

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXI, NUMBER I

FEBRUARY, 1991

## Chicago—1991

Our kind of town, Chicago is! The 57th Annual Meeting of the American Musicological Society, sponsored by the University of Chicago, will take place in Chicago, Illinois, 7–10 November 1991. All meetings will be held in the newly renovated Palmer House, centrally located in Chicago's vibrant downtown, a short walk from Orchestra Hall, the Art Institute of Chicago, the Goodman and Shubert Theaters, and of course beautiful Lake Michigan. Hotel reservations will be made at The Palmer House, which will offer a number of rooms at student rates.

Bus tours of the main attractions of the city are available on the red double-decker busses, which stop just two blocks from The Palmer House on Michigan Avenue. Chicago boasts a number of outstanding examples of Frank Lloyd Wright's architecture, many of which will be featured in a half-day tour of historic Oak Park. Other excursions will include evenings of Chicago jazz and blues, and a sampling of one of the many local cuisines is being planned. The Field Museum of Natural History, the Shedd Aquarium (which will open its new Oceanarium in Spring 1991), and the Adler Planetarium are located together within minutes of The Palmer House, and the Museum of Science and Industry along with The University of Chicago are conveniently situated in historic Hyde Park, only a short distance from the museums. All the museums offer special attractions for children, and babysitters will be available, so plan to bring even the youngest, who will delight in the Curiosity Room of the Science and Industry Museum, the Children's Sky show at the Adler, the Expressways Children's Museum, as well as the famous Lincoln Park and Brookfield zoos.

Chair of the Program Committee is Margaret Murata (University of California, Irvine); Ross Duffin (Case Western Reserve University) is Chair of the Performance Committee; Anne W. Robertson (The University of Chicago) is Chair of the Local Arrangements Committee. Request for meeting rooms for special interest groups during the convention should be sent *as soon as possible*, but no later than 15 April 1991, to Anne W. Robertson, Chair,

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## OAKLAND—1990

Leaving Oakland, my first thoughts were: there were *so* many people; it was sometimes *very* difficult to find rooms, sessions, colleagues; I heard only a *minimum* number of the 300-plus papers read; and it was all *quite* exhausting. But in the end, the experience was something of a "high."

The scope of the meeting was unprecedented, not because the AMS, the SEM, and the SMT had never met together (we were all there, plus the CMS, in Vancouver 1985), but because a Joint Program Committee (JPC) was charged specifically to look after the "jointness." Appointed in 1986, the JPC found its greatest problem to be the interface between a unified, comprehensive, organization and a kind of federation, in which each society could establish its own program and follow its own traditions. Struggling with these issues for three years, the JPC in the end played a kind of umpire's and coordinators's role, but it also contributed substantively to the program's content, developing and selecting the "combined" sessions. In the course of the JPC's work it became clearer than ever that the three societies do not represent sub-disciplines with sharp boundaries, but at best areas of emphasis and concentration within the broad realm of musical scholarship.

There were eighty paper sessions (fourteen at a time, mostly). Twenty-nine were sponsored by the AMS, twenty-two by the SEM, and seventeen by the SMT. Twelve (each submitted as a "package") were contributed by the JPC, which imposed on itself the requirement that each "combined" session must include identifiable ingredients of historical, ethnomusicological, and theoretical scholarship.

The range in all components of the program was vast. Examples: the AMS program included sessions on eighteenth-century opera, Renaissance secular music, and sixteenth-century harmony at one end of the

spectrum, American Music, "Beethoven Received," film music, and the second Viennese school at the other, with "Composers and Sexuality," "Historical Consciousness," and research on Chinese music perhaps in the middle. The SMT sessions extended from "Pretonal Music" to "Narrative and Trope;" from the very general "Methodology" to the much more specific session on Schenker. The SEM program similarly provided breadth: from the theory-oriented "Generative Melodic Systems" and "Music and Power Relations" to area-specific sessions on music in immigrant communities and on India and China. Some of the combined sessions gave themselves tasks requiring wide-ranging survey: for example, "Time and Music" and "Concepts of Harmony and System." Others looked at more limited subjects from various perspectives: on Hugo Riemann, jazz scholarship and teaching, Byzantine chant.

We did some of everything, but was there a characterizing profile? All the societies emphasized theoretical perspectives, usually grouping their papers not by composer, period, or genre, but by attitude, approach, method of scholarship or type of analysis. Each society offered sessions on gender studies, on popular music, on commentary about the current scene, on the history of scholarship. All showed an increased interest in seeing music in its cultural and historical contexts, in the contributions that can be made by other disciplines, in recent developments in cultural studies, critical theory, and interpretive history. All provided interaction among fields of music research. Like the Vancouver meeting, at which we celebrated Guido Adler's 1885 article, seminal for a comprehensive musicology, Oakland 1990 directed us to bear in mind that we are all, in some sense, members of the same profession, and that the many different things we do are at some level equally important. The JPC and the Local Arrangements

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## Oakland—1990

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committee tried to achieve even-handed treatment of the three societies and their subject matter by integrating the printed program and listing sessions in alphabetical order by title rather than by society, and by indiscriminate mixing of hotel accommodations and meeting rooms. Indeed, surveying the audiences at various sessions, I saw widespread interest in the twelve "combined" sessions and lots of crossover attendance, the three constituencies taking advantage of the available variety and clearly talking to each other a lot in the halls.

The impact of interdisciplinary studies was also illustrated by the three magisterial major lectures. The plenary lecture by Harold S. Powers gave a very personal interpretation, penetrating yet light-hearted, of the interaction of the three viewpoints presented by the AMS/SEM/SMT. The SEM Seeger lecture by Edward T. Hall presented an anthropologist's view of improvisation as a human activity in music and other cultural domains, and of other ideas in his arsenal that might be used in music scholarship. The SMT keynote lecture, by literary critic Eric Gans, provided unique approaches to the intersection of aesthetics and culture.

### Next Board Meeting

The next meeting of the Board of Directors is scheduled for 16-17 March 1991 in Chicago.

### Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to specific committees. Interested persons should write H. Wiley Hitchcock, President, AMS, Department of Music, Brooklyn College, City University of New York, Brooklyn, NY 11210, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

### Nominating Committee Chair

The Board has appointed Richard J. Sherr Chair of the Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Department of Music, Smith College, Northampton, MA 01063.

There was much to learn and enjoy outside the paper sessions: a large number of concerts large and small—extending from Renaissance music to computer music to gamelan, from all-Lassus to all-Bartók, from North Indian classical to regional Mexican traditions—embodied the sources of all our discourse. A number of SMT "special sessions" provided variety, from the highly specialized "J. K. Randall's Writings in the 1970s" to the celebration of older Rock in "The San Francisco-London Axis." Special evening sessions of the SEM included a panel on the responsibility of the press towards ethnic music; the AMS study sessions included presentations on computer databases, and recordings and performance practice. One could also combat an overdose of papers with excellent restaurants close by, excursions, the magnificent Chinese banquet. Last but by no means least, among the high points of the weekend was Colin Slim's presidential presentation, a tour-de-force combining expertise in music scholarship, art history, classics, Renaissance music performance, and choreography that will always be a hard act to follow.

Should we have such a meeting again? Had the question been asked three years ago as we were making plans, I would have answered, "I'm not even sure we want to have this one." Returning from Oakland, I felt a bit of sadness: there were so many papers I hadn't heard, so much of interest scheduled simultaneously that some disappointment was inevitable, so many friends I hadn't seen among the 1850 or so participants (we expected 1600!). Small meetings are usually more comfortable, and we all must spend most of our time keeping up in our areas of specialty. If we were to try again, I would suggest that a fourth day added to the proceedings would decrease the tension.

But in Oakland we celebrated the fact that we have a profession of music scholarship to which we all—the AMS, the SEM, and the SMT—belong. It's a unique thing among disciplines; the scholars of visual art and of literature don't see themselves that way. Despite heavy specialization, American music scholars have maintained the spirit of 1885: The diversity of the Oakland program was already there in microcosm when the AMS was founded in 1934 at a meeting of nine persons with enormous variety of interests: Dickinson, Engel, Roberts, Schillinger, Seeger, Spivacke, Strunk, Yasser, and Reese. If in Oakland there was much of substance, the value of the "jointness" was principally symbolic. But then, the symbol is one of our most important human attributes.

As the only official representing all three societies, it ought to be my task to thank the many people responsible for making this complex enterprise work. Alas, there are far too many to list. I do want to thank the three program committees, my col-

leagues on the JPC, the Concert Committee, the many faculty members and students who worked on local arrangements, the presidents of the three societies, and especially Alvin Johnson for their hard work and support. Most important, thanks must go to the Co-Chairs of the Local Arrangements Committee, Wayne Slawson and Bonnie Wade. Having communicated with them for three years now, I can tell you that you probably can't imagine with how many issues they had to deal, and how many problems they solved.

—Bruno Nettl, Chair

## Chicago—1991

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Local Arrangements Committee, Music Department, University of Chicago, 5845 S. Ellis Avenue, Chicago, IL 60637.

Chicago is easily accessible both by rail and by air. Regional rail lines (Metra) connect a variety of points from northern Illinois to Indiana with the city, and Chicago's Union Station is the terminus for Amtrak. Virtually all major and lesser airlines serve Chicago's two airports, O'Hare International and Midway, and negotiations to secure favorable airfares are currently underway. Both airports provide limousine transportation to The Palmer House, and public transportation on the "L" (Chicago Transit Authority) is available from O'Hare.

—Anne W. Robertson

### AMS Newsletter Address and Deadlines

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

Marita P. McClymonds  
Editor, *AMS Newsletter*  
Department of Music  
112 Old Cabell Hall  
University of Virginia  
Charlottesville, VA 22903

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Alvin H. Johnson  
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University of Pennsylvania  
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Philadelphia, PA 19104-6313

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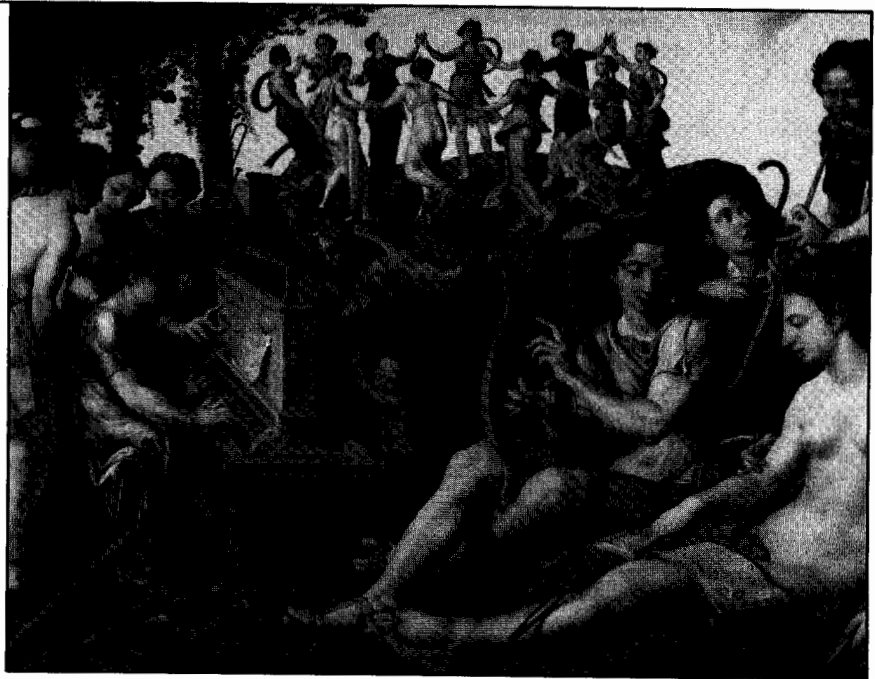
## Presidential Message

I was warned by just-past president Colin Slim that my first task as incoming president would be to write this column to a deadline within days, if not hours, after my "ascendancy" (as he gently termed it). This was only slightly terrifying. But in his last appearance as the Society's president, at the close of the business meeting of the 56th Annual Meeting of the AMS (1990, Oakland), Professor Slim himself provided me with the best possible source material for my first message to you; it will be obvious that I have enjoyed writing it very much indeed.

You will recall that it has become traditional for the outgoing president to deliver a final Presidential Address. Well, Slim's was an "address" with a difference—and how!—and it merits some comment by me, since it left me almost speechless, hardly able even to do the one thing I was charged to do following it—adjourn the meeting—let alone react to the "address" in any appropriate or meaningful way. Let me make up for lost time.

Those of us close to Colin in the past year or so had suspected he was up to something special. He let it be known, at various times and in various ways, that his valedictory as our president would be different from the usual ones. And more than once he was heard to murmur, almost modestly, teasers like "It may be enchanting, or it may be a complete bust, but it will be unforgettable." He kept his plans secret, to the very last moment. In fact, few of our members who filed into the great Regency Room of the Hyatt in Oakland to attend the AMS business meeting noticed that the stage had been curtained off and a screen for slide projections set up in one corner below it, nor indeed that our president, instead of speaking from center stage, was at a lectern on the floor, at the corner opposite the slide screen.

With his characteristic combination of aplomb and elan, enthusiasm and efficiency, Professor Slim got through the business-meeting agenda in jig time; then, without missing a beat, let alone signaling with a portentous "Ahem!" that he was about to launch into his last presidential act, he remarked almost off-handedly, "There are two parts to this presentation, but only the first part is mine." With this, he called for the lights to be dimmed, and on the screen flashed a color slide. (With thanks to the New Orleans Museum of Art, we reproduce a black-and-white photo of it.)



Maerten van Heemskerck, *Apollo and the Muses*

Printed with permission of the New Orleans Museum of Art

Colin set off on a brief but brilliant lecture on the picture.

The painter is Maerten van Heemskerck (1498–1574), the subject Apollo and the Muses on Parnassus. In the foreground are two groups: to the right, Apollo and four musical Muses (one a nude Venus image, pointing to a music book lying across her thighs); to the left, four other Muses, singing along with a fifth Muse who plays from music on the rack of an organ, with a small boy pumping away at it. (Slim related various details of these two groups in terms of the music they are performing—the Apollo-Venus group *Qui belles amours*, a chanson à 5, by an unknown composer, published in 1543, and based on a late 15th-century popular song; the singers-organist group, a keyboard version of the Dutch popular tune *Den lustelicke Mey*—and he led to an early climax in which, gently chiding art historians for not having noted them, he pointed to faint numerals on the chanson book, which are among the clues that allow him to date the picture at 1546.) In the background of the painting are Apollo and the nine Muses again, now performing a round dance. The picture, said Slim, is a visual metaphor for creativity in music and in dance.

So far, so pedagogical. But then Colin reminded us that he lives in Laguna Beach, and told of a local custom on which the town prides itself—an annual series of *tableaux vivants* called the Living Pageant of the Masters.

And, calling for the stage curtains to be opened, the stage lights turned on, he cried, "Ladies and gentlemen, let us ascend to Parnassus and call upon Apollo and the Muses!" Whereupon a spectacular replication of Heemskerck's painting was revealed on stage, in the persons of some twenty costumed individuals; not only that, but, in a splendid bit of *son et lumière*—plus *danse, musique, et animation*—the *tableau* became truly *vivant*, and we were treated successively to the singers-organist group performing the Dutch song, the Apollo-Venus group singing the five-voice chanson, and then the whole crew singing the source-tune of *Qui belles amours*, while the background circle went into its dance. This was, of course, the "second part" of the presidential presentation, and it evoked a storm of applause, which Colin followed with generous acknowledgments of assistance from Kristine Forney (at Long Beach)—musical director and instrument-provider—and Clayton Garrison (at Irvine)—choreographer, costumer, and stage director—before genially inviting me, too, to ascend Parnassus as your new president.

I hope I have conveyed something of the surprise and savor of our past president's "address." More than surprising and savory, though, it was a subtle—and witty—demonstration of the very best in our discipline and a vivid embodiment of some of our

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Greenberg Award Winner D.C. Hall's New Concert and Quadrille Band, pictured left to right, back row: Patrick Jorden, viola; Christopher Brandt, bass violin; Robert Ebert, clarinet; James Johnson, violin; front row: Kevin McDermott, tenor; Peter H. Bloom, director, flute and piccolo



Greenberg Award Winner Juliane Baird

## Awards and Prizes

The Otto Kinkeldey Award was presented this year to two authors, Thomas Forrest Kelly (Oberlin College) for his book *The Beneventan Chant* (Cambridge University Press), and Craig Wright (Yale University) for his book, *Music and Ceremony at Notre Dame of Paris, 500-1550* (Cambridge University Press). This award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the earlier stages of his or her career, was granted this year to Michael Long (State University of New York, Buffalo) for his article "Symbol and Ritual in Josquin's *Missa di Dadi*," the *JOURNAL XLII/1* (1989), pp. 1-22.

Noah Greenberg Awards were given this year to D.C. Hall's New Concert and Quadrille Band, directed by Peter Bloom, for a recording of concert music from mid-nineteenth-century America, and to Juliane Baird for a recording of three cantatas of Johann Adolf Hasse. This grant-in-aid is intended to stimulate historically aware performances and the study of historical performing practices.

The American Society of Composers, Authors and Publishers has announced the winners of the 23rd Annual ASCAP-Deems Taylor Awards for outstanding

print and media coverage of music. Among the books honored was William Rothstein (University of Michigan, Ann Arbor), *Phrase Rhythm in Tonal Music* (Schirmer Books), Robert N. Marshall (Brandeis University), *The Music of Johann Sebastian Bach: The Sources, Styles and Significance* (Schirmer Books), and E. Eugene Helm (University of Maryland), *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach* (Yale University Press). Among the magazine articles honored was Kim H. Kowalke (Eastman School of Music), "Account for Success: Misunderstanding *Die Dreigroschenoper*," *The Opera Quarterly*.

The NEH has awarded the following grants for major projects in the humanities: Neal Zaslaw (Juilliard School), to conduct a conference on the performance practices of Mozart's music; Philip Gossett (University of Chicago), to prepare a critical edition of the complete works of Giuseppe Verdi; David R. Beveridge (University of New Orleans), to support an international conference on Dvořák, emphasizing the relationship of his works to American music; and Michael Jaffee (Waverly Consort, Inc.), to support lectures, demonstrations, colloquia, and publications that will examine the Age of Discovery.

ACLS Research Fellowships for Recent Recipients of the Ph.D. have been awarded to James W. Pritchett (Brooklyn, New York), *Chance and Indeterminacy in the Music of John Cage 1957-1961*. The following members of the Society are recipients of ACLS Grants-in-Aid: Laura Callegari Hill

(University of Illinois), *A History of the Accademia Filarmonica of Bologna*; John Louis Nadas (University of North Carolina, Chapel Hill), *Composers and Organists at Three Florentine Churches, 1350-1430*; Blake McDowell Wilson (Vanderbilt University), *Music and Merchants: The Laudesi Companies of Republican Florence, 1270-1494*. The ACLS has awarded a Postdoctoral Research Fellowship to Ellen Rosand (Rutgers University), *A Critical Study of the Late Operas of Claudio Monteverdi*.

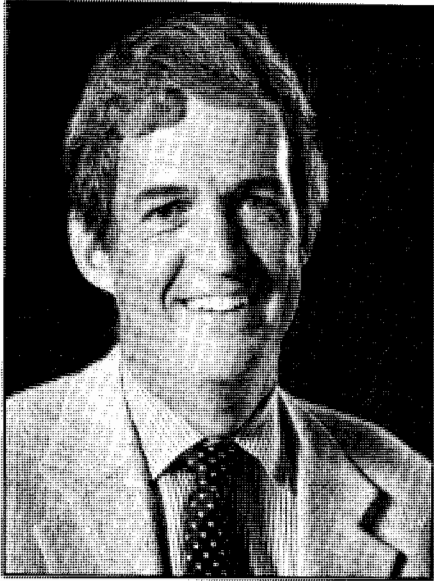
Jane Fulcher received a research grant from the Centre National de la Recherche Scientifique to work on her book *Cultural Politics and Musical Aesthetics in France from the Dreyfus Affair to the Vichy Regime*, under the auspices of the Centre d'Information et Documentation Recherche Musicale and IRCAM.

Anne Swartz (Baruch College) received from the NEH a Summer Stipend for her project *Chopin as Modernist in Nineteenth-Century Russia*.

John L. Nadas (University of Carolina, Chapel Hill) received a Summer Grant from the ACLS to conduct research on late-medieval Florentine manuscript sources, music, musicians, and cultural institutions.

Margot Fassler (Brandeis University) has been awarded a grant from the George and Eliza Howard Foundation in support of her forthcoming book *The Episcopal Liturgy of Chartres (1000-1250)*.

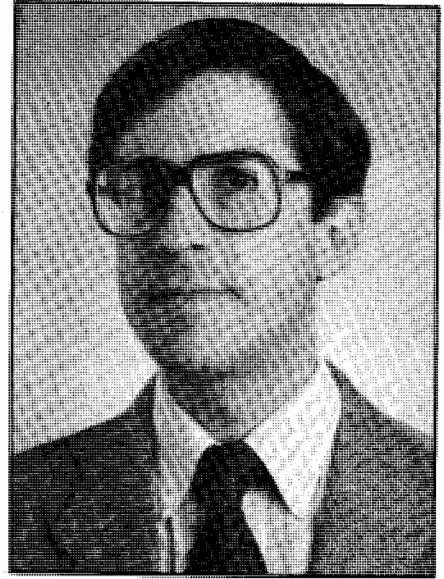




Kinkeldey Award Winner Thomas Forrest Kelly



Kinkeldey Award Winner Craig Wright



Einstein Award Winner Michael Long

### Alvin Johnson Honored with *Essays in Musicology*

Nineteen former Presidents, Vice-Presidents, and Secretaries of the AMS contributed to *Essays in Musicology: a Tribute to Alvin Johnson* in observance of his seventy-fifth birthday. Johnson has played a leadership role in the Society for almost nineteen years, becoming Treasurer in 1971 and Executive Director in 1978. The volume, edited by Lewis Lockwood and Edward Roesner, contains articles spanning music history from the Middle Ages through the nineteenth century and includes two articles of historiographical interest. As the Preface so aptly states, the contributions "symbolically express a part, but only a part, of the affection and esteem in which he [Johnson] is held by the members of the Society that he has served so well over these many years." Copies are available from the American Musicological Society.

### Presidential Message

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concerns today as musicologists. What we might call the "Slim Show" had its origin in sensitivity and attention to immediate experience: as Colin explained when the Heemskerck painting appeared on the screen, he had first noticed the picture in the New Orleans Museum of Art when the AMS met there in 1987. Further steps toward the show involved rigorous and imaginative scholarship—the identifica-

tion of the pieces of music in the picture, their interrelationship, and their relation to the picture itself. In the course of that work, Slim delved, of course, into interdisciplinary study, and eventually was even able to make a contribution to art history (by his analysis of the painting and his dating of it). Next came a provocative, but amusing, reflection on contemporary American artistic life—one crystallized in the decision to apply the technique of Laguna Beach's Living Pageant of the Masters to a painting which (to quote Colin) had somehow "escaped those who every summer in Laguna produce the Living Pageant." Finally, all this work and wit was put in the service of live music and dance—the animation of the *tableau vivant*, the playing of the music, the singing of the songs, the dancing to them.

The "Slim Show" was very much a Presidential Address: a declaration—not in so many words but in conception, scholarship, rumination, and realization—of what our past president is all about, and where he stands in relation to our Society and the discipline of musicology it aims to serve. And note that it was at the 1987 AMS annual meeting in New Orleans—during which he first saw Heemskerck's painting—that Colin Slim became president-elect of our society; his follow-through on the picture, culminating in his uses of it in the 1990 meeting, could not have made for a more engagingly personal and appropriate valedictory. Slim's presidency was marked by similar sensitivity, attentiveness, hard work, imaginativeness, acuity, and humor—to which, in my first presidential message to you, I have wished to pay tribute.

—H. Wiley Hitchcock

### Publications Committee Announces *AMS Monographs*

The Publications Committee announces the founding of the *American Musicological Society Monographs*, a series to be published under the auspices of the Society by the University of Nebraska Press. One or two volumes will be published each year, beginning in 1991 or 1992. The essential criteria for selection of titles will be inherent academic excellence and the balance of subjects for the series as a whole. The Publications Committee wishes to entertain the broadest possible spectrum regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and outlooks, are all welcome. Manuscripts submitted for consideration should not exceed about 250 pages (ca. 84,000 words, including footnotes, musical examples, and other illustrative and bibliographical matter. Typescripts must be double-spaced throughout on standard 8 1/2" x 11" stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be directed to the General Editor: Lawrence Bernstein, Department of Music, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104-6313. Two copies of each manuscript should be submitted: one to the General Editor at the above address, the other to the Chairman of the Publications Committee: Richard Kramer, Department of Music, State University of New York, Stony Brook, NY 11794-5475.

## Report of the Publications Committee

Since the previous report (see the *Newsletter*, February 1990, Vol. XX, No. 1, p. 2) the following works, owned or co-owned by the Society, have appeared in print:

*The Complete Works of William Billings*, Vol. IV. *The Continental Harmony (1794)*. Edited by Karl Kroeger; Richard Crawford, Editorial Consultant. Published by the American Musicological Society and the Colonial Society of Massachusetts, Boston, 1990. Distributed by the University Press of Virginia.

*Essays in Musicology: A Tribute to Alvin Johnson*. Edited by Lewis Lockwood and Edward Roesner. Published by the American Musicology Society, 1990.

*American Musicological Society. Index to the Papers, Bulletin, and Journal, 1937-1987*. Compiled by Marjorie Hassen and Mark Germer. American Musicological Society, 1990.

*Doctoral Dissertations in Musicology. Second Series, First Cumulative Edition*. Edited by Cecil Adkins and Alis Dickinson. Published by the American Musicological Society and the International Musicological Society, 1990.

*Doctoral Dissertations in Musicology, December 1988-November 1989*. Edited by Cecil Adkins and Alis Dickinson. Published by the American Musicological Society and the International Musicological Society, 1990.

This last publication is distributed free of charge to all members of the Society and to all institutional subscribers. Anyone else wishing a copy may obtain one by writing to the Society's office in Philadelphia.

The compilers of the Index of the JOURNAL, Marjorie Hassen and Mark Germer, have offered to continue their labors on this project toward the publication of a sequel. The Publications Committee accepts this offer with gratitude and extends its warmest thanks to Hassen and Germer for their labors on behalf of the Society.

Of works to which the Society has lent financial support, the following title has appeared within the last months:

Allen Perdue Britton, Irving Lowens, and Richard Crawford. *American Sacred Music Imprints, 1698-1810: A Bibliography*. Published by the American Antiquarian Society, Worcester, 1990.

The program of subventions to presses applying to the Society for support continues. Four positive recommendations were conveyed to the Board since the last report.

Published titles benefitting from such aid are listed in the JOURNAL of the Society. Members of the Society are reminded of the current guidelines for application to the Publications Committee for subventions, last printed in the *Newsletter*, February 1987, Vol. XVII, No. 1, p. 2, and expanded in the February 1988 issue, Vol. XVIII, No. 1, p. 14. Inquiries and applications should be directed to: Richard Kramer, Department of Music, State University of New York, Stony Brook, NY 11794-5475.

The committee devoted much of its energies this past year to a project that has been actively on its agenda since 1987. With gratitude to all those who have worked hard on this project in the past three years, and especially to James Webster, who drafted the original proposal, I am pleased to announce that the Society now has a Monograph Series to be published under the auspices of the Society by the University of Nebraska Press. Professor Lawrence Bernstein, on the recommendation of the Publications Committee, and at the invitation of the President of the Society, has accepted the challenge to lead the Series as its first Editor for a term of five years. The Publications Committee will act as the Editorial Board. A formal announcement of the Series by the Editor appears elsewhere in this *Newsletter*.

—Richard Kramer, Chair

## Obituaries

### Dennis Libby (1940-1990)

Dennis Libby died suddenly and unexpectedly on 4 July 1990 at the age of fifty in Portland, Maine, after a brief illness. He was a scholar of the eighteenth and nineteenth centuries, writer and editor, and a masterful teacher. He was awarded his B.A. from Harvard College in 1961, and this was followed by his Ph.D. in musicology from Princeton University in 1969, with a dissertation on the operas of Spontini. He taught on various faculties of music, was a sub-editor for *The New Grove Dictionary*, and lived for a time in Naples.

He joined the faculties of Ohio State, Yale, Columbia, University of Southern California, and most recently the University of Michigan, yet he neither sought nor desired any long-term teaching appointment in his last eighteen years. His dry Yankee wit and personality were only a veil over an intense dedication to his students, whom he consistently inspired; of those students enrolled in his seminar on eighteenth-century Italian *opera seria* at Columbia University (among whom I count myself), four later specialized in the field.

He was most at home among his books and microfilms on his farm in Maine. The independent, inquisitive, pursuit of his interest cultivated an integrity of scholarship that was legendary among those who knew

him. Having spent countless hours poring through microfilms, theater archives, memoirs, and the like, he had brilliant insight into the problems of opera in the eighteenth century, fueled by his vast knowledge of singers, their careers, and repertoire. Yet few knew any of this because he rarely published, although in recent years this was beginning to change. He planned a major book on Mazzanti (portions of which will still appear). His published biographies of several dozen eighteenth-century singers in the *The New Grove* are in many cases the only such work available. He edited *Salustia* for the new *Pergolesi Complete Works* (forthcoming), and various other small publications have recently appeared. The public knowledge of his authoritative scholarship was thus beginning to spread beyond his circle of friends.

At his untimely death, his research notes (including surveys of singers' careers, an annotated copy of Sartori's libretto index, microfilms, archival notes, etc.) were donated by his sister, Mrs. Carol Benvie, to the University of Michigan, where they are presently housed. It is her wish that they thus be made available to the scholarly community. Those interested should contact the School of Music.

—Dale E. Monson

### Carol MacClintock (1910-1989)

Carol Cook MacClintock died at the Meadowood Retirement Home in Bloomington, Indiana, 3 January 1989. Dr. MacClintock leaves behind a distinguished thirty-eight-year teaching career, which included Indiana University and the University of Cincinnati, from the latter of which she retired in 1976. One of the leading scholars on Giaches de Wert, she edited the complete secular works and co-edited the complete sacred works for the CMM series. A contributor of numerous articles to *The New Grove*, Dr. MacClintock is also noted for her translations in the field of performance practice, the most recent being *Readings in the History of Music Performance*, (1979). A memorial tribute to Dr. MacClintock by Seamas O'Reilly and Kirk MacKenzie from the University of Cincinnati appears in *Music Research Forum* 5 (1990): 1-11.

—Kirk MacKenzie

### Paul J. Revitt (1922-1990)

Paul J. Revitt was born 27 June 1922, in Seattle, Washington, and died 26 May 1990, in Kansas City, Missouri. He completed the Bachelor and Master of Arts degrees in music at the University of Washington in 1947 and 1949, and the Ph.D. in Musicology at the University of Chicago in 1956. Professor Revitt's teaching career spanned forty years at various institutions including

the University of Washington, the College of Puget Sound, Crane College, the University of California, Los Angeles, and finally, appointment at the Conservatory of Music, University of Missouri, Kansas City, in the fall of 1956. Professor Revitt was an active member and held various offices in numerous professional organizations including the American Musicological Society and its Midwest Chapter, and the Great Plains Chapter of the College Music Society, which he helped to organize. He also participated in meetings of the Sonneck Society for many years. Professor Revitt held membership in Phi Mu Alpha Sinfonia Fraternity and Pi Kappa Lambda. As chair of the Music History and Literature Division of the Conservatory of Music for many years, Professor Revitt was uncompromising in his devotion to excellence. He was a dedicated teacher, and often remarked that his first loyalty was to his students. A special honor came in 1989, when Professor Revitt was invited to be a visiting professor at Keimyung University in Taegu, Korea. Professor Revitt was an avid reader, writer, traveler, and gracious host who was always willing to share his world-wide adventures with friends. He will be missed by his countless students and colleagues.

—LeRoy Pogemiller

## 1991 Summer Seminars and Institutes

*The National Endowment for the Humanities* will be offering two Summer Seminars for 1991 in the field of music.

Reinhold Brinkmann will conduct a seven-week seminar on *Symphonies 'After Beethoven': The Viennese Tradition*. This seven-week seminar will focus on the Viennese tradition of the 'grand symphony'. Works by Schubert, Schumann, Brahms, Bruckner, and Mahler will be discussed in light of their historical position 'after Beethoven'. Their reflection of Beethovenian models, in both form and content, will be interpreted from a perspective of recent theories of an aesthetics of reception. The seminar will proceed from autograph studies through close analyses to aesthetic and historical interpretation, aiming to link symphonic concepts to major ideas of European intellectual history. The seminar is designed for teachers and scholars of music history, music theory, and performance. Dates: 1 July to 16 August 1991. Address: Reinhold Brinkmann, Dept. of Music, Music Building, Harvard University, Cambridge, MA 02138.

Gerard Béhague will conduct an eight-week seminar on *Music in Latin American Society: Past and Present*. This seminar will provide an opportunity for literary scholars, music historians, musicians, an-

thropologists, and ethnomusicologists to explore the richness of Latin American musical traditions and their unique structural and performance styles. Music in Latin America and in the Hispanic United States will be studied as part of a dynamic system of expressive culture in which the diverse musical traditions—folk, urban, popular, artistic—interact to produce relationships of mutual influence. Discussion will focus on oral musical traditions in Indian-Hispanic and Afro-Latin American communities, the Iberian heritage of colonial music, and definitive Latin-American elements in the nationalist works of such twentieth-century composers as Chávez, Revueltas, García Caturra, Villa-Lobos, Guarnieri, and Ginastera. Dates: 10 June to 2 August 1991. Address: Gerard Béhague, Dept. of Music, University of Texas, Austin, TX 78712-1208.

Participation in an eight-week seminar carries a stipend of \$3,750, and in a seven-week seminar a stipend of \$3,350. Application forms may be had from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, 1100 Pennsylvania Avenue, Washington, D.C. 20506. Application deadline: 1 March 1991.

*The American Society for Aesthetics* will conduct a Summer Institute on *Aesthetics and the Histories of the Arts*, at San Francisco State University. Arthur Danto, the ASA's President, and Donald Crawford, editor of *The Journal of Aesthetics and Art Criticism*, are the institute's co-directors. Noël Carroll, Jerrold Levinson, and Anita Silvers are the associate co-directors. The institute is designed to examine and explore challenges to a central assumption of traditional aesthetic theory: that the concepts of art and aesthetic value are properly understood ahistorically. Staff and participants will investigate whether—and if so, how—artistic traditions and historical contexts influence the perception, interpretation and evaluation of art, as well as how historical considerations pertain to specific developments in aesthetic theory and its application to the arts including music. The NEH is providing a stipend and (partial) support for travel, housing and subsistence for twenty-five participants, who must be philosophers, and scholars in literature or the various arts, who teach philosophy of the arts, aesthetics, or theory courses that address the arts generally, without having devoted extensive research time to the field of aesthetics. Limited space is available for persons not eligible for NEH support whose interests will contribute to the work of the Institute, and who wish to attend as independent scholars. Dates: 6 July to 9 August 1991. Address: Donald Crawford, ASA Aesthetics Institute, Department of Philosophy, University of Wisconsin, Madison, 600 North Park St., Madison, WI 536706.

## Report of the Committee on the Status of Women

The 1990 Oakland combined meeting afforded a vast and impressive array of offerings—papers, addresses, and panels of all sorts. That many of these offerings demonstrated a marked dependence upon feminist and gender methodology shows how much the combined fields of musicology, ethnomusicology, and music theory have changed since our last joint meeting in 1985, where little of this kind of interdisciplinary research was visible.

The two open meetings sponsored by the AMS Committee on the Status of Women were well attended and productive. Susan McClary (University of Minnesota) and author of *Feminine Endings*, a collection of essays just appearing from the University of Minnesota Press, led a Friday afternoon discussion of an essay by feminist film critic Teresa de Lauretis. The SRO crowd was enthusiastic, and the resulting discussion lively and stimulating. The Saturday noon meeting featured a discussion of empirical data relevant to the status of women within the AMS and the larger academic profession. As of the last count, women members of the AMS number 1399, representing 38% of the total membership. (We must have the 1400th member by now, and if we knew who she was, we would honor her as such.) Other statistical data collected by the AAUP and the AAUW suggest that although women continue to earn Ph.D.s in record numbers across academic disciplines, their further presence in academe as professors, especially at Ph.D.-granting institutions, and their success in gaining tenure and pay equity commensurate with men's does not reflect their numbers in the field. Lydia Hammesley presented information about the conference entitled *Feminist Theory and Music: Toward a Common Language* scheduled for 27–28 June at the University of Minnesota, Minneapolis. Information concerning the Women's Research Network database-in-progress, accessible through the Research Libraries Information Network (RLIN), was shared. Anyone doing women-related/gender research who wishes to have their work represented in this database is encouraged to contact me for the required forms.

At the Committee's closed meeting, we discussed the progress of the Committee's proposal for a directory of women in the field, and plans for the Chicago meeting, including perhaps a panel of interest to all members regarding research and survival strategies in academe.

—Susan S. Cook

## Deadlines and Addresses:

### AMS Awards

#### AMS 50 Dissertation Fellowship Award

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

#### Alfred Einstein Award

Deadline: *1 June 1991*. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations. Address: Jessie Ann Owens, Chair, Einstein Award Committee, Department of Music, Brandeis University, Waltham, MA 02254.

#### Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Maynard Solomon, Chair, Kinkeldey Award Committee, 1 West 72nd Street, New York, NY 10023.

*Guidelines for all AMS awards appear in the Directory.*

### Grants and Fellowships Available

#### American Philosophical Society

For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: \$4,000 (\$3,000 for full professors). Deadline: *1 February, 1 April, 1 August, 1 October, and 1 December* 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 (215 440-3400). Forms sent to those eligible.

#### NEH Fellowships for University Teachers

Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: *1 June 1991* for projects beginning after 1 January 1992. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506 (202-786-0466).

#### NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars to undertake full-time research. Deadline: *1 June 1991*. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

#### NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: *1 June 1991* for projects beginning after 1 April 1992. Subventions for publication of humanistic studies. Deadline: *1 April 1991* for projects beginning after 1 October 1991. Address: Division of Research Programs, Room 318, (see above) (202-786-0207).

## News Briefs

The American Handel Society invites applications for the 1991 American Handel Society Research Fellowship, an award of \$1,500 to be granted to an advanced graduate student pursuing research on Handel or related fields such as his contemporaries in music or theater, or more general studies of operatic or theatrical traditions. Applications must be postmarked by *15 March 1991*. Contact Ellen T. Harris, 10-200 Massachusetts Institute of Technology, Cambridge, MA 02139, regarding application requirements.

The University Press of Virginia announces a new feminist book series that will unite scholarly, critical, theoretical, and practical work from such traditionally separate disciplines as anthropology, psychology, history, religion, the arts, philosophy, and literature, as well as science, medicine, and law. This interdisciplinary focus within the context of feminist inquiry will invite a reconsideration of every aspect of history and thought. Prospective authors are invited to send letters of inquiry and proposals to the Editors, *Feminist Issues: Practice, Politics, Theory*, University Press of Virginia, Box 3608 University Station, Charlottesville, Virginia 22903.

The National Endowment for the Humanities, the Research Foundation of the State University of New York, and the College at New Paltz are jointly funding a research tool for studies in American eighteenth-century cultural history entitled *American Performing Arts in the Eighteenth Century: the Newspaper Sources*. The project will compile information from newspapers (1690-1783) including those in French and German. For further information contact Mary Jane Corry, Music Department, State College, New Paltz, New Paltz, NY 12561.

The Report of the Fourteenth Congress of the International Musicological Society (Bologna, 27 August to 1 September 1987) is now available in three volumes: Volume I (Round Tables), Volume II (Study Sessions), and Volume III (Free Papers). The bookshop price for all three volumes together amounts to US \$220—vol. I (xiv, 900 pp.): \$90; vol. II (xiv, 314 pp.): \$40; vol. III (xiv, 930 pp.): \$90. To members of the International Musicological Society and of the national musicological societies all three volumes together are offered at a reduced price of \$154. Please send your orders direct to the publishers: EDT/Musica, via Alfieri 19, I-10121 Torino (Italia).

The Center for Advanced Studies in the Renaissance, François-Rabelais University, is announcing an International Conference at Tours, 1-11 July 1991. A symposium of some fifty participants will consider the rapport between instrumental and vocal music from the late Middle Ages to the beginning of the Baroque. Concerts



of Renaissance music will be presented in some of the most famous of the *Chateaux de la Loire*, and an extraordinary exhibit of old instruments, engravings, paintings, instrumental and vocal scores is being assembled with the assistance of François Lesure. Auditors are welcome to attend the colloquium and related events upon approval by the Organizing Committee including Howard Mayer Brown (University of Chicago). Inquiries to 15 June 1991: Le concert des voix et des instruments à la Renaissance, Centre d'Etudes Supérieures de la Renaissance, 59, rue Néricault-Destouches BP 1328, 37013 Tours Cedex, France.

The Karl Geiringer Scholarship in Brahms Studies will be awarded for the second time in 1991. This competition is open to students who are in the final stages of preparing a doctoral dissertation on Brahms at a university in North America. Only those projects that demonstrate significant original thought and research will be considered competitive. Applications must be post-marked by 1 May 1991. Contact David Brodbeck, Chairman of the Geiringer Scholarship Committee, Dept. of Music, University of Pittsburgh, Pittsburgh, PA 15260, regarding application requirements.

The American Bach Society announces the William Scheide Prize (\$500) and the William Scheide Research Fellowship (\$2,000). The Williams Scheide Prize will honor every other year, beginning in 1992, the author of the best work on J. S. Bach and his times. The William Scheide Research Fellowship will be awarded every other year, beginning in 1992, to the author of the best research proposal related to J. S. Bach and his times. Recipients must be citizens or permanent residents of the United States or Canada. Further details are available from the William Scheide Prize and Fellowship Committees, The American Bach Society, c/o Riemschneider Bach Institute, Baldwin-Wallace College, Berea, OH 44017.

A major festival of music by Latin American and North American composers will take place at Carleton College (Northfield, MN), from 24 February to 19 April 1991. Eduardo Fernandez, internationally-known guitarist, and the Cuarteto Latinoamericano, in residence at Carnegie-Mellon University, will be the featured performers. The music of four composers-in-residence, Manuel Enriquez and Mario Lavista (both of Mexico City), Steven Mackey (Princeton University), and Philip Rhodes (Carleton College), along with music by Alberto Ginastera, Villa-Lobos, Carlos Chavez, Miguel del Aguila, Aurelio de la Vega, and Leo Brouwer will be featured in chamber and orchestral-choral concerts. A symposium, *Ethnic and Art Music in Latin America: Current Trends*, 11-13 April 1991, will feature ethnomusicologist Gerard Béhague (University of Texas, Austin). For information, write to: Jean-

### **NEH Summer Seminars For College Teachers**

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

### **Fulbright Scholar Awards**

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadlines: 15 June 1991 for Australasia, India, the Soviet Union, and Latin America. 1 August 1991 for Africa, Asia, Western and Eastern Europe, and the Middle East; lecturing awards to Mexico, Venezuela, and the Caribbean; and travel-only awards to France, Italy, and Germany. Address: CIES, 3007 Tilden Street, N.W., Suite 5M, Washington, DC 20008-3009. (202) 686-7866.

### **Newberry Library Short-Term Resident Fellowships**

Designed to help provide access to Newberry resources for people who live beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: 1 March or 15 October. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610 (312) 943-9090.

### **Vaughan Williams Research Fellowship**

For six to eight weeks during May-July 1991 to do scholarly work in England on Vaughan Williams. Stipend: £1,200 funded by the Carthusian Trust and room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: 15 March 1991. For application details, write Byron Adams, Dept. of Music, University of California, Riverside, CA 92521.

Wagar, Dept. of Music, Carleton College, Northfield, MN 55057.

Grove's Dictionaries of Music is extending an invitation for one U.S. scholar to attend the Royal Music Association Mozart Conference in London 26-30 August 1991 and to be Grove's guest of honor. Airfare will be paid by Grove's. Please send a letter of application to: Stanley Sadie, Grove's Dictionaries of Music, Macmillan Press Ltd., Stockton House, 1 Melbourne Place, London WC2B 4LF UK

The U.S.-RISM Libretto Project, which has recently received grants from the U.S. Department of Education and the NEH to complete the cataloguing of the Albert Schatz Libretto Collection at the Library of Congress, has finished cataloguing all of the nineteenth-century imprints and plans to continue during 1991 with the cataloguing of all pre-1800 libretti. Cataloguing is entered online into the RLIN database and follows the guidelines published in *MLA Notes*, vol. 43, no. 1 (Sept. 1986), pp. 19-25. RISM cataloguing and RLIN's sophisticated research capabilities offer detailed access to all historical information contained in each libretto entered into the database. Searches can be conducted by entering the "books" (default) mode in the RLIN database from any RLIN terminal or dial-access account. A new, comprehen-

sive guide to searching the RISM libretto data online is available from the Project Office for two dollars. The Project Directors urge institutions or individuals with collections of historical librettos to contact the Project Office and make plans either to provide microfilm for cataloguing at the University of Virginia or to establish cataloguing projects at their own institutions. For further information, contact Marita P. McClymonds, RISM Libretto Project Office, Music Dept., University of Virginia, Charlottesville, VA 22903; RLIN E-mail BM.Zo3@RLG.

### **ACLS Travel Grants 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.

## Call for Papers

The *American Brahms Society* announces the continuation of its series of *Brahms Studies*, to which it invites contributions concerning the life, work, and artistic milieu of Johannes Brahms. The series will be published by the University of Nebraska Press under the editorship of David Brodbeck. Contributions are sought in criticism, analysis, theory, biography, archival and documentary studies, and interdisciplinary studies; translations of important writings that have appeared in foreign languages also will be considered. Each volume will consist of approximately six to eight full-length studies. The first volume is scheduled to be published in early 1993. Guidelines for submissions may be obtained from David Brodbeck, Editor, *Brahms Studies*, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260.

The *American Handel Society*, in conjunction with the Maryland Handel Festival and the American Bach Society, will hold a meeting and conference 1–3 November 1991 at the University of Maryland, College Park. The featured performance will be Handel's *Hercules*, and the conference sessions will focus on the topics "Handel and Bach and the Classical Style" and "Handel and Bach and the Eighteenth-Century Audience," in addition to a panel discussion devoted to the performance of *Hercules*. The Society welcomes proposals pertaining to but not restricted to these topics. Abstracts of 500 words or less should be submitted by 1 April 1991 to Ellen T. Harris, President, American Handel Society, 10-200 Massachusetts Institute of Technology, Cambridge, MA 02139.

The *Centre of Eighteenth-Century Musical Studies*, University of Wales, College of Cardiff, will hold its Second Biennial Musicological Conference at Dyffryn House, near Cardiff, from 12 to 15 July 1991. The Centre welcomes offers of papers on topics related to the theme of the conference: *Music in Austria, 1750–1800*. Preference will be given to papers that do not deal directly with Mozart. Send proposals to: Malcolm Boyd, Music Dept., Corbet Road, University of Wales, College of Cardiff, Cardiff CF1 3EB U.K.

A *Medieval and Renaissance Music Conference* will take place at St. Catherine's College, Oxford, U.K., 19–22 July 1991. Contributions are now invited on all areas of Medieval and Renaissance music. Proposals should be sent by 31 March 1991 to Owen Rees, St. Peter's College, Oxford, OX1 2DL, U.K.

The *Music Theory Society of New York State* and the *Arnold Schoenberg Institute*, are planning a joint meeting to be held 4–6 October 1991, Columbia University, New York, NY. Keynote speakers will be Milton Babbitt and Claudio Spies of Princeton University. Leonard Stein, Director of the Arnold Schoenberg Institute, will discuss the performance of Schoenberg's music. Paper proposals and abstracts should be submitted on: 1) the music of Arnold Schoenberg; 2) the music of Milton Babbitt; 3) the music of Mahler, Brahms, or Wagner. Seven copies of the proposal with title but not the author should arrive by 1 March 1991: Severine Neff, MTSNYT/ASI Program Chair, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.

A *Mozart Bicentennial Celebration*, to take place at the University of Nevada, Las Vegas, from 29 November to 5 December 1991, will have as its theme "Mozart's Last Thoughts," to be carried out musically with performances of last works in various genres. A symposium, 30 November and 1 December, will investigate the seeming disparity between the music Mozart produced and the figure he presented in his life and letters. Papers are invited that explore the persona Mozart created for himself and that examine the relationship—or lack thereof—between his physical world and his art. Send proposals by 15 May to Isabelle Emerson, Dept. of Music, 4505 Maryland Parkway, University of Nevada, Las Vegas, NV 89154.

The Program Committee of the the *Renaissance Society of America* seeks papers on all Renaissance subjects, but particularly on the theme of *Cross-Cultural Encounters* for the Annual Meeting at Stanford University, 26–28 March 1992. Submissions from a wide range of fields and geographic scope are welcome, especially if they involve interdisciplinary panels. The Committee encourages the participation of scholars from musicology, history, literature, art, anthropology, cultural geography, and history of science. Send abstracts of papers or proposals for full panels by 30 April 1991 to: Renaissance Society Program Committee, History Dept., Stanford University, Stanford, CA 94305.

The *Pennsylvania Symposium on Medieval and Renaissance Studies* will hold its Fifth Annual Meeting at the University of Pittsburgh on 25–26 October 1991. The topic will be *Patronage of Artists, Writers, and Scientists*. There will be two keynote addresses and panels of twenty-minute papers, all on various aspects of patronage. Abstracts of 500 to 600 words should be sent by 31 May 1991 to Barbara N. Sargent-Baur, 1328 C.L., University of Pittsburgh, Pittsburgh, PA 15260.

## Papers Read at Chapter Meetings, 1989–90

### Allegheny Chapter

28 April 1990  
Carnegie Mellon University

Irving Godt (Indiana University of Pennsylvania): "Schonsleder's *De Textu*: An Early Case-Book on Word Painting"

Barbara Coeyman (West Virginia University): "Women in Musical Theatrical Productions at the French Court in the Early Eighteenth Century"

Norris Stephens (University of Pittsburgh): "Progress Report on *A Guide to Music in Collected Editions, Historical Sets, and Monuments of Music*"

Carl Rahkonen (Indiana University of Pennsylvania): "The *Kantele* Traditions of Finland"

Kenneth Langevin (Carnegie Mellon University): "The *Musica Transalpina* of Charles Gounod"

Alan Krueck (Brownsville, PA): "An American Bruckner? Speculations about Roy Harris"

### Joint Meeting, Allegheny and Capital Chapters

13–14 October 1989  
Frostburg State University

Laura Youens-Wexler (George Washington University): "A New Source of Reformation Polyphony"

Cyrilla Barr (Catholic University of America): "The *Travestimenti Spirituali* in Seicento Florence: Secular Hymns or Sacred Entertainment?"

Stephen Crist (Geneva College): "The Compositional History of Bach's Cantata *Preise dein Glücke, gesegnetes Sachsen*, BWV215"

Round Table Discussion: "The Relevance of Musicology to Teaching, Performance, Librarianship, Public Outreach: Applying Our Discipline to Real Life"

Barbara Coeyman, moderator (West Virginia University)

Jean W. Thomas (Pittsburgh, PA): "Philadelphia's Grand Music Festival"

Michael Broyles (University of Maryland, Baltimore County): "From Psalmody to Symphony: Boston and the Forging of an American Music Aesthetic"

Robert M. Copeland (Geneva College): "Copyright and the Musicologist; or, How to Stay Out of Jail While Still Getting Your Work Done"

Jeanice Brooks (Catholic University of America): "Adrian Le Roy's Hats"

Irving Godt (Indiana University of Pennsylvania): "John Bennet and the Directional Convention"

## Capital Chapter

20 January 1990  
Catholic University of America

*JoAnn Udovich* (Fairfield, PA): "The Toney of Guido of St.-Denis; Does it Define a Sandyonisian Style of Chant?"

*Donald R. Boomgaarden* (St. Mary's College): "The Spectator at the Opera: Joseph Addison's Observations on Music Reevaluated, or, Ought Shadows and Realities be Mix'd?"

*Patricia P. Norwood* (Mary Washington College): "The Office of St. Winnoc: An Early Stage of the Rhymed Numerical Office"

*Barbara Hagg* (University of Maryland): "New Documents from the Low Countries"

*Gillian Anderson* (Library of Congress): "The Reconstruction of D. W. Griffith's *Intolerance* (1916)"

*Barton Hudson* (West Virginia University): "Josquin or Brumel: Who Wrote the Two Credo Settings?"

30-31 March 1990  
College of William and Mary

*Jane L. Berdes* (University of Wisconsin): "The Musical *Ospedali Grandi* of Venice"

*Jinmin Zhou* (University of Maryland): "Fusion and Polarity in Coexistence: The Stylistic Implications of the Prepared Piano"

*Andrew Dell'Antonio* (Wilmington, DE): "Two Unfinished Comic Operas by Mozart"

*Robert Gallagher* (Catholic University of America): "Josquin's *O Admirabile Commercium*: Some Conflicting *Musica Ficta* Decisions"

*Dorothy Landis Gray* (Catholic University of America): "*Mein Herze Schwimmt im Blut*: A Miniature Baroque Opera, Bach Cantata BWV 199"

*Todd Ridder* (Catholic University of America): "Whence Glarean's Chant Examples: A Case of Retrofitted Dominican Chant?"

*Katherine K. Preston* and *Ryan Fletcher* (College of William and Mary): Lecture-Recital "An 1840s American Vocal Concert: Popular Ballads and English-Opera Arias and the Singers Who Performed Them"

## Greater New York Chapter

2 December 1989  
Columbia University

*Andrew Tomasello* (Baruch College and The Graduate School, City University of New York): "Medieval Orality"

*Stanley Boorman* (New York University): "Two Aspects of Performance Practice in the Sistine Chapel of the Early Sixteenth Century"

3 February 1990  
New York University  
Joint meeting with the American Institute for Verdi Studies

*Allan Atlas* (The Graduate School, City University New York): "Crossed Stars and Crossed Tonal Areas in Puccini's *Madama Butterfly*"

*Harold S. Powers* (Princeton University): "*Tempo di Mezzo*"

17 March 1990  
Baruch College

*Ellen Rosand* (Rutgers University): "Operatic Madness: A Challenge to Convention"

*Maria Carmen Gómez* (University Autònoma de Barcelona): "The Songs of the *Llibre Vermell* of Monserrat"

28 April 1990  
Rutgers University

*George Stauffer* (Hunter College and The Graduate School, City University of New York): "Once Again: Bach's So-Called B-Minor Mass"

*Leeman Perkins* (Columbia University): "Ockeghem's *Prenez sur moi votre exemple* (again): Reflections on Canons, Catholica, and Solmization"

## Mid-Atlantic Chapter

21 October 1989  
Swarthmore College

*Michael Marissen* (Swarthmore College): "Relationships Between Form and Scoring in J. S. Bach's Brandenburg Concerto No. 6"

*Victoria Fischer* (Bucknell University): "Musicological Sources for Performance Authenticity in Béla Bartók's Fourteen Bagatelles, Op. 6"

24 February 1990  
University of Pennsylvania

*James B. Kopp* (Exton, PA): "Mersenne's Bassoon Reexamined"

*Jo-Ann Reif* (Columbia University): "Thomas Mann's Critique of Hans Pfitzner's *Palestrina*: Art, Life, and Art Again"

28 April 1990  
University of Delaware

*Giulio M. Ongaro* (University of Delaware): "The Orchestra of St. Mark's in the Sixteenth Century"

*Larry Peterson* (University of Delaware): "A Demonstration of Instructional Computer Software and Hardware"

## Midwest Chapter

23-24 September 1989  
Bismarck Hotel, Chicago

*Pamela Fox* (Miami University): "The Context of C. P. E. Bach's Late Works"

*Julia Koza* (University of Wisconsin, Madison): "Musicians and the Doctrine of Separate Spheres: References to Fictional

Characters and to Real People in *Godey's Lady's Book*, 1830-1877"

*William Ashbrook* (Indiana State University): "A Donizettian Parallax"

*Patricia Brauner* (Rossini Foundation): "Choeur de Chasseurs Démocrates as a Case Study: Rossini's Composing Methods in His Old Age"

*Robert Lamar Weaver* (University of Louisville): "Introductory Remarks about the Collection and the Musical Activities of the Ricasoli Family"

*John Rice* (Colby College): "Grand Duke Pietro Leopoldo as Patron of Florentine Music, 1765-1790"

*John Walter Hill* (University of Illinois, Champaign-Urbana): "Florentine Cembalo Concertos in the Ricasoli Collection"

*C. Martin Rosen* (University of Illinois): "Pleyel Prints and Manuscripts: The Ricasoli Collection as a Bibliographic Tool"

*Cheryl Frasch* (Center for Medieval and Renaissance Studies, Ohio State University): "On the Relationship Between Notation and Modality in Paris, B.N., Lat. 903"

*Mi-Ock Kim* (Michigan State University): "The Nascent Development of Major and Minor Scales in Dufay's Songs"

*Burdette Green* (Ohio State University): "How a 'Twittering Machine'—the Trumpet Marine—Unlocked the Secret of the Harmonic Series"

*John Schuster-Craig* (University of Louisville): "Symmetry and Asymmetry: Toward a Harmonic Analysis of Scriabin's Etude Op. 65 No. 1"

6-8 April 1990  
Kansas State University

*Scott Messing* (Alma College): "The Concert-of-the-Century That Never Was: The Vienna Beethoven Centennial"

*Susan Filler* (Chicago, IL): "Gustav Mahler as a Subject of Musicological Research"

*Edward Kottick* (University of Iowa): "The Harpsichord as a Wind Instrument"

*John Andrew Johnson* (Indiana University): "Recomposition, Intertextuality, and Melodic Variation in the Music of John Coltrane, 1957-60"

*Michael Budds* (University of Missouri): "Jazz in the 1960s: Medium with a Message"

*Jeffrey Magee* (University of Michigan): "The Afro-American Presence in Jazz Criticism"

*James Dapogny* (University of Michigan): "Toward a Definition of 'Composition' in Jazz: Observations on the Music of Jelly Roll Morton"

*Ron Wiecki* (University of Wisconsin, Madison): "John Cage's *First Construction (In Metal)*: Context and Analysis"

*Mary A. Wischusen* (Wayne State University): "Die Zauberharfe and Schubert's Mature Instrumental Style"

*Patrick Brannon* (Washington University): "The Sarum Rite in Anglo-Norman

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## Midwest Chapter

continued

Ireland”

Roger W. Mastalir (University of Iowa): “The *Symphonie Concertante* and the Development of Idiomatic Music for Winds”

Mary Jean Speare (Washington University): “Chausson’s Opera *Le Roi Arthus*”

## New England Chapter

23 September 1989  
Holy Cross College

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

Charles Turner (Hartt School of Music): “Approaches to Isorhythmic Construction: Proportion and Form in the Isorhythmic Motet ca. 1385–1450”

Kenneth Nott (Hartt School of Music): “J. S. Bach and the *Stil Galant*”

Jane Stevens (Yale University): “J. S. Bach’s Harpsichord Concertos: A Question of Genre”

10 February 1990  
Brandeis University

Emanuel Rubin (University of Massachusetts, Amherst): “Rhythmic and Structural Questions in the Masoretic Cantillation of the Pentateuch”

Roberta Marvin (Brandeis University): “Verdi’s Creative Process: New Discoveries in the Genesis of *I Masnadieri*”

John Daverio (Boston University): “Wagner’s Musical Representation of *Mitleid*: The Role of Large-Scale Recurrence in *Parsifal*”

Henry Kingsbury (Boston University): “Historical Metaphors, Mythical Realities: An Anthropological Comment on Musicology as Literary Genre”

28 April 1990  
University of Massachusetts, Amherst

Katherine Bergeron (Tufts University): “The Ear, the Body, the Hand: Writing the Rhythm of Gregorian Chant at Solesmes”

William Summers (Dartmouth College): “Grottaferrata, Biblioteca dell’Abbazia, Ms. Collocazione Provisoria 197 Reconstructed: A New Source of Fourteenth-Century Italian Polyphonic Music from the Dartmouth College Library”

Peter G. Laki (Providence, RI): “*Mille volte il di*: A Strategy for Building Poetic and Musical Climaxes in the Italian Renaissance”

Chris Goertzen (Middleton, CT): “The *Fel-Jakup Konsert* and the Classicizing of Norwegian Folk Fiddling”

James A. Davis (Boston University): “Philosophy, Criticism, and the Problem of Personal Taste: A Reappraisal of Eduard Hanslick’s Music Criticism”

## New York State—St. Lawrence Chapter

23 September 1989  
Eastman School of Music, University of Rochester

Patrick Macey (Eastman School of Music, University of Rochester): “Josquin’s *Misericordias Domini* and Louis XI”

Bryan Martin (University of Toronto): “Carmina in Moto: Towards a Modal Interpretation of Orlando di Lasso’s *Prophetiae Sibyllarum*”

Don M. Randel (Cornell University): “Crossing Over with Rubén Blades”

Virginia Neues (Eastman School of Music, University of Rochester): “Turning Fortune’s Wheel: Musical and Textual Design in Machaut’s Canon Songs”

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

Philip Carli (Eastman School of Music, University of Rochester): “Michael William Balfe’s *The Daughter of St. Mark* (1844): An English ‘Grand Opera Seria’”

Wilfried Gruhn (State College for Music, Freiburg): “Post-Modernism—the End of Avant Garde?”

7–8 April 1990  
Syracuse University

Charles Warren (Rochester Institute of Technology): “Gregory of Tours’ *De cursu stellarum ratio* and the Organization of the Frankish Night Office”

Margot Fassler (Brandeis University): “The Feast of Fools and the *Ludus Danielis*”

Stephen Bonta (Hamilton College): “The Use of Instruments in Sacred Music in Italy, 1560–1700”

David Fuller (State University of New York, Buffalo): “Characters and Portraits in French Baroque Music”

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

Richard Will (Cornell University): “Haydn’s *Seven Last Words* in the *Musikalische Realzeitung*”

Marilynn Smiley (State University College, Oswego): “The Relationship of Music and Elocution in England and America in the Eighteenth and Nineteenth Centuries”

Timothy Jackson (University of Toronto): “Schubert’s Revisions in *Der Jünglinge und der Tod* and *Meeres Stille*”

## Northern California Chapter

10 March 1990  
Stanford University

Douglas Keislar (Stanford University): “Music Applications of the Nesic Computer”

David Wessel (University of California, Berkeley): “Prospects for Musicological Research at UC Berkeley’s Center for New

Music and Audio Technologies”

Walter B. Hewlett (Center for Computer Assisted Research in the Humanities, Menlo Park): “Fullscore Musical Databases: Applications and Issues”

Eleanor S. Field (Center for Computer Assisted Research in the Humanities, Menlo Park): “Electronic Musicology: An Overview”

## Pacific Northwest Chapter

30–31 March–1 April 1990  
University of Washington

Steven D. Nehrenberg (University of Oregon): “An Analysis of the Contratenor in the Motets of Guillaume de Machaut”

Eugene C. Cramer (University of California): “Extant Sixteenth-Century Prints as Performance Practice Sources”

Peter Bergquist (University of Oregon): “Modal Order Within Orlando di Lasso’s Publications”

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

Lulu Chang (Vancouver, BC): “Sage Musicians of Chinese Antiquity”

Rita Steblin (Vancouver, BC): “The Newly-Discovered Beethoven Portrait of 1819: The ‘Best’ Portrait?”

Harald Krebs (University of Victoria): “Schubert’s *Meeres Stille*: Tonal Pairing in the First and Second Versions”

Marian Smith (University of Oregon): “Unsung Voices in *Giselle*”

Edna Kilgore (LaConner, WA): “Using Music as a Coordinating Force in the School Curriculum”

Mary I. Ingraham (University of Nottingham, UK): “Brahms’s Operatic Ambitions”

Vera Micznik (University of British Columbia): “Structure, Genre, and Tempo in the Second Movement of Mahler’s Ninth Symphony”

Edwin Haugan (Spokane, WA): “Anton von Webern’s String Quartet in A Minor (ca. 1907) M121”

Josephine Spencer Hart (Portland, OR): “Architectural Imagery in *Narthex* by Bernard Anders”

Eric A. Hanson (Seattle Pacific University): “Hans Rott’s *Dachs Studié*: A String Quintet”

Geoffrey Block (University of Puget Sound): “Gershwin’s Buzzard and Other Mythological Creatures”

Paula Elliot (Washington State University): “*Pro Musica Quarterly* (1923–1929): The Context and Content of a Remarkable Magazine”

Mary H. DuPree (University of Idaho): “*Musical America* and American Music in the 1920’s”

Lawrence Starr (University of Washington): “On Tunes, Harmony, and Gershwin’s *An American in Paris*”

Gregory S. Johnston (University of British Columbia): “Heinrich Schütz’s *Musikalische Exequien* (SWV 279–281): A Compo-



sitional Model for Three Pieces by Michael Wiedemann?"

*Claudia R. Jensen* (Kirkland, WA): "The Singers of Muscovy: The Tsar's and Patriarch's Choirs in the Late Seventeenth Century"

*Gregory Butler* (University of British Columbia): "J. S. Bach's *Gloria in Excelsis Deo* (BWV 191): Music for a Leipzig Dankfest"

### **Pacific Southwest Chapter**

18 November 1989

University of California, Los Angeles

*Marianne Richert Pfau* (University of Southern California): "Form as Process in the Sequences of Hildegard von Bingen"

*Darwin F. Scott* (University of California, Los Angeles): "Dissonance in the Earliest 3- and 4-Voice Monotextual Motets of the Notre Dame Era—A Reexamination"

*John Koegel* (Claremont Graduate School): *The Indian Chief and Morality: The Transformation of British Secular Song into American Folk Hymn*

*William Weber* (California State University, Long Beach): "Empiricism and the Eighteenth-Century English Musical Canon"

*Bruce Alan Brown* (University of Southern California): "Newly Recovered Ballets by Gluck and Starzer in the Schwarzenberg Archive at Cesky Krumlov: A First Report"

*Robert N. Freeman* (University of California, Santa Barbara): "New Sources for Beethoven's Piano Concerto Cadenzas from Melk Abbey"

24 February 1990

University of California, Irvine

*Marianne Richert Pfau* (University of Southern California): "Hildegard von Bingen"

*Harris Saunders* (University of California, Los Angeles): "Italian Opera ca. 1700"

*Jane Stevens* (University of California, San Diego): "Mid-Eighteenth-Century Music Theory and Its Application"

*Rosita Sands* (University of California, Long Beach): "Caribbean Cultures"

*Alison McFarland* (University of California, Santa Barbara): "Vaughan Williams and Blake: The Symbolism in *Job*"

*Craig H. Russell* (California Polytechnic State University, San Luis Obispo): "We Are All Outlaws in the Eyes of Amerika: The Radical Left and the Jefferson Airplane"

*Alyson McLamore* (University of California, Los Angeles): "The Wesleys and Their London Concert Series, 1779–1786"

*Lewis E. Peterman, Jr.* (San Diego State University): "Michael Blavet's Breath Marks: A Rare Source for Musical Phrasing in Eighteenth-Century France"

*Mary Evans Johnson* (Del Mar, CA): "Rhythm, Meter, and Robert Schumann"

### **Joint Meeting, Northern California and Pacific Southwest Chapters**

28–29 April 1990

University of California, Davis

*Jonathan Bellman* (Stanford University): "Towards a Lexicon for the *Stile Honroso*"

*Mark Doerner* (University of California, Los Angeles): "*Undine* (1814) and *Der Freischütz* (1821), High Romanticism and Biedermeier: A Reappraisal of Early German Romantic Opera"

*George W. Thomson* (University of California, Berkeley): "Some Aspects of Tartini's Early Concertos"

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

*Alejandro Planchart* (University of California, Santa Barbara): "The Fate of an Aquitanian Sequenza in Italy"

*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"

*Michele Fromson* (Mills College): "Compositional Modeling in the Italian Counter-Reformation Motet"

*Donald Johns* (University of California, Riverside): "The Musical Icon: Quotation and Parody in Twentieth-Century Music"

*Hilde Binford-Walsh* (Stanford University): "Sarabandes 1700–1725: A Study of Sarabandes for Viols by Marais and Sarabandes Selected for Dance Choreographies"

*Carey M. Reid* (California State University, Northridge): "The Lutheran Cantional Collection from 1575–1600: A Critical Survey"

*Joan Brainard* (Stanford University): "Some Suggestions for Performance of Bartók's *Six Dances in Bulgarian Rhythm*"

*Robert Stevenson* (University of California, Los Angeles): "Teresa Carreño Tunns, Opera Singer at Virginia City, Nevada, in 1875"

*Catherine Smith* (University of Nevada, Reno): "Pragmatism, Idealism, and the Founding of the Hollywood Bowl"

### **Rocky Mountain Chapter**

2 March 1990

*Lawrence Worster* (University of Colorado): "Monteverdi's *Gloria à 7 voci*: Continuo Modality in the Early Seventeenth-Century Concertato Style"

*Harrison Powley* (Brigham Young University): "Robert Fludd: Metaphorical Monochords"

*Hidemi Matsushita* (University of Utah): "Virgil Thomson's *Filling Station*: First Successful 'American' Ballet?"

*Kristine Jacob Hannah* (Phoenix, AZ): "Michael Cavendish and his *14 Ayres in Tabletorie* of 1598"

*Robert D. Reynolds* and *J. Richard Haefer* (Arizona State University): "Course Ware for the Macintosh and PC Viewer"

*Suzanne Moulton* (University of Denver): "Debussy's Music for Chromatic Harp"

*Alan A. Luhring* (University of Colorado): "Once Again, Palestrina's 5-voice *Missa L'Homme Armé*: Problems of Editing"

*Douglas Bush* (Brigham Young University): "The Bach Chorales in the Neumeister Collection: Observations on Style and Repertory"

*Jane Ferencz* (Idaho State University): "America's Women Violoncellists: A Survey"

*Geoffrey Myers* (Brigham Young University): "La Gavotte de Seaux: A Study of Cadence, Phrase, and Gesture"

*George J. Ferencz* (Idaho State University): "Robert Russell Bennett: A Musical 'Double Life'"

*Ted Solis* (Arizona State University): "Traditional Mexican Marimba Pedagogy in Cross-Cultural Perspective"

*Linda G. Davenport* (University of Colorado): "Slurring Versus Tonguing: Questionable Practices in the Mozart Clarinet Concerto"

*Steven Johnson* (Brigham Young University): "The Influence of California Bohemianism on Henry Cowell's Early Development"

### **South-Central Chapter**

29–31 March 1990

University of Kentucky

*N. Lee Orr* (Georgia State University): "Two Confederate Musical Stage Works by John Hill Hewitt"

*David M. Schiller* (University of Georgia): "Sad Stories of the Death of Slaves: Strategies of Discourse in Minstrelsy and Musicology"

*Ronald Pen* (University of Kentucky): "John Jacob Niles: Folk Fragments and the Compositional Process"

*Daniel Taddie* (Bethel College): "Verlaine, Debussy, and the Fusion of the Arts"

*Lee Ann Roripaugh* (Indiana University): "The Symbol of the Lily"

*Caroline S. Fruchtman* (Memphis State University): "Music for Poetry and Poesy in Etheridge's Comedies"

*Beth Glixon* (Lexington, KY) and *Jonathan Glixon* (University of Kentucky): "Marco Faustini and Venetian Opera Production in the 1650s: Recent Archival Discoveries"

*Ernest Harriss* (University of Tennessee, Martin): "Johann Adolph Hasse: The Greatest 'Unknown' Composer of the Eighteenth Century"

*Camilla Cai* (Kenyon College): "Ole Bull and the Structural Influences of Italian Opera"

*John Schuster-Craig* (University of Louisville): "Messiaen Revisited: An Eighth Mode of Limited Transposition"

*David E. Haas* (University of Georgia):

*continued on page 14*

## South-Central Chapter

continued

"Shostakovich's First Symphony and the 'Form as Process' Aesthetic"

Jan Maegaard (University of Copenhagen): "Expressionism in Music as it Appears in Schoenberg's *Die glückliche Hand*"

Frances White and Duane White (Georgia College): "Songs of Anton Eberl"

Jane Johnson (Crab Orchard, TN): "Keyboard Works of Luis Milan"

Tammy Enevold (University of Kentucky): "Hildegard von Bingen and the Twelfth-Century Sequence"

Todd Russell (University of Kentucky): "Accent Generation and the Compositional Process: The Two Versions of Beethoven's Op. 18, No. 1, String Quartet, IV"

## Southeast Chapter

23 September 1989

Wake Forest University

Scott Warfield (University of North Carolina, Chapel Hill): "Richard Strauss, His Father and an Unknown Manuscript"

Timothy R. Gaylard (Washington and Lee University): "Beethoven Meets Mozart in 1787: A Musical Clue"

Hugh Macdonald (Washington University, St. Louis): "Beethoven, a Bundle of Contradictions"

Lorraine Gorrell (Winthrop College): "Nineteenth-Century Performers and the German Lied"

Susan Harden Borwick (Wake Forest University): "Of Lenya, Looking Glasses, and the Collaborative Process"

Sally E. Norman (University of North Carolina, Chapel Hill): "*Le strani voci*: Two Madrigals by Nanino and Wert"

Richard M. McKee (University of North Carolina, Chapel Hill): "Music from a Baroque Opera: *Il Vespasiano* of 1678, 1680, and 1685"

Tilman Seebass (Duke University): "*Et in Arcadia Ego*: How Northerners Experience Italian Folk Music"

6-7 April 1990

University of North Carolina, Greensboro

Stewart Carter (Wake Forest University): "Ottavio Durante's *Arie devote* (1608): Vocal Style in Early Monody"

Stephen Keyl (Durham, NC): "Performance Practice and *Hauptstimme* in the German Polyphonic Lied of the Early Sixteenth Century"

Luise Eitel Peake (University of South Carolina): "Ossianic Music"

Adrienne Fried Block (Brooklyn College, City University of New York): "Amy Beach Goes to the Fair: Women in Music at World's Columbian Exposition, Chicago, 1893"

Randy L. Neighborger (Chapel Hill, NC): "Egerton MS 2493: Another Piece of the *Tempest* Puzzle"

David Levy (Wake Forest University): "Toward the 'Double-Tonic' Complex: Wagner and Beethoven's Quartets"

## Southern Chapter

2-3 March 1990

University of Southwest Louisiana

David H. Smyth (Louisiana State University): "Beethoven's Revision of the Scherzo of the Quartet, Op. 18, No. 1"

Charles Brewer (University of Alabama, Tuscaloosa): "Kromeriz and Music for Unaccompanied Violin and Viola da Gamba in the late Seventeenth Century"

Allen Scott (University of Alabama, Tuscaloosa): "Thomas Elsbeth and the Protestant *Evangelien* Motet at the Turn of the Seventeenth Century"

Mark Benson (Auburn University): "The Conservative Revolutionary at Work: Schoenberg's Critique of Modernism in *Von Heute auf Morgen*"

Paul Horsley (Louisiana State University): "Counterpoint and Drama: Fugue and Canon in Classical and Early Romantic Opera"

Allen Armstrong (Lakeland, FL): "The Revision of *Le Prophète*, Act III"

David Beveridge (University of New Orleans): "Rubin Goldmark and the Rise of American Music"

Robert Riggs (University of Mississippi): "Mozart's Sonata for Piano and Violin, K. 379: A Setting for the Jewel"

Marian Wilson (Florida State University): "Mendelssohn's *Lieder ohne Worte*: A Question of Meaning"

Joe Youngblood (University of Miami): "Sondheim's *Sweeney Todd*"

Caroline Benser (Tuscaloosa, AL): "Egon Wellesz's *The Leadon Echo and the Golden Echo*: Analysis of a Symbol of a Composer's Life"

Michelle Tabor (Tallahassee, FL): "A Major Addition to the Repertoire: Alberto Ginastera's Sonata for Guitar, Op. 47"

Douglass Seaton (Florida State University): "Observation and Artistic Expression: Advice from Leonardo da Vinci and Vincenzo Galilei"

Donald Sanders (Samford University): "The Sonatas of Giovanni Marco Rutini: Emerging Romanticism in Mid-Eighteenth-Century Italian Keyboard Music"

Steve Martin (University of Alabama, Tuscaloosa): "Mbaraka Mwinshehe Mwaruka: An Analysis of his Musical Style and Social Significance in Tanzanian Popular Music"

## Southwest Chapter

7 October 1989

Southwestern University

Michael Stroehrer (University of North Texas): "The Anatomy of a Failure: Social and Cultural Aspects of Smetana's *Dalibor*"

Alan Houtchens (Texas A&M University): "Mahler, Dvořák, and a Mystery Surrounding *Rusalka*"

Herbert C. Turrentine (Southern Meth-

odist University): "Two Hymeneal Compositions: Reflections on Fifteenth-Century Ecclesiastical Diplomacy"

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

Cecil Adkins (University of North Texas): "Oboes Beyond Compare"

Vicki Pierce (University of North Texas): "Conflict and Resolution: The Interrelationship of Text and Music in Benjamin Britten's Song "*Oh my Black Soule*"

Laurine Elkins-Marlow (Texas A&M University): "Music at Every Meeting: The Role of Music in the GFWC and NLAPW in the 1920s and 1930s"

24 March 1990

Southwestern Baptist Theological Seminary

Dorothy Keyser (University of North Texas): " 'Things Fall Apart; The Centre Cannot Hold'; Rhythm in the Chansons of Adam de la Halle"

Harry Elzinga (Baylor University): "Josquin's *Missa Quem dicunt homines*: A Reexamination"

William Smialek (Javis Christian College): "Buccaneers in Eastern Europe: I. F. Dobrzynski's Opera *Monbar and the Freebooters*"

Carol Hughes (Southern Methodist University): "One Peasant, Two Poets, and 'A Life for Whome?': the Two Libretti for Mikhail Glinka's *Ivan Susanin*"

Robert Hallis (University of Texas, Austin): "A Re-evaluation of the Compositional Process of Anton Webern"

Gary Gibbs (University of Texas, Austin): "Cowtown Gets an Orchestra: The Beginnings of the Fort Worth Symphony"

## 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 P. McClymonds, Editor, *AMS Newsletter*, McIntire Dept. of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903.

**The American Musical Instrument Society, Annual Meeting**, 7-10 March 1991, Bethlehem, PA. Address: Margaret D. Banks, Moravian College, Bethlehem, PA 18018.

**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, The

Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland.

**Ethnic and Art Music in Latin America: Symposium**, 11-13 April 1991, Northfield, MN. Address: Jeannine Wagar, Dept. of Music, Carleton College, Northfield, MN 55057.

**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, NY. Address: Natalie Datlof, Hofstra Cultural Center, Hofstra University, Hempstead, NY 11550.

**The Newberry Library Center for Renaissance Studies: Interdisciplinary Conference on Women and Gender in the Middle Ages and the Renaissance**, 3-4 May 1991, Chicago, IL. Address: The Center for Renaissance Studies, The Newberry Library, 60 W. Walton Street, Chicago, IL 60610-3380.

**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.

**Seventh International Congress on Women in Music: "Beyond Biography,"** 29 May-2 June 1991, Utrecht, The Netherlands. Address: The Seventh International Congress on Women in Music, Swammerdamstratt 38, 1091 RV Amsterdam, The Netherlands.

**Feminist Theory and Music: Toward a Common Language**, 27-30 June 1991, Minneapolis, MN. Address: Lydia Hammesley, School of Music, 100 Ferguson Hall, University of Minnesota, Minneapolis,

MN 55455.

**Center for Advanced Studies in the Renaissance, International Conference: "Ensembles for Voices and Instruments in the Renaissance,"** 1-11 July 1991, Tours, France. Address: Le concert des voix et des instruments à la Renaissance, Centre d'Etudes Supérieures de la Renaissance, 59, rue Néricault-Destouches BP 1328, 37013 Tours Cedex, France.

**World Conference of the International Council for Traditional Music**, 3-9 July 1991, Hong Kong. Address: Bell Yung, Music Dept., University of Pittsburgh, Pittsburgh, PA 15260.

**Music and Gender Conference**, 5-7 July 1991, London, U.K. Address: Nicola LeFanu, King's College, University of London, Strand, London WC2R 2LS.

**Medieval and Renaissance Music Conference**, 19-22 July 1991, Oxford, U.K. Address: Owen Rees, St Peter's College, Oxford, OX1 2DL, U.K.

**The Royal Musical Association: Conference on Mozart**, 25-30 August 1991, London, U.K. Address: Peter Owens, Secretary, Royal Musical Association, 135 Purves Road, London NW10 5TH, U.K.

**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.

**British Music Analysis Conference**, 20-22 September 1991, London, U.K. Address: James Anthony Ellis, Director, City UMAC '91, Department of Music, City University, Northampton Square, London EC1V 0HB.

**The Newberry Library Center for Renaissance Studies: "Music and Narrative in Medieval Romance,"** 4-5 October 1991, Chicago, IL. Address: The

Center for Renaissance Studies, The Newberry Library, 60 W. Walton Street, Chicago, IL 60610-3380.

**The Music Theory Society of New York State and the Arnold Schoenberg Institute**, 4-6 October 1991, New York, NY. Address: Severine Neff, MTSNYT/ASI Program Chair, Dept of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.

**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.

**Pennsylvania Symposium on Medieval and Renaissance Studies: "Patronage of Artists, Writers, and Scientists in the Middle Ages and the Renaissance,"** 25-26 October 1991, Pittsburgh, PA. Address: Barbara N. Sargent-Baur, M & R ST, 1328 C.L., University of Pittsburgh, Pittsburgh, PA 15260.

**The Mozart Bicentennial Celebration: Symposium**, 30 November-1 December 1991, Las Vegas, NV. Address: Isabelle Emerson, Dept. of Music, 4505 Maryland Parkway, University of Nevada, Las Vegas, NV 89154-5025.

**Renaissance Society of America, Annual Meeting: Cross-Cultural Encounters**, 26-28 March 1992, Stanford, CA. Address: Renaissance Society Committee, History Dept., Stanford University, Stanford, CA 94305.

**International Musicological Society, Congress: Mediterranean Musical Cultures and their Ramifications**, 3-10 April 1992, Madrid, Spain. Address: SIASA Congresos, S.A., 15th IMS Congress, Paseo de la Habana, 134, E-28036 Madrid, Spain.



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