VA. Address: James Hines, Christopher Newport College, Newport News, VA 23606.

Computers in Music Research, 7–10 April 1991, Belfast, Northern Ireland. Address: Alan Marsden, Dept. of Music, Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland.

Renaissance Society of America, Annual Meeting: The Idea of the Renaissance at the Present Time, 11–13 April 1991, Durham, NC. Address: Marcel Tettel, Duke Station 4666, Duke University, Durham, NC 27706.

Opera and the Golden West: The Past, Present, and Future of Opera in the USA, 18–20 April 1991, Hempstead, New York. Address: Natalie Datlof, Hofstra Cultural Center, Hofstra University, Hempstead, NY 11550.

Performing Mozart's Music, 19–24 May 1991, New York, NY. Address: Fiona Morgan Fein, Mozart Bicentennial at Lincoln Center, 140 West 65th St., New York, NY 10023.

Mozart and His Audience, 8–15 September 1991, Dunedin, New Zealand. Address: Dept. of Music, University of Otago, P. O. Box 56, Dunedin, New Zealand.

Jacobus Gallus and the European Music Renaissance, 21–26 October 1991, Ljubljana, Yugoslavia. Address: Institute of Musicology, Centre of Scientific Research of the Slovene Academy of Sciences and Arts, Novi trg 5, 61000 Ljubljana, Yugoslavia.