

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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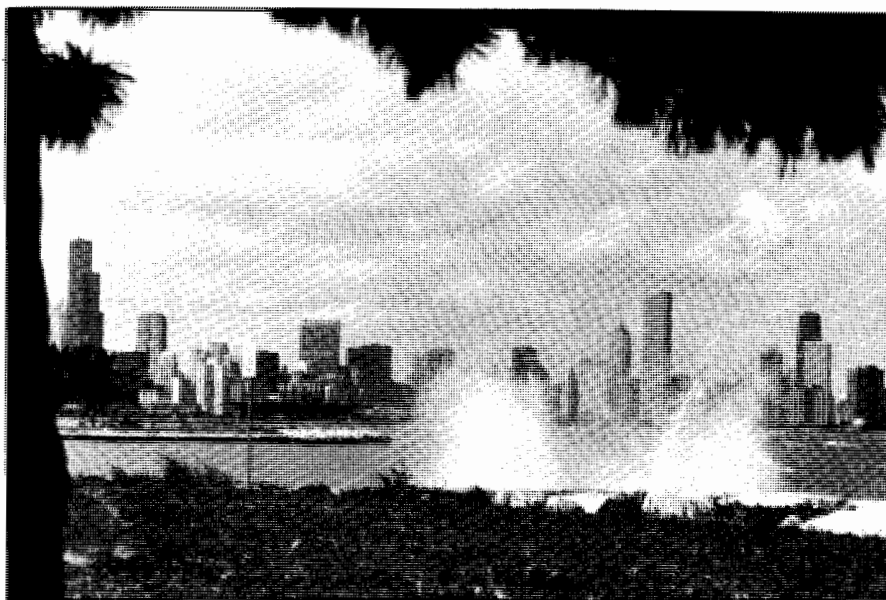
AUGUST, 1991

## CHICAGO 1991

For the first time since 1973, the American Musicological Society will hold its Meeting in Chicago, Illinois, 7–10 November. This Fifty-Seventh Annual Meeting of the Society takes place in the "City by the Lake" during the centennial year of two of the world's most distinguished institutions: the Chicago Symphony Orchestra and the University of Chicago, which will host the Meeting.

Chicago combines a spectacular natural setting with renowned cultural and educational institutions and a wide array of unique tourist attractions. Named for the Potawatomi Indian word *Checacou*, the city had its roots in the seventeenth-century settlement and eighteenth-century fur trading post that stood on the western shore of Lake Michigan. The astonishing growth of the railroads in the 1840s and '50s had its hub in Chicago, and by 1856, the city was the world's busiest rail center with some 3000 miles of track serving ten major lines. The Union Stock Yards were completed in 1865 to accommodate the herds of cattle that flooded into the city, and the grain commerce elevated the Chicago Board of Trade into the nation's principal grain market. By 1870, the city had become the world's capital of grain, livestock, and lumber.

This last commodity—lumber—along with a powerful natural force—wind—combined on the evening of 8 October 1871 to play an unexpected role in the city's history. The fire that broke out that night in Mrs. Patrick O'Leary's barn (where legend has it her cow kicked over a lantern) swept unchecked through the city and devastated its predominately wooden buildings, destroying the downtown area as well as many homes on the North Side. Only two decades later, however, Chicago had emerged from the disaster as the nation's second largest city. Partly in celebration of its rebirth, Chicago hosted the World's Columbian Exposition in 1893 in honor of the four-hundredth anniversary of Christopher Columbus's arrival in the New World. The present-day Museum of Science and Industry on the Lake Shore is a vestige of the splendid buildings erected for the event, and the Fair stood next to the site of what is now the University of Chicago. It was the citizens' unbridled boasting



Chicago, Illinois, site of the 1991 Annual Meeting

about the Fair—and not Chicago's formidable breezes—that caused New York newspaper editor Charles A. Dana to nickname it the Windy City.

The 1920s and the passage of the Eighteenth Amendment to the Constitution brought a wave of lawlessness to Chicago, the memory of which has never been quite eradicated. In this same decade, however, literature and music flourished in Chicago in the activities of poet Carl Sandburg, novelists Theodore Dreiser and Upton Sinclair, as well as jazz musicians Louis Armstrong and Benny Goodman. In recent years, new architecture along the Lake Front and tasteful renovations of historic buildings have made Chicago a most inviting city.

One of Chicago's newly restored edifices, The Palmer House, is the site of the Annual Meeting. World-renowned for its stateliness and elegance, The Palmer House will offer the Society specially discounted rates (see the enclosed Hotel Request Form). The hotel was originally constructed on the corner of State and Quincy Streets in 1871 by dry goods merchant Potter Palmer (who sold his business to Marshall Field in 1865). The building burned to the ground in the Great Fire only twelve

days after its completion, and the second structure was constructed on the present site at the corner of State and Monroe Streets. The hotel was remodeled in 1925, and an \$118-million restoration has recently been completed. The Beaux Arts ceiling in the main lobby, with its Greek mythological theme, was carefully restored by the Florentine artisan Lido Lippi, also known for his work on the Sistine Chapel.

Only a short distance from The Palmer House stand several of the world's most prestigious cultural institutions and tourist attractions: the Art Institute of Chicago, Symphony Hall, Civic Opera House, Goodman and Shubert Theaters, Field Museum of Natural History, Adler Planetarium, Shedd Aquarium, Sears Tower. These and many other sights can be seen from atop the double-decker buses that depart every half hour from Michigan Avenue, just a block from the hotel. The Meeting's excursions include a half-day tour of homes designed by architect Frank Lloyd Wright in Oak Park, as well as evenings at Chicago's finest jazz club (The Green Mill) and blues club (Buddy Guy's Legends).

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## Pittsburgh—1992 Call for Papers

The 1992 Annual Meeting of the American Musicological Society will be held in Pittsburgh, Pennsylvania from Thursday, 5 November to Sunday, 8 November. The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program for Pittsburgh must be submitted by 15 January 1992 to the Chair of the Program Committee, Laurence Dreyfus, Department of Music, Stanford University, Stanford, CA 94305-

### Interview Procedures for the 1991 Annual Meeting

In response to concerns voiced at previous AMS Meetings about the management of job interviews at the Annual Meeting, the Board of Directors would like to normalize interview procedures to the extent possible. To this end, the Local Arrangements Committee will implement the following guidelines for the Chicago Meeting:

- Institutions wishing to interview prospective candidates for positions should inform the Local Arrangements Chair (Anne W. Robertson, Department of Music, University of Chicago, 5845 S. Ellis Avenue., Chicago, IL 60637) in writing as soon as possible, and prior to 1 November 1991. The letter should include a list of days and times at which the institution wishes to interview, along with a suitable notice of "position open," which will be posted on a bulletin board in the Registration area of the Meeting.
- The Local Arrangements Committee will post notices of "position open" and will handle the schedule of appointments for each institution at a separate booth in the Registration area. Candidates will sign up for interview times at this booth and will be directed to the location of the interview.
- Several rooms on the third floor of The Palmer House will be set aside and assigned for interviews on a first-come first-served basis. It is hoped that institutions not using these rooms will reserve suites at The Palmer House so that interviews may be held in sitting rooms rather than in bedrooms.

These procedures are intended to protect candidates from discomfort and exposure and to insure that interviews will be conducted in an appropriate manner.

3076. Abstracts *not exceeding 250 words* must be printed in a readable typeface on one 8<sup>1</sup>/<sub>2</sub>-by 11-inch page, inclusive of title and the author's name, institutional affiliation or city of residence. Seven copies on which the author is not identified should be sent along with the original. The Committee evaluates only the anonymous abstracts.

For those authors residing outside of North America, abstracts may be sent by fax (415-725-2686). In such instances, the single-page abstract should be accompanied by one copy without the author's name.

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

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

The 1992 Program Committee also wishes to encourage the submission of proposals for special sessions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. Such special sessions might, for example, identify in advance a central body of scholarly work or a methodological theme, begin with brief position papers by the participants (of perhaps ten minutes each), and include ample time for discussion by both panelists and audience. The submission procedure differs from that described above for formal sessions: organizers of such special sessions should submit the names of all participants included on a one-page prospectus that outlines the issues to be addressed, clarifies the rationale behind the proposal, and explains why individual panelists have been chosen. Such proposals will not be read anonymously.

For other informal study sessions and panels, the organizer should submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display or report. Lecture-demonstrations should be submitted to the Performance Committee.

Those who read papers at the 1991 Annual Meeting in Chicago may not submit proposals for the 1992 Meeting. The Program Committee also wishes to announce that it will no longer accept more than one submission from a single author.

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## AMS Membership and Subscription Statistics

As of 7 May 1991, the tally of members and subscribers on the rolls of the Society was:

Memberships	
Regular	2,402
Spouse or adjunct member	150
Student	737
Emeritus	275
Life	35
Sustaining	5
Corresponding	12
Honorary	8
Complimentary	4
	<hr/> 3,628
Subscriptions	
Institutional	1,253
Individual	21
Complimentary	17
	<hr/> 1,291
Grand total for 1991	4,919
Grand total for 1990	4,881

## Address Changes

Members are encouraged to send changes of address to the Society's Office as early as possible (and with a nine-digit zip code, if available) to forestall interruption in the delivery of the Society's mailings.

### 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*  
McIntire Department of Music  
112 Old Cabell Hall  
University of Virginia  
Charlottesville, VA 22903

The *AMS Newsletter* is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:

Alvin H. Johnson  
Executive Director of the AMS  
University of Pennsylvania  
201 South 34th Street  
Philadelphia, PA 19104-6313

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

## Presidential Message

This will not be the sort of monolithic, magisterial message that earlier AMS presidents have led you to expect in this space; rather, it will be only a few musings on matters of musicological interest I have enjoyed since being inducted as President at last fall's Annual Meetings in Oakland. . . .

Mentioning Oakland reminds me of a graffito I saw there. It was scrawled on a boarded-up store I passed many times as I walked in the gentle autumn air to and from my room at the Thunderbird Inn. (Not all of us made it into the Hyatt Regency.) It read, "The world is govern by professor." Myself, I didn't believe that, but someone did, and that pleased me. . . .

Mid-March brought with it the usual meetings of the Board of Directors and the Program Committee in the city of the forthcoming Annual Meeting—Chicago, this year. Contrary to others in the USA, Chicago's inner-city area—the Loop—is thriving. The arts are booming, and important cultural support structures are being completed or planned, such as the just-opened 500-seat Steppenwolf Theater, an almost completed, huge new public library (largest in the world), and a building overlooking Lake Michigan intended to replace the present cramped quarters of the Museum of Contemporary Art. Attendance at the majestic Art Institute is way up—and not just to see such resident masterpieces as Seurat's *Sunday Afternoon on the Island of La Grande Jatte* and the museum's Impressionist works. As for the Chicago Symphony Orchestra (in this, its centennial year), Orchestra Hall reports the highest ticket sales in history—an almost unbelievable 102 percent, thanks to turn-ins of tickets that are then resold by the orchestra. And, unlike New York City and other American urban centers, Chicago resolutely refuses to raze its old architectural gems, such as Louis Sullivan's Auditorium and other products of the lusty Chicago School. In sum, to borrow from Fred Fisher's song of 1922, "Chicago! Chicago! that toddling town". . . .

During our meetings in March, members of the Board of Directors and Program Committee were de-

lighted with the grace, elegance, and amenities of the refurbished but still old-timey Palmer House—as, I'm sure, you will be too, during this fall's Annual Meeting. Now, if the hotel will only have at the ready, in all of our rooms, videotapes of *What's Up, Doc?*, with Barbra Streisand infiltrating a meeting of the "Congress of American Musicologists"—and, on one channel of our radios, repeated playbacks of Peter Ustinov's hilarious send-up of a Mittel-European emigré musicologist lecturing on I-forget-what. . . .

Margaret Murata, as Chair of this year's Program Committee, has reported statistics on submissions of abstracts, and on acceptances for inclusion in the 1991 program. They give one pause. The Committee considered 388 abstracts (including fifteen proposals for entire sessions). One hundred fourteen (or 29%), plus the papers of a special session on "Music Publishing in Italy, ca. 1500–1830," organized in collaboration with the Società Italiana di Musicologia, appear in the Preliminary Program listed elsewhere herein. Leading the submissions in numbers were proposals on nineteenth- and eighteenth-century topics (88 and 69 respectively); they were followed by Renaissance (56), Modern European (46), Baroque (41), and "other" (17). Submissions in American music have steadily increased over the past few years—to forty this year (of which fifteen were programmed)—although those in the different historical periods vary in number from year to year according to no discernible laws. . . . Evaluation of the abstracts submitted—an arduous, intense, and exacting task, as I know from dropping in on the Committee's meetings over two long days in March—was totally blind this year, as it was last year also: submitters' identities were not revealed to the Committee members. This resulted in some disappointments, in all ranks of the Society. (There has even been talk of organizing a "salon des refusés.") But this AMS President is absolutely convinced of the fairness and rightness of such blind readings. . . .

Anne Dhu Shapiro, Deane L. Root, and I were all in Hampton, Virginia, over a long weekend in April, and lunched together at the impro-

bably but accurately named Ordinary Cafe. Although the three Societies of which we are the Presidents—respectively the College Music Society, the Sonneck Society, and the American Musicological Society—have different missions and constituencies, these overlap to some degree, and we had good discussion of matters of mutual interest. One of those was how each of our Societies served its members as *teachers* in colleges or universities, in which role so many of us earn a living. I reminded my colleagues that the AMS is by definition a society concerned with *scholarship* (we are the only one of the three groups that is a constituent member of the American Council of Learned Societies), only indirectly with teaching. But that evades the very real concerns felt by many of our members—especially some of our younger ones (who have communicated explicitly to me these concerns)—about diffusing, through teaching, the fruits of scholarship, and I hope to go on talking with our members, and others, about the matter. Meanwhile, Professor Shapiro reminded me of a recent publication of the CMS which directly confronts aspects of it: a pamphlet titled *Musicology and Undergraduate Teaching* (CMS Report Number 6). This consists of papers read at a Joint Session of the CMS and the AMS during their Annual Meetings of 1987 in New Orleans (revised and initially published in *College Music Symposium* 28 [1988]): an introduction by Professor Shapiro and four essays by fellow AMS members James Hepokoski, Kenneth Levy, Margaret Murata, and Katherine Rohrer. It's a lively and provocative set of statements, well worth the \$5 being charged for it by CMS (whose new mailing address you will find elsewhere in this newsletter).

Let me close with the heartiest of birthday greetings to Paul Henry Lang, who will turn ninety on 28 August. He is the sole living member of the very first Board of Directors of the Society, which elected him Treasurer back in 1934. He hardly needs further identification here, merely a tumultuous cheer and loud cries of "Good health and long life!"

—H. Wiley Hitchcock

## Pittsburgh—1992

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### Call for Performances

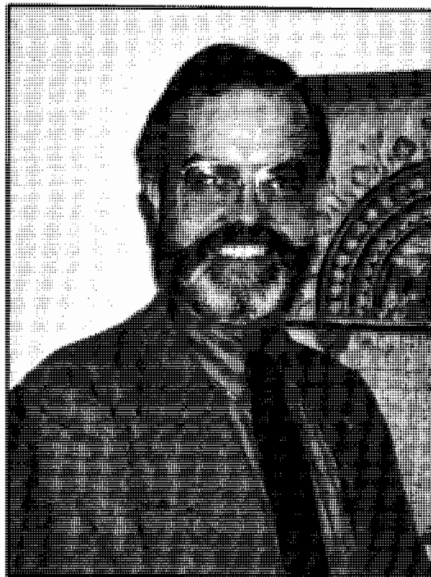
The Performance Committee for the 1992 Annual Meeting invites proposals for concerts and lecture-recitals of music from all

repertories. College, university, professional and non-professional performers are encouraged to submit proposals. A list of pieces and performers, a description of the significance of the repertory and/or the manner of performance, and an estimate of the duration of the presentation should be

sent before 1 February 1992, along with a cassette tape (thirty minutes maximum) that is representative of the performing forces and repertory being proposed, to the Committee Chair: Elizabeth Aubrey, School of Music, University of Iowa, Iowa City, IA 52242.



**bruce d. mcclung**  
AMS 50 Fellow



**David Butler Cannata**  
AMS 50 Fellow



**Elizabeth Hudson**  
AMS 50 Fellow (Honorary)

### AMS 50 Fellowship Awards

Six doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1990-91. They are David Butler Cannata (New York University), "The Stylistic Origins of the Late Symphonic Music of Sergei Rachmaninoff"; Robert W. Fink (University of California, Berkeley), "Transformations of Musical Energy: Linear Structures and Musical Desire"; Robert R. Grimes (University of Pittsburgh), "How Shall We Sing in a Foreign Land? Music of Catholic Immigrants in the Ante-Bellum United States"; Kristin Marta Knittel (Princeton University), "From Chaos to History: The Reception of Beethoven's Late Quartets"; Elizabeth Hudson (Cornell University), "Musical Dramaturgy in Verdi: Narrative Texts vs. Dramatic Process"; and Bruce D. McClung (Eastman School of Music, University of Rochester), "Kurt Weill's *Lady in the Dark*."

Elizabeth Hudson will receive an Honorary Fellowship without a stipend as she has accepted a position as Assistant Professor at the University of Virginia.

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

### Awards and Prizes

Randy L. Neighbarger (Chapel Hill, NC) received the 1991 Ralph Vaughan Williams Research Fellowship from the Carthusian Trust in support of an analytical and historical study of Vaughan Williams's organ and piano music.

The Sonneck Society's 1991 Irving Lowens Award, for the best book, article, or recording appearing in 1989 concerning American music, went to Vivian Perlis (Yale University) for *Copland since 1943* (St. Martin's Press) authored by her and the late Aaron Copland, and to Dale Cockrell (College of William and Mary) for *Excelsior: Journals of the Hutchinson Family Singers, 1842-1846* (Pendragon Press).

The American Musical Instrument Society's 1991 Nicolas Bessaraboff Prize for the two most distinguished book-length works published in 1989-1990 that further the study of the history, design, and use of musical instruments in all cultures and from all periods was awarded to Edmund A. Bowles for *Musical Ensembles in Festival Books 1500-1800: An Iconographical and Documentary Survey* (UMI Research Press) and to Martha Maas (Ohio State University) and Jane McIntosh Snyder (Davidson College) for *Stringed Instruments of Ancient Greece* (Yale University Press). The AMIS 1990 Densmore Prize for the most significant article-length publication appearing in 1987 or 1988 went to Robert S. Winter (University of California, Los Angeles) for his article "The Significance of Striking Points in the Evolution of the Romantic Piano," *Journal of Musicology*, vol. 6, no. 3 (1988).

Two members of the Society have been appointed Fellows at the National Humanities Center, Research Triangle Park of North Carolina, for 1991-1992: Mary K. Hunter (Bates College), *Opera Buffa and the Uses of Convention, 1760-1790*; Mark Tucker (Columbia University), *Duke Ellington's Compositional Process, 1927-1943*.

The following AMS members have received ACLS grants. For Recent Recipients of the Ph.D.: John Kmetz (New York, NY), *Precinct of the Muses: Aspects of Music and Culture in Renaissance Basel before, during, and after the Reformation*. Grant-in-Aid: Susan Parisi (University of Louisville), *The Gonzaga Dukes of Mantua and Music in the Early Seventeenth Century*.

AMS members have received NEH Fellowships in the following categories. For University and College Teachers and Independent Scholars: John A. Emerson (University of California, Berkeley), *An Edition of a Ninth-Century Gregorian Chant Mass Gradual and Office Antiphoner*; Reinhold Brinkmann (Harvard University), *Symphonies after Beethoven—the Viennese Tradition*; Scott G. Burnham (Princeton University), *Beethoven's Heroic Style*; Mary K. Hunter (Bates College), *Opera Buffa and the Uses of Convention, 1760-1790*; Janet L. Johnson (University of Southern California) *The Italian Theater in the Operatic and Theatrical Culture of the Bourbon Restoration, 1815-30*. Summer Stipend: Elizabeth Aubrey (University of Iowa), *Music of the Troubadours*.

Anne Walters Robertson (University of Chicago) has received a John Simon Guggenheim Memorial Fellowship for a project titled "Music and Ritual in Medieval Reims."

Jane Schatkin Hettrick (Rider College) received a grant from the American Guild of Organists, San Francisco Chapter, for *An Edition and Performance of Selected Eighteenth-Century Austrian Organ Masses*.

Margaret Bent (Princeton University) has been elected to a Senior Research Fellow-

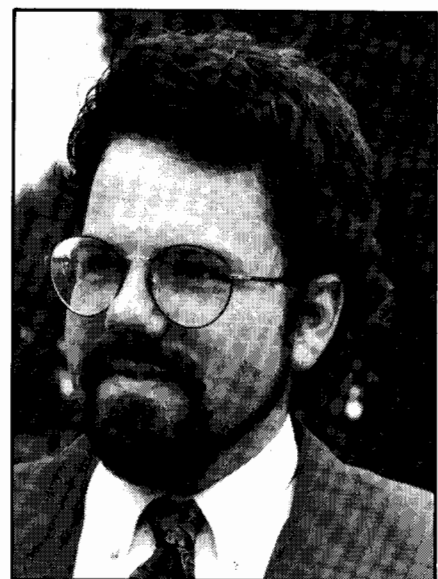




**Robert R. Grimes**  
AMS 50 Fellow



**Kristin Marta Knittel**  
AMS 50 Fellow



**Robert W. Fink**  
AMS 50 Fellow

ship at All Souls College, Oxford University. She is the first woman to be so honored.

Joscelyn Godwin (Colgate University) has received a grant from the Centre National des Lettres for the publication of his book *L'Ésotérisme Musical en France, 1750-1950* by publisher Albin Michel (Paris).

The Music Library Association has awarded prizes to three AMS members. The Vincent H. Duckles Award, given for the best book-length bibliography or music reference work, was awarded to Hans-Joachim Schulze (Leipzig) and Christoph Wolff (Harvard University) for their *Bach Compendium: Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs* (Edition Peters).

Gillian B. Anderson (Library of Congress) received the Richard S. Hill Award for the best article-length bibliography or article on music librarianship appearing in 1989, for her article "Putting the Experience of the World at the Nation's Command: Music at the Library of Congress, 1800-1917," published in the *JOURNAL*, vol. 42, no. 1.

Christopher Reynolds has been awarded a Humboldt Fellowship for 1991-92 to write a book entitled *Motives for Allusion: The Representational Aesthetic of Schumann and Brahms*.

### **Report of the Committee on the Publication of American Music**

The National Endowment for the Humanities has renewed support for the Society's *Music of the United States of America*

(MUSA) series with a grant of \$73,500 plus \$15,000 in matching funds. Organized by the AMS's Committee on the Publication of American Music (COPAM), and to be published for the Society by A-R Editions of Madison, Wisconsin, MUSA is a national series of scholarly editions of American music. Project headquarters is the Music Department of Brown University, where Executive Editor (formerly Editorial Coordinator) Wayne Schneider has his office. The grant from NEH covers two years, assuring financial backing for the project's editorial arm through June 1993.

To date, MUSA has commissioned twelve editions in a projected forty-volume series: Ruth Crawford Seeger, *Two Chamber Works of the 1920s* (edited by Judith Tick and Wayne Schneider); Amy Beach, *String Quartet, Op. 89* (Adrienne Fried Block); Harry Partch, *Barstow* (Richard Kassel); George Gershwin, *Rhapsody in Blue* [1924 version] (Maurice Peress); Daniel Read, *Collected Works* (Karl Kroeger); Will Marion Cook, *In Dahomey* (Thomas Riis); John Philip Sousa, *Six Marches* (Frank Byrne); *Hawaiian Vocal Music* (Amy Stillman); Irving Berlin, *Complete Songs, 1907-14* (Charles Hamm); *Slave Songs of the Nineteenth Century* (Eileen Southern); Timothy Swan, *Collected Works* (Nym Cooke); Thomas "Fats" Waller, *Selected Works* (Paul Machlin). MUSA volumes will begin to appear in 1993, if not the latter part of 1992.

COPAM invites suggestions, ideas, and proposals for additional volumes in the series. Proposal guidelines can be obtained from Wayne Schneider, Department of Music, Brown University, Providence, RI 02912.

COPAM was established in 1981 by AMS President Howard Smither with Lawrence Gushee as chair, partly in response to Cynthia Adams Hoover's recommendation that the Society launch some project in the field of American music. Gushee and Hoover remained COPAM members until 1990, and thanks are due them for faithful service. Current members are Doris Dyen, Samuel A. Floyd, Jr., James Haar, Charles Hamm, H. Wiley Hitchcock, Carol J. Oja, Wayne Shirley, and Richard Crawford, Chair; Judith McCulloh is the Sonneck Society's representative to COPAM. The Society is also grateful to Brown's Music Department for generously providing a home for MUSA since 1988.

—Richard Crawford

### **Gay and Lesbian Study Group**

The Gay and Lesbian Study Group met during the 1990 Oakland Meeting and formed an organization, co-chaired by Philip Brett and Lydia Hamessley. Two issues of the GLAS Newsletter, co-edited by Paul Attinello and Frances Feldon, have now appeared. A session of two hours is scheduled for the Chicago 1991 Meeting (Friday, 12-2). A further Newsletter will appear around the time of the Meeting. In order to subscribe, or to obtain the back numbers of the Newsletter, please write to the Membership Secretary, Paul Borg, enclosing the subscription fee, which is \$5 (\$7 for couples), at the Music Department, Illinois State University, Normal, IL 61761. Checks should be made payable to "GLSG Paul Borg."

## Deadlines and Addresses:

### AMS Awards

#### AMS 50 Dissertation Fellowship Award

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

#### Noah Greenberg Award

Deadline: *1 March 1992*. Address: Alexander Silbiger, Chair, Greenberg Award Committee, Department of Music, Duke University, 6695 College Station, Durham, NC 27705.

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

## Grants and Fellowships Available

### ACLS Fellowships

For research in the humanities. Period of tenure: 6 mos. to 1 year. Maximum award: \$20,000. Deadline: *30 September 1991*. Request forms by *26 September*. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3398. (212) 697-1505.

### ACLS Grants-in-Aid

To support research in progress. Maximum award: \$3,000. Deadline: *1 November 1991*. Request forms by *29 October*. Address as above.

### American Philosophical Society

For basic post-doctoral research 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 19106-3387. (215) 440-3400. Forms sent to those eligible.

### NEH Summer Stipends

For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: \$3,750. Deadline: *1 October 1991*. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506. (202) 786-0466.

### NEH Interpretive Research Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: *15 October 1991* for projects beginning on or after *1 June 1992*. Address: Interpretive Research Program, Room 318, see above for address. (202) 786-0210.

### NEH Travel to Collections

Provides grants of \$750 to assist with costs of travel to research collections of libraries, archives, museums, or other repositories. Awards help defray transportation, lodging, food, reproduction costs. Deadline: *15 January and 15 July*. Address: Travel to Collections Program, Room 316, see above for address. (202) 786-0463.

## The Paul A. Pisk Prize

Under a bequest to the Society from the late Paul A. Pisk, the Society's Board of Directors has established the PAUL A. PISK PRIZE. The prize is to be awarded annually to a graduate music student for a scholarly paper, to be read at the Annual Meeting of the Society. Following are the guidelines for application and for determination of the winner.

1. Any paper by a graduate student whose abstract has been submitted to the Program Committee, and the paper accepted for inclusion in the Annual Meeting, shall be considered eligible for the Pisk Prize. Application procedures are as follows:

a. The complete text of the paper (together with copies of any supporting materials—verbal, visual, and/or audible—to be presented with it) must be submitted, in five (5) copies, to the Chair of the Pisk Prize Committee by *1 August*.

b. The submission must be accompanied by an affidavit from the student's academic adviser affirming graduate-student status of the applicant as of the date of the paper's acceptance by the Program Committee, *15 March*.

2. The Pisk Prize Committee shall determine the winner of the prize, evaluating the submissions as *papers to be read aloud* rather than articles to be published. (Notes, bibliography, and any other scholarly apparatus, though not forbidden, will not be a prime consideration of the evaluation.) The Committee shall report its determination confidentially to the Secretary of the Society before the Annual Meeting.

3. The Pisk Prize winner shall be announced, and the prize awarded, at the Annual Meeting. (This year's prize is \$1,000.)

Chair of the Pisk Prize Committee for 1991 is Professor Malcolm Brown, School of Music, Indiana University, Bloomington, IN 47405.

## Schütz Society Announces Seventeenth-Century Music

The American Heinrich Schütz Society announces the publication of a new journal *Seventeenth-Century Music*, which will replace the former *Schütz Society Reports*. The change in the journal's title reflects a widening of its scope and emphasis. *Seventeenth-Century Music* deals with all aspects of music and its performance in seventeenth-century Europe and welcomes contributions in the form of articles, conference reports, reports on work in progress, and reviews of books and sound recordings. Submissions and editorial correspondence can be addressed to Steve Saunders, Department of Music, Colby College, Waterville, ME 04901.

## ACLS Discontinues Program for Recent Ph.D.s

The American Council of Learned Societies will no longer award fellowships specifically for recent recipients of the Ph.D. This program has been merged with the ACLS Fellowship Program for Research in the Humanities. For further information contact ACLS, 228 East 45th St., New York, NY 10017.

## NEH Reference Materials Program

The National Endowment for the Humanities Reference Materials Program supports projects that organize essential resources for scholarship and improve access to information and collections. Awards are made in two categories: 1) Tools and 2) Access. Dictionaries, historical or linguistic atlases, encyclopedias, concordances, *catalogues raisonnés*, grammars, descriptive catalogues, and data bases are eligible in the Tools category. Archival arrangement and description projects, bibliographies, bibliographical data bases, records surveys, cataloguing projects for prints, graphic, film, sound, and artifact collections, and indexes and guides to documentation are eligible in the Access category. The deadline for both categories is *1 September 1991*. More information, write to: Reference Materials, Room 318, NEH, Washington, D.C. 20506.

## New Journal: *Beethoven Forum*

A newly formed journal *Beethoven Forum* will publish studies on Beethoven with a broad spectrum of historical, theoretical, and critical viewpoints. Edited by Christopher Reynolds, Lewis Lockwood, and James Webster, *Beethoven Forum* will be published annually by the University of Nebraska Press. It will reflect a full range of ideas and approaches, from biographical investigations and sketch studies to enlightened criticism, from analytical essays to reviews of books and recordings. By encouraging debates over theoretical and historical methodologies, performance practice issues, and Beethoven's relationship to his predecessors and successors, *Beethoven Forum* aims to stimulate studies of Classic and Romantic music in general. Articles of all lengths will be considered. Two copies of submissions to Christopher Reynolds, Dept. of Music, University of California, Davis, CA 95616.

## Sonneck Society Subventions

The Sonneck Society is offering publication subventions of up to \$2,500 for completed manuscripts dealing with American music, including bibliographies, discographies, and repertory lists. Supply six copies of application and supporting materials by *15 January* to Dena J. Epstein, Publications Committee Chair, 5039 South Ellis Avenue, Chicago, IL 60615.

## National Humanities Center

For post-doctoral research in-residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by *15 October 1991*. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256.

## Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities for the 1992-1993 academic year (appointment carries expectation of second-year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1987 and 1 July 1992. Stipend: \$32,500. Deadline: *15 October 1991*. Address: Director, Society of Fellows in the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027.

## Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadlines: *1 November 1991* for institutional proposals for Scholar-in-Residence Program and the Fulbright German Studies Seminar. *1 January 1992* for Spain Research Fellowships. Address: CIES, 3400 International Drive, N.W., Suite M-500, Washington, DC 20008-3097. (202) 686-7866.

## Harvard University Mellon Fellowships

For non-tenured, experienced junior scholars who have completed, at time of appointment, at least two years of post-doctoral university teaching. One-year appointment, July 1992 to June 1993, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1990. Stipend: \$32,000. Deadline: *1 November 1991*. Address: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138. (617) 495-2519.

## Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance topics; in-residence. Maximum award: \$30,000. Deadline: *15 October 1991*. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135-Florence, Italy; and a copy to Villa I Tatti: Harvard University, University Place, 124 Mt. Auburn Street, Cambridge, MA 02138-5762. For application information, contact Harvard University, above.

## Newberry Library Short-Term Resident Fellowships

To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: *15 October 1991* or *1 March 1992*. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380. (312) 943-9090.

## Newberry Library NEH Fellowships

For post-doctoral research in residence in any field appropriate to the Newberry's collections from 6 to 11 mos. Maximum stipend: \$27,500. Deadline: *15 January 1992*. Address: same as above.

## Woodrow Wilson Intl. Center for Scholars

For post-doctoral research in the humanities and social sciences, in-residence. Period of tenure: 4 mos. to 1 year. Stipend: geared to academic salary. Deadline: *1 October 1991*. Address: Woodrow Wilson International Center for Scholars, 1000 Jefferson Dr., S.W., Washington, DC 20560.

## Obituaries

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

Robert Donington, 20 January 1990

Dennis Libby, 4 July 1990

Joseph A. Diamond, 15 November 1990

Phyllis J. Juszczyc, 29 January 1991

Milton S. Shaw, 16 February 1991

Addison W. Reed, 14 March 1991

Caro M. Carapetyan, 28 May 1991

### Joseph A. Diamond (1952–1990)

Joseph A. Diamond received an A.B. degree in Classics from Holy Cross College in 1972 and a Ph.D. from Harvard in 1986 with a dissertation entitled "A Tradition of Three Tropes," published by the Institute of Medieval Music, Musicological Studies, 44 (Ottawa, 1991). After teaching at the Hartt School, Diamond returned to his native Reading, Pennsylvania, where he pursued an active career as organist and pianist, and directed a large music program at St. Matthew's Episcopal Church, Four Corners. Up to his death, he continued to work on musicological projects ranging from chant studies to problems of mathematics in the work of Philippe de Vitry. His primary legacy, however, was his dissertation, in which he applied statistical methods to stemmatics in a wholly new fashion. Now published, this work is certain to influence the practice of textual criticism, especially as it applies to music preserved in multiple sources. Joseph Diamond died on 15 November 1990, of complications arising from pneumonia.

—David G. Hughes

### Robert Donington (1907–1990)

Open-minded almost to a fault: an unusual criticism, perhaps, of a practitioner of musicology, but it was often and truly said of Robert Donington, who died at the age of 82 at his home in Firle, Sussex, England, on 20 January 1990. Donington came to musicology almost by accident, and this left its mark on his contributions to the discipline. He read classical studies at Oxford, worked with Arnold Dolmetsch, and studied composition with Wellesz. A viol player, he belonged to various consorts as early as the 1930s, and it was his investigations of the viol repertory that led him into research. At Haslemere he came across plenty of source material, especially treatises, and his work

on these laid the foundations of his major study in performance practice, *The Interpretation of Early Music*, which first appeared at the end of 1963. It is easy enough now to criticize his selection, interpretation, and application of sources; but the fact remains that this was a pioneering study and that it opened up new ways of thinking, if less perhaps to musicologists than to performers. Without it the Early Music movement of today could hardly be where it now is.

While others dogmatized, Donington was always ready to throw interpretative responsibilities back at the player and his musicianship; he would never let a musician take cover behind a convenient treatise. For although he was often in the thick of controversies—as he loved to be about such vexed issues as *notes inégales*, overdotted, or ornamentation, he was a true enthusiast, always ready to listen to new views, with an almost naive eagerness and readiness to consider them sympathetically as long as he felt they were dictated by genuine musical feeling. He wrote three further books on the performance of Baroque music, addressed mainly to the practical musician; his earlier writings include a lively guide *The Instruments of Music* (1949, revised 1970).

At the same time, Donington was pursuing his other central interest, opera, and in particular Wagner. His *Wagner's Ring and its Symbols* (1963) is essentially a Jungian analysis, written with passion and with elegance, and offering rich insights which can illuminate the work even for those who know it well. Early Venetian opera interested him too, as his controversial *The Rise of Opera* (1981) testifies; but nearly all his recent writing about opera was concerned primarily with its capacity for symbolic interpretation, as his new book *Opera and its Symbols*, only just published, posthumously, shows. Yet he had little truck with the modern, central European style of opera production that imposed a wanton interpretation or a confining meaning, social or political, on a work (for all that he himself had progressive political views and a profound social conscience).

Donington never quite fitted into the university musical establishment in his own country, and virtually all his teaching was done within the American system; he taught in California and Texas, at Yale and SUNY at Buffalo, and (from 1966 to 1973) at the University of Iowa. He served two terms on the AMS Council and played a part in the Society's Annual Meetings over many years. A man with faith in the future, he loved to encourage younger scholars. He wrote numerous reviews and was the kind of person to whom an editor could safely send a rather bad book in the certain knowledge that he would find something good and kind to say about it. His generous spirit will be much missed.

—Stanley Sadie

## Calls for Papers

The Eighteenth National Conference of *The Sonneck Society for American Music* will take place 12–16 February 1992 at Louisiana State University, Baton Rouge. Proposals on all aspects of American music are welcome. Of special interest are presentations on music of the wider area around Baton Rouge, Sephardic music in the U.S., Lowell Mason, neglected American composers of stature, and the American careers of immigrant composers. Proposals for papers must be in by 15 September 1991. Send to Program Committee Chair, Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242.

A *West Coast Conference of Music Theory and Analysis* will be held at the University of California, Santa Barbara, 10–12 April 1992. The deadline for proposals and abstracts is 1 January 1992. A meeting will be held at the time of the Conference to determine the feasibility of establishing a West Coast regional society (SMT). Limit abstracts to 500 words plus illustrations. The reading by the committee will be blind; please identify yourself by cover letter only. Abstracts may be sent to: Pieter C. van den Toorn, Department of Music, University of California, Santa Barbara, CA 93106.

The *American Bach Society* will hold its biennial meeting at Columbia University, New York City, 24–26 April 1992. Abstracts for paper proposals should be sent in triplicate by 1 December 1991 to Professor Gregory C. Butler, Chairman, Program Committee, School of Music, University of British Columbia, Vancouver, B.C., Canada V6T 1Y9.

The *American Musical Instrument Society* (AMIS) will hold its Twenty-First Annual National Meeting in San Antonio, Texas, April 27–May 2 1992, concurrently with the San Antonio Early Music Festival. Paper abstracts and other program proposals should be sent by 1 October 1991 to Dr. Cecil Adkins, Music School, P.O. Box 13887, University of North Texas, Denton, TX 75203-3887. For future information, contact Margaret D. Banks or Andre P. Larson, 605-677-5306.

Durham University will hold a *Conference on Baroque Music* 4–7 July 1992. Offers of papers on all areas of Baroque music are now invited. Proposals should be sent to Dr. Jerome Roche, The Music School, Palace Green, Durham DH1 3RL, U.K.

A *Conference on Medieval and Renaissance Music* will take place at the University of Newcastle upon Tyne, England, 10–13 July 1992. Papers are invited on all aspects of Medieval and Renaissance music. Proposals should be sent by 31 March 1992 to Dr. Isobel Preece, Department of Music, The University, Newcastle upon Tyne NE1 7RU, U.K.



The *Central Renaissance Conference 1992* will take place at the University of Nebraska-Lincoln, 23-25 April 1992. Plenary speakers will be Kathleen Weil-Garris Brandt (New York University), Geoffrey Parker (University of Illinois), and Linda Woodbridge (University of Alberta). The organizers would welcome papers on any topic related to the Renaissance, especially papers on Eastern and New World cultures. Proposals for special sessions are also invited. Please send a one-page abstract for a paper not to exceed twenty minutes to: Professor Esther S. Cope, Department of History, University of Nebraska-Lincoln, 605 Oldfather Hall, Lincoln, NE 68588-0327.

### News Briefs

The Handel Institute makes one or more awards of up to 1,000 English pounds yearly for projects involving the music or the life of George Frederic Handel. Funds are made available by European Music Year. Applicants should send an outline of the proposed project, a budget, and list other funding sought or received. Two letters of reference must be supplied. Applications and references must arrive by 31 December 1991. Address: Handel Institute, Dr. Colin Timms, Dept. of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT (England).

The Rotary Club of Parma and the National Institute of Verdi Studies announces the Parma Rotary Club Prize "Giuseppe Verdi," to be awarded to a scholar intending to undertake research and produce a typed monograph on a Verdian topic at the National Institute of Verdi Studies at Parma. Research projects must be completed between September 1992 and the spring of 1994. The prize of 12 million Italian lire will be paid upon completion of the work although interim payments up to a maximum of 50% of the total prize may be granted. Applicants must present a detailed proposal specifying the subject matter and research materials to be used. Research materials not available at the National Institute of Verdi Studies will be ordered. Send proposals to: National Institute of Verdi Studies (Istituto nazionale di studi verdiani), Strada della Repubblica 56-1-43100 Parma (Italy) by 30 September 1991.

A Pre-Conference Symposium on "Popular Music in Asia" will take place 9 October 1991 preceding the Annual Meeting of the Society of Ethnomusicology at The Palmer House in Chicago, IL, 10-13 October 1991. For information contact SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 47405.

On the occasion of the 150th anniversary of Antonín Dvořák's birth, the Antonín

Dvořák Society of Prague, in co-operation with the Czech Music Fund, announces an International Musicological Conference, 17-20 September 1991. The Conference will address the following themes: the state of Dvořák research and its sources, editorial problems, *Rusalka* (interdisciplinary research), operas, the works as a structure, and miscellanea. The sessions of the Conference, taking place in the Baroque castle of Dobříš (40 km from Prague), will be accompanied by performances of Dvořák's works (e.g. Dvořák's comic opera *The Cunning Peasant*). Address: Marta Ottlova Milan Pospíšil, Ústav pro hudební vědu ČSAV (The Institute of Musicology), Na Perštýně 1, 110 01 Prague 1, CSFR, Czechoslovakia.

The Committee on Scholarly Communication with the People's Republic of China announces its 1992-93 National Program for Advanced Study and Research in China, which supports scholars in the humanities who hold a Ph.D. or equivalent at the time of application to travel to China for research. Grants are offered for two to twelve months between 1 July 1992 and 31 December 1993. Apply by 12 October 1991. The China Conference Travel Grants Program offers grants for travel to present results of recent research on an aspect of China studies at a conference in the PRC. Bi-monthly application deadlines are based on the date of the conference in China. For further information, write the CSCPRC, National Academy of Sciences, 2101 Constitution Avenue, Washington, D.C. 20418.

The Stefan and Wanda Wilk Prizes are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music of Poland, preferably on a little-researched topic or composer. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California. They are intended to stimulate research on Polish music in academic circles outside of Poland. During the fifth annual competition of 1991, a prize of \$1,000 will be awarded to the winning author, and a separate prize of \$500 awarded to the winning student author. Papers must be submitted by 30 September 1991 to the Wilk Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0851.

The new Editorial Board of the *Memoirs of the American Academy in Rome* invites submission of papers in the fields represented in the Classical School of the Academy, including Classical studies, history of art and Post-Classical studies. Authors who have worked in the Academy library are invited to contribute, as well as Fellows and other members of the Academy community. The editors will be Joseph Connors, Director of the Academy, and the members of the Academy faculty. Articles of 35 to 75

### Reward Offered for Rare Books Stolen from Boston Festival

Three rare music books were stolen from the Boston Early Music Festival and Exposition, 5-9 June 1991 at the Boston Park Plaza Castle: Majer, *Museum Musicum*, 1732; Playford, *An Introduction to the Skill of Musick*, 1674; *Nouveau Recueil de Chansons*, Tome VI, 1732. A \$1,000 reward is offered for information leading to the recovery of these volumes. J&J Lubrano, 39 Hollenbeck Avenue, Great Barrington, MA 01230; tel. (413) 528-5799; fax (413) 528-4164.

double-spaced, typewritten pages and copies of illustrations should be sent to Joseph Connors, Director, American Academy in Rome, via Angelo Masina 5, 00153-Rome, Italy.

The Southeastern American Society for Eighteenth-Century Studies invites submissions for its annual Article Prize competition. An award of \$250 will be given for the best article on an eighteenth-century subject published in a scholarly journal, annual, or collection between 1 September 1990 and 31 August 1991 by a member of SEASECS. Authors may submit their own work as well as that of others. The interdisciplinary appeal of the article will be considered but will not be the sole determinant of the award. Articles must be submitted in triplicate, postmarked by 11 November 1991, and sent to: Professor Milton Klein, 3 Hoskins Library, University of Tennessee, Knoxville, TN 37996.

Ohio State University will present "Soviet Music Toward the Twenty-First Century," A Festival and Symposium, 24-27 October 1991 in Columbus, Ohio. Participants include Soviet composers Dmitrii Smirnov, Eleana Firsova, Alexander Knaifel, Tikhon Khrennikov, Andrei Petrov, Georgii Dmitriev; musicologists Anatolii Milka and Boris Katz; and performer Tatiana Melentieva, as well as American scholars Caryl Emerson, Laurel Fay, Richard Taruskin, Gregory Proctor, Margarita Mazo, and guest conductor Gunther Schuller. The program includes a composers' round table, papers, discussions, and concerts by the Ohio State University School of Music faculty, Continuum, and the Columbus Symphony Orchestra. For information, please contact Margarita Mazo at (614) 292-9475.

McMaster University will host a three-day conference on "New Dimensions in Music Criticism" in November, 1991. The Conference will explore the function and purpose of music criticism, and its relationship

*continued on page 17*

# AMS Chicago Annual Meeting 6–10 November 1991 Preliminary Program

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## Wednesday, 6 November

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8:30–5:00—Northwestern University Music Library:  
Highlights of the Manuscript Collection

4:00–6:00—Registration

7:30–11:00—AMS Board of Directors Meeting

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## Thursday, 7 November

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

8:30–5:00—Northwestern University Music Library:  
Highlights of the Manuscript Collection

8:30–5:30—Registration

9:00–10:00—Special Meeting of Seventeenth-Century  
Scholars: Open Forum to Consider the Formation of the  
Society for Seventeenth-Century Music, Jeffrey  
Kurtzman, Organizer

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

12:00–1:00—American Bach Society, Advisory Board  
Luncheon, George Buelow, President

1:00–5:00—Exhibits

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2:00–3:30—SESSION

### Medieval Song

Anna Maria Busse Berger (University of California, Davis),  
Chair

Elizabeth Aubrey (University of Iowa): "Interpreting Variants  
in French and Occitan Medieval Secular Monophony"  
Virginia Newes (Eastman School of Music, University of  
Rochester): "Turning Fortune's Wheel: Musical and  
Textual Design in Guillaume de Machaut's Canonic Lais"

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2:00–4:30—SESSION

### Renaissance Choirbooks

Christopher A. Reynolds (University of California, Davis),  
Chair

Adelyn Peck Leverett (Harvard University): "Anonymous  
Masses Based on Songs in the Trent Codices: The  
Austrian Connection"

Kathryn Pohlmann Duffy (University of Chicago): "The Jena  
Choirbooks as Imitation of Imperial Practices"

Flynn Warmington (Somerville, Massachusetts): "The Winds  
of Fortune: A New View of the Provenance and Date of  
the Cappella Sistina Manuscripts 14 and 51"

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2:00–5:00—SESSIONS

### Baroque Music in England

Katherine T. Rohrer (Princeton University), Chair

Orhan Memed (Magdalen College, Oxford University):  
"Ornaments in Seventeenth-Century English Keyboard  
Music: Benjamin Cosyn as Scribe and Expositor"

Lydia Hamessley (Hamilton College): "Henry Lawes's Setting  
of Katherine Philips's Friendship Poetry in his *Second Book  
of Ayres and Dialogues* (1655): A Musical Misreading?"

Robert Shay (Arkansas College): "Purcell *alla Palestrina*"

Mark W. Stahura (University of Chicago): "Refuting the  
*Ripieno* in Handel's *Orchestra*"

### Beethoven

Richard Kramer (State University of New York, Stony  
Brook), Chair

Michael C. Tusa (University of Texas, Austin): "Sketches and  
Revisions for Florestan's Aria in Beethoven's *Fidelio* (1805  
and 1806)"

Rita Steblin (International Franz Schubert Institute, Vienna):  
"The Newly Discovered Beethoven Portrait of 1819: The  
'Best' Portrait?"

Ora Frishberg Saloman (Baruch College, City University of  
New York): "Fink, Hach, and Dwight's Beethoven in 1843"

Thomas S. Grey (Stanford University): "Beethoven as  
*Zukunftsmusiker*: Toward a Discourse of Musical  
'Modernism' in the Mid-Nineteenth Century"

### Art Music in America

Steven J. Ledbetter (Boston Symphony Orchestra), Chair

Michael Broyles (University of Maryland, Baltimore): "The  
Instrumental Canon in Europe and America: Differences  
and Implications"

E. Douglas Bomberger (University of Maryland, College  
Park): "American Students in Germany, 1850–1900"

Linda Tyler (Educational Testing Service): "Strauss Plays  
Wanamaker's: Music, Commerce, and the American  
Department Store, 1880–1930"

Catherine Parsons Smith (University of Nevada, Reno):  
"Men, Women, Symphonies, and Progressivism: The  
People's Orchestra of Los Angeles"

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3:30–5:00—SESSION

### Medieval Treatises in Textual Context

Anna Maria Busse Berger, Chair

Sandra Pinegar (Columbia University): "A 'New Philology' for  
Medieval Theory"

Charles E. Brewer (University of Alabama, Tuscaloosa): "A  
Question of Time and Prolation: The Scientific Context of  
Philippe de Vitry and Johannes de Muris"

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5:30–7:00—No-Host Reception

7:30–9:30—AMS Committee on the Status of Women:  
Windows of Opportunity? Surviving and Thriving in  
Academe, Open Panel Discussion, Susan C. Cook,

Moderator; Marcia Citron (Rice University), Lois Rosow (Ohio State University), Philip Brett (University of California, Riverside), Panelists

**7:30—Concert: Bellini's *I Puritani***, Lyric Opera of Chicago, June Anderson, Chris Merritt, Paolo Coni, Demitri Kavrakos, soloists; Donato Renzetti, Conductor

**8:00—Concert: The Singer of Tales**, Ensemble Sequentia

**8:00—Concert: Reconstruction of Mozart's *L'Oca del Cairo***, a concert performance by students of the University of Illinois, Champaign-Urbana, Kurt Klippstatter (University of Illinois), Conductor; reconstruction and lecture by Nicholas Temperley (University of Illinois)

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

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## Friday, 8 November

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**8:00–9:00—AMS Chapter Officers' Breakfast Meeting**

**8:00–9:00—AMS Student Members of the Council Breakfast Meeting**

**8:30–5:00—Northwestern University Music Library: Highlights of the Manuscript Collection**

**8:30–5:00—Exhibits**

**8:30–5:30—Registration**

**9:00–11:00—C. P. E. Bach Edition Meeting**, Rachel Wade (University of Maryland), Organizer

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**9:00–10:25—SESSION**

### Mutations

Lawrence F. Bernstein (University of Pennsylvania), Chair

Lester D. Brothers (University of North Texas): "The Origins of the Hexachord Mass"

Amanda Zuckerman Wesner (Harvard University): "The Chanson of Loyset Compère: A Model for a Changing Aesthetic"

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**9:00–12:00—SESSIONS**

### Medieval Liturgical Sources

Charles M. Atkinson (Ohio State University), Chair

Peter Jeffery (Center for Literary and Cultural Studies, Harvard University and University of Delaware): "The Earliest Manuscript of Old Roman Chant: An Eighth-Century Italian Fragment Now in Hungary"

James John Boyce, O. Carm. (Fordham University): "The Search for the Early Carmelite Liturgy: A Templar Manuscript Reassessed"

JoAnn Udovich (Fairfield, Pennsylvania): "The Holy Virgins of Beaupré and the Celestial Liturgy"

Karl Kuegle (New York University): "A Fresh Look at the Liturgical Settings in Ms. Ivrea, Bibl. Cap. 115"

### Schubert I

Alice M. Hanson (St. Olaf College), Chair

Greg Vitercik (Middlebury College): "*Biedermeier Wahrheit, Biedermeier Dichtung: The Pre-History of Die schöne Müllerin*"

Ewan West (Mansfield College, University of Oxford): "Schubert in Context: *Lieder* Composition in Vienna in the 1820s"

Christopher H. Gibbs (Columbia University): "Reworkings as Reception: The Case of Schubert's *Erlkönig*"

David E. Gramit (University of Alberta): "Constructing a Victorian Schubert: Music Biography and Cultural Values"

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**9:30–12:00—SESSIONS**

### Producing Opera

Harris S. Saunders, Jr. (University of California, Los Angeles), Chair

Beth L. Glixon (Lexington, Kentucky) and Jonathan E. Glixon (University of Kentucky): "Marco Faustini and Venetian Operatic Production in the 1650s: Recent Archival Discoveries"

Wendy Heller (Brandeis University): "The Queen as King: The Re-Fashioning of *Semiramide* for *Seicento* Venice"

Jennifer Williams Brown (Louisiana State University): "Seventeenth-Century Operas in Production: A Key to Understanding the Surviving Sources"

### Romantic Topics and Emblems

Kofi Agawu (Cornell University), Chair

Keith T. Johns (Australian Catholic University): "*Rezeptionsgeschichte* and *Topos* Analysis: Liszt's Symphonic Poems"

Mitchell Morris (University of California, Berkeley): "Abstractions of Desire in Skryabin's Fifth Sonata"

Jann Pasler (University of California, San Diego): "Concert Programs and their Narratives as Emblems of Ideology"

### Transatlantic Composers

Glenn E. Watkins (University of Michigan, Ann Arbor), Chair

Olivia Mattis (Stanford University): "Edgard Varèse's 'Progressive' Nationalism: *Amérique* Meets *Américanisme*" Respondent: Richard James (Bowling Green University)

Marta Robertson (University of Michigan, Ann Arbor): "Aaron Copland's *Hear Ye! Hear Ye!*: Ballet Music on the Periphery"

bruce d. mcclung (Eastman School of Music, University of Rochester): "Compositional Process in *Lady in the Dark*" Respondent: Susan Cook (University of Wisconsin, Madison)

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**10:30–12:00—SESSION**

### Beyond Venice

Giulio Ongaro (University of Southern California), Chair

Gary Towne (University of North Dakota): "*Ad lecturinum* or *In podiolum*: Performance Practice, *Cori spezzati*, and Musical Style"

Robert Judd (California State University, Fresno): "Merulo and the Venetian Toccata"

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**12:00–1:00—AMS Committee on Career-Related Issues**

**12:00–1:00—Concert: Songs of Roland Hayes—a Lecture-Recital**, Eddie W. Jones (University of Arkansas), Soloist

**12:00–1:00—Concert: Clarinet Quartets by Hummel and Crusell**, Dileep Gangolli (Northwestern University), Clarinet

**12:00–1:30—AMS Council Committee on Cultural Diversity: An Open Forum** Patrick Macey (Eastman School of Music, University of Rochester) and Carol Oja (Brooklyn College, The Graduate School, City University of New York), Co-Chairs: Open Forum with Howard Mayer Brown (University of Chicago) and Samuel Floyd, Jr. (Center for Black Music Research and Columbia College), Speakers

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

**12:00–2:00—Gay and Lesbian Study Group Meeting**, Philip Brett (University of California, Riverside) and Lydia Hamesley (Hamilton College), Co-Chairs

**1:00–4:00—Joint AMS/MLA Committee on RISM**, John H. Roberts, Chair

**1:00–4:00—Frank Lloyd Wright in Oak Park Bus Tour and Visit**

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**2:00–3:25—SESSION**

**Schubert II**

Martin Chusid (New York University), Chair

Jonathan Bellman (University of Richmond): “Schubert, Freedom, and the *Style hongrois*”

John Suydam (Washington University): “*Mein Traum* and the ‘Unfinished’ Symphony: A Reinterpretation”

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**2:00–4:15—SESSION**

**Popular Images and Music**

Scott DeVeaux (University of Virginia), Chair

Craig H. Russell (California Polytechnic State University): “The Idiom of Simon and Image of Dylan: When Do Stars Cast Shadows?”

Paul S. Machlin (Colby College): “After Daddy Takes the T-Bird Away”

Krin Gabbard (State University of New York, Stony Brook): “Sexual Signifyin(g): Cinematic Representations of the Jazz Trumpet”

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**2:00–5:00—SESSIONS**

**Motet**

Edward H. Roesner (New York University), Chair

Rebecca A. Baltzer (The University of Texas at Austin): “The Thirteenth-Century Motet and the Role of Manuscript Makers in Defining a Genre”

Daniel Leech-Wilkinson (University of Southampton): “The Origins of the *Ars Nova*”  
Respondent: Sarah Fuller (State University of New York, Stony Brook)

Andrew Wathey (Royal Holloway and Bedford New College, University of London): “The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance”

J. Michael Allsen (University of Wisconsin, Madison): “Isorhythmic Motets of the 1430s”

**Music Publishing in Italy, ca. 1500–1830**, special session in collaboration with the Società Italiana di Musicologia

Philip Gossett (The University of Chicago), Chair

Agostino Ziino (University of Naples and President, Società Italiana di Musicologia): Report on the *Dizionario degli editori musicali italiani*

Dinko Fabris (Institute for Renaissance Studies, Ferrara): “The Diffusion of Italian Vocal Music in Printed and Manuscript Tablature Sources in the Sixteenth and Seventeenth Centuries”

Mary S. Lewis (University of Pittsburgh): “Gardano’s *Motetti del frutto* of 1538–39: A Printer Assembles a Repertory”

Stanley Boorman (New York University): “Looking at Printed Editions as if They Were Manuscripts”

Bianca Maria Antolini (Francesco Morlacchi Conservatory, Perugia): “Copy Shops and Publishing Houses of Music: The Diffusion of Music in Italy between 1770 and 1830”

**Viennese Instrumental Music**

Jane R. Stevens (University of California, San Diego), Chair

Ulrich Leisinger (Freiburg, Germany): “New Light on C.P.E. Bach and Joseph Haydn”

Dexter Edge (University of Southern California): “Function, Style, and Value in the Eighteenth-Century Viennese Concerto”

David Rosen (Cornell University): “‘Unexpectedness’ and ‘Inevitability’ in Mozart’s Piano Concertos”

Scott Balthazar (West Chester University): “A Processive Model of the Symphonic Sonata-Form Exposition and Mozart’s ‘Haffner’ Symphony”

**Influences on the Modern Musiktheater**

Susan C. Cook (University of Wisconsin, Madison), Chair

Bryan R. Simms (University of Southern California): “The Dramatic Conception of Berg’s *Lulu* and its Sources in Theater of the 1920s”

Bryan Gilliam (Duke University): “The Influence of Film on German Opera in the 1920s”

David Breckbill (University of Nebraska, Lincoln): “The Bayreuth Singing Style around 1900: A Re-Evaluation”

Kim Kowalke (University of Rochester and Eastman School of Music): “Singing Brecht *vs.* Brecht Singing: Performance in Theory and Practice”

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**3:30–5:00—SESSION**

**Webern**

Anne C. Shreffler (University of Chicago), Chair

Edwin Haugan (Spokane Falls Community College): “Anton Webern’s String Quartet in A Minor, M. 121 (ca. 1907)”

Lauriejean Reinhardt (University of North Carolina, Chapel Hill): “‘Ich und Du und Alle’: Hildegard Jone, Ferdinand Ebner, and Anton Webern’s *Drei Gesänge*, Op. 23”

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**5:00–7:00—Reception for Eileen Southern**, Josephine Wright (College of Wooster), Organizer

**5:00–9:00—Sonneck Society, Long-Range Planning Committee Dinner Meeting**

**5:15–7:00—American Brahms Society, Board of Directors Meeting**

**7:00–12:00—Chicago Blues Excursion to Buddy Guy’s Legends**

**8:00—Concert: Emilio de’ Cavalieri’s *Rappresentazione di anima et di corpo***, University of Chicago, Collegium Musicum, Kevin Mason, Director, with soloists Judith Malafrente, Drew Minter, Paul Hillier

**8:00—Concert: Penitential Psalms by Orlando di Lasso and**



Leonhard Lechner, Harwood Early Music Ensemble, John Nygro, Director

8:00—Concert: Academy of Ancient Music (sponsored by Allied Arts Series), Christopher Hogwood, Director

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## Saturday, 9 November

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

8:30—12:00—Northwestern University Music Library: Highlights of the Manuscript Collection (By special arrangement the Collection will be available to Society visitors in the late afternoon prior to the Mozartean Players Concert at 8:00 PM in the Pick-Staiger Concert Hall of Northwestern University.)

8:30—5:00—Exhibits

8:30—5:30—Registration

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9:00—11:30—SESSIONS

### Bach

Christoph Wolff (Harvard University), Chair

David Schulenberg (Cambridge, Massachusetts): "Composition and Improvisation in the School of J. S. Bach"

George B. Stauffer (Hunter College and The Graduate School, City University of New York): "On the Unfinished State of Bach's Mass in B Minor"

Jeanne Swack (University of Wisconsin, Madison): "Quantz and the Sonata in E-flat Major for Flute and Cembalo, BWV 1031"

Respondent: Robert Marshall (Brandeis University)

### Schoenberg's Thought

Robert P. Morgan (Yale University), Chair

Ulrich Krämer (Free University, Berlin): "Schoenberg's Concepts of *Kompositionslehre* (1904–1911) and the Nineteenth-Century German Tradition"

John R. Covach (University of North Texas): "The Sources of Schoenberg's 'Aesthetic Theology'"

Lewis Wickes (Berlin): "Schoenberg and the Viennese Intellectual Environment, 1905–1910: Its Significance for his Creative Development in the Period of 'Atonalism'"

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9:00—12:00—SESSIONS

### Renaissance Compositional Methods

Quentin W. Quereau (Case Western Reserve University), Chair

Timothy C. Aarset (Massachusetts Institute of Technology): "The Contrapuntists' Hand"

Richard J. Agee (Colorado College): "Festa's *Gradus ad Parnassum*"

Veronica Mary Franke (University of Natal): "Borrowing Procedures in Late Sixteenth-Century Imitation Masses and their Implications for Our View of 'Parody' or *Imitatio*"

Russell E. Murray, Jr. (University of Delaware): "The Exception Proves the Rule: Pontio's Theoretical and Practical Exegesis of 'Parody'"

### Eighteenth-Century Opera: Aesthetics and Reception

Lowell E. Lindgren (Massachusetts Institute of Technology), Chair

Donald R. Boomgaarden (St. Mary's College): "The *Spectator* at the Opera: Joseph Addison's Observations on Music Re-Evaluated"

Bertil van Boer (Wichita State University): "*Pasticcio*, Elaboration, or Modernization: Mozart and Lalin's Versions of Handel's *Acis and Galatea*"

Ronald Shaheen (University of California, Los Angeles): "Italian *Opera seria* and Neo-Classic Ideals at the End of the Eighteenth Century"

Bruce Alan Brown (University of Southern California): "Audience and Authenticity: Topicality in Some Early Productions of *Così fan tutte*"

### Professional, Amateur, Patron: Issues of Gender and Class

Ralph P. Locke (Eastman School of Music, University of Rochester), Chair

Nancy B. Reich (Bard College): "The Professional Woman Musician in Nineteenth-Century Europe: Problems of Class and Gender"

Cyrella Barr (Catholic University of America): "A Style of Her Own: Reflections on the Patronage of Elizabeth Sprague Coolidge"

Ruth A. Solie (Smith College): "Sophie Drinker as Musical Activist"

Carol J. Oja (Brooklyn College and The Graduate School, City University of New York): "Women Patrons and Promoters of New York's New Music in the 1920s"

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9:30—12:00—SESSION

### Musico-Theoretic Concepts

Nancy K. Baker (Barrington, Rhode Island), Chair

Janna K. Saslaw (Columbia University): "The Concept of *Ausweichung* in Music Theory, ca. 1770–1830"

Harrison Ryker (Chinese University of Hong Kong): "Through-Composed *Lieder*: Nineteenth-Century Commentaries on a Formal Dilemma"

Respondent: Marjorie Wing Hirsch (Silver Springs, Maryland)

Peter A. Hoyt (University of Pennsylvania): "Anton Reicha's Accounts of the *Grande coupe binaire* in Light of Neo-Classical Dramatic Theory"

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12:00—1:00—AMS Council Meeting

12:00—1:00—*Thesaurus Musicarum Latinarum*, Meeting of the Project and Editorial Committees, Thomas J. Mathiesen (Indiana University), Project Director

12:00—1:00—Concert: Eighteenth-Century French Chamber Music for Hurdy Gurdy, Robert Green (University of Northern Illinois), Performer and Lecturer

1:00—2:00—Concert: Composition and Improvisation in the Bach Circle—a Harpsichord Recital, David Schulenberg (Cambridge, Massachusetts), Harpsichord

12:00—5:00—AMS Committee on the Publication of American Music Luncheon Meeting

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2:00—4:30—SESSIONS

### Liturgical Monophony

John Boe (University of Arizona), Chair

James Grier (Yale University): Adémar de Chabannes's Liturgy for the Feast of St. Martial: A Study in Early Eleventh-Century Compositional Technique"

Margot Fassler (Brandeis University): "The Great Entrance of the Bishop: The Liturgical Function of Introit Tropes at Chartres"

Hilde M. Binford-Walsh (Stanford University): "The Melodic Grammar of Aquitanian Introit Tropes"  
Respondent: Andrew Hughes (University of Toronto)

#### Late Eighteenth-Century Institutions and Entrepreneurship

Rachel Wade (University of Maryland, College Park), Chair

Laurie J. Hasselmann (Yale University): "The Performance of the Classical Mass in Dresden"

Stephen L. Clark (Skidmore College): "C.P.E. Bach's System of Patronage in Hamburg"

Alyson McLamore (California Polytechnic State University): "Prodigies of Nature': Mozart and the 'Musical Children' of London"

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#### 2:00-5:00—SESSIONS

##### The *Seconda Pratica*

Susan McClary (University of Minnesota), Chair

Barbara Russano Hanning (City College and The Graduate School, City University of New York): "Coming to Terms with Monteverdi's *Genera*"

Geoffrey Chew (Royal Holloway and Bedford New College, University of London): "The Platonic Agenda of Monteverdi's *Seconda Pratica*: A Case Study from the Eighth Book of Madrigals"

Suzanne G. Cusick (Seneca Falls, New York): "Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy"

Beverly Stein (Brandeis University): "Transposition as a Method of Tonal Organization in the Music of Giacomo Carissimi"

##### Music and Ideologies in the Twentieth Century

Rose Rosengard Subotnik (Brown University), Chair

Bonny H. Miller (Miami-Dade Community College): "Magazine Music of the *Jugendstil* and Expressionist Movements"

Joan Evans (Toronto, Ontario): "Stravinsky's Music in Hitler's Germany"

Pamela M. Potter (Stanford University): "Scholarship or Propaganda? German Historical Musicology and the Second World War"

Timothy D. Taylor (University of Michigan, Ann Arbor): "'Dr. Livingstone, I Presume': The Meeting of Europe and Africa in the Music of Kevin Volans"

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#### 2:30-5:00—SESSION

##### Romantic Opera

Hugh Macdonald (Washington University), Chair

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

Ralph P. Locke (Eastman School of Music, University of Rochester): "Saint-Saëns and Delilah and Us: Reflections on Orientalism in Opera"

Allan Atlas (Brooklyn College and The Graduate School, City University of New York): "Belasco and Puccini: 'Old Dog Tray' and the Zuni Indians"

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#### 5:30-6:30—AMS Business Meeting

#### 6:30-11:00—Sonneck Society, Board Dinner Meeting

#### 7:30-9:00—Banquet at The Berghoff Restaurant

#### 7:30-11:30—Chicago Jazz Excursion to The Green Mill Cocktail Lounge

7:30—Concert: Prokofiev's *The Gambler*, Lyric Opera of Chicago, Jacque Trussel, Sheri Greenawald, Stephen West, Felicity Palmer, John Duikers, Emily Golden, Robert Orth, Soloists; Bruno Bartoletti, Conductor

8:00—Concert: Mozart's Fortepiano Concertos (K. 414 and 449) and *Divertimento* (K. 136), Mozartean Players, Steven Lubin, Director

8:00—Concert: A *cappella* Choral Music of Josquin, Lassus, Billings, and Others, His Majestie's Clerkes, Anne Heider, Artistic Director; Paul Hillier, Guest Conductor

#### 9:30-12:00—Ball

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## Sunday, 10 November

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

#### 8:00-9:00—AMS 1991 and 1992 Local Arrangements Committees Breakfast Meeting

#### 8:30-12:00—Exhibits

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#### 9:00-11:30—SESSIONS

##### Living Traditions

Kay K. Shelemay (Wesleyan University), Chair and Discussant

Wesley Berg (University of Alberta): "An Oral Tradition in Process: The Hymns of the Old Colony Mennonites and Medieval Chant"

Lois E. Wilcken (Hunter College and The Graduate School, City University of New York): "Music, Magic, and Performance: A Case Study of a Haitian Folkloric Ensemble in New York"

Ingrid T. Monson (University of Chicago): "Jazz Improvisation as 'Conversation': Interactive Music-Making and the African-American Aesthetic"

##### Musical Poetics

Joseph Kerman (University of California, Berkeley), Chair

Leslie David Blasi (Princeton University): "On the Origins of Music"

Karol Berger (Stanford University): "Narrative and Lyric: Fundamental Poetic Forms of Composition"  
Respondent: Lawrence Kramer (Fordham University)

James Pritchett (Princeton, New Jersey): "The Original Aesthetic Content of 4'33"

##### Laude and Other Spiritual Music

Howard E. Smither (University of North Carolina, Chapel Hill), Chair

William F. Prizer (University of California, Santa Barbara): "Court Piety, Popular Piety: The *Lauda* in Renaissance Mantua"

Patrick Macey (Eastman School of Music, University of Rochester): "'Infiamma il mio cor': Savanarolan *Laude* for Dominican Nuns in Florence and Prato"

Robert L. Kendrick (New York University): "Music and Spirituality in Federigo Borromeo's Milan"

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## 9:00–12:00—SESSIONS

### Mozart's Operas

- Stanley Sadie (*The New Grove Dictionary of Opera*), Chair  
Lois Rosow (Ohio State University): "Idomeneo and Idomenée: The French Disconnection"  
Gretchen Wheelock (Eastman School of Music, University of Rochester): "'Schwarze Gredel' in Mozart's Operas: Tonal Hierarchy and the Engendered Minor Mode"  
Betty Sue Diener (Columbia University): "Peacocks and Foxes: Women in Mozart's Operas"  
Thomas Bauman (University of Washington): "The Three Trials of Don Giovanni"

### Compositional Histories

- Linda C. Roesner (Brooklyn, New York), Chair  
Thomas A. Denny (Skidmore College): "Ziss vs. Sodi: A

Cautionary Tale of Copyists and Editors in Gluck's *Orfeo ed Euridice*"

- Claudia Macdonald (Oberlin College): "'Mit einer ausserordentlichen Composition': The Theoretical Genesis of Schumann's *Phantasie* in A Minor"  
Stephen Parkany (Amherst College): "The Gestation of Bruckner's Eighth Symphony"  
Zoltan Roman (The University of Calgary): "The Chronology of Mahler's *Gesellen-Lieder*: The Literary and Musical Evidence"

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**2:00—Concert: The Map of the World: Music from the Fifteenth-Century Spanish Empire**, The Newberry Consort, Mary Springfels, Director, with Special Guest Paul Hillier

**2:00—Concert: Bellini's *I Puritani***, Lyric Opera of Chicago, June Anderson, Chris Merritt, Paolo Coni, Demitri Kavrakos, Solists; Donato Renzetti, Conductor

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## Chicago, 1991

*continued from page 1*

Chicago's famous Berghoff Restaurant, only a brief stroll from the hotel, will play host to the Saturday-night banquet.

The Program Committee (Margaret Murata, chair) has provided an impressive array of papers, among which sessions on Mozart's operas and papers on other aspects of his music will commemorate the composer's bicentennial. The excellent slate of evening concerts selected by the Performance Committee (Ross Duffin, Chair) likewise pays tribute to Mozart in the concert-performance reconstruction of *L'Oca del Cairo* by the University of Illinois, with lecture by Nicholas Temperley, and in an offering of two fortepiano concertos (K. 414 and 449) and a divertimento (K. 136) by the Mozartean Players, directed by Steven Lubin. Other outstanding groups will include the Ensemble Sequentia in a program entitled *The Singer of Tales*; the University of Chicago Collegium Musicum (Kevin Mason, director) in Emilio de' Cavalieri's *Rappresentazione di anima et di corpo* with soloists Judith Malafronte, Drew Minter, and Paul Hillier; the Harwood Early Music Ensemble (John Nygro, director) performing Penitential Psalms by Orlando di Lasso and Leonard Lechner; and His Majesty's Clerks (Anne Heider, artistic director; Paul Hillier, guest conductor) in a concert of a cappella choral music of Josquin, Lassus, Billings, and others. The noontime recitals are no less enticing: soloist Eddie W. Jones will sing songs of Roland Hayes; clarinetist Dileep Grangolli will lead quartets by Hummel and Crusell; Robert Green (University of Northern Illinois) will perform 18th-century French chamber music for hurdy-gurdy, and harpsichordist David Schulenberg (Cambridge, Massachusetts) will offer a program entitled *Composition and Improvisation in the*

*Bach Circle*. The Northwestern University Music Library will feature highlights of its manuscript collection during the Meeting. Those interested in viewing the exhibit are especially encouraged to visit late Saturday afternoon and then dine in the Norris University Center prior to the Mozartean Players Concert at 8:00 PM in the University's Pick-Staiger Concert Hall.

Other events scheduled in the city during the Meeting include The Academy of Ancient Music (Christopher Hogwood, director), sponsored by the Allied Arts Series and appearing in Orchestra Hall. For those who plan to be in Chicago Sunday afternoon, The Newberry Consort (Mary Springfels, director) will perform *The Map of the World: Music from the Fifteenth-Century Spanish Empire*, with special guest Paul Hillier. The Lyric Opera of Chicago will present Bellini's *I Puritani* and Prokofiev's *The Gambler*. Tickets for all events except the Lyric Opera can be ordered through the enclosed Registration Form. The Lyric Opera's season normally is fully subscribed, but a few tickets can generally be purchased by credit card early in August by telephoning 312-332-2244. Returned opera tickets are often available on the day of the performance, and the Registration Desk will have information on how to obtain them.

Convention Travel Headquarters, Ltd., the official travel agent for the Meeting, will offer discounted rates of 5% off the lowest fare or up to 45% off coach on American, Delta, and Midway Airlines (see the enclosed form). Ground transportation to The Palmer House (17 East Monroe Street) runs frequently and is easily accessible. Continental Air Transport buses, which leave from both O'Hare and Midway Airports every fifteen minutes, make regular stops at the hotel. Another alternative from O'Hare is the subway, which stops at the Monroe Street Station. Those

arriving on the METRA/Metropolitan Rail (from south of Chicago) and South Shore Lines (from Indiana) should get off at the Van Buren/Jackson Station and then exit onto Jackson Street. Follow Jackson one block west to Wabash, turn right (north) and continue across Adams Street to The Palmer House's Wabash Street entrance. From Union Station, catch a taxi to the hotel or take Chicago Transit Authority Bus #151 to State and Monroe Streets, and from Northwest Station take a taxi or CTA buses #56, 131, or 20. For further information about public transportation in Chicago, call 312-836-7000. Discounted parking is available next to The Palmer House in the Self Park at Adams and Wabash. The cost is \$12 per twenty-four hours for hotel guests who have their parking tickets validated at the Front Desk.

The libraries at the University of Chicago, Northwestern University, and the Newberry will be open during the following hours: University of Chicago, Sunday–Thursday 8 AM–1 AM, Friday and Saturday 8 AM–10 PM; Northwestern, Monday–Thursday 8:30 AM–10 PM, Friday 8:30 AM–5 PM, Saturday 10 AM–5 PM, Sunday 1 PM–10 PM; The Newberry, Tuesday–Thursday 10 AM–6 PM, Friday and Saturday 9 AM–5 PM. Faculty identifications are required for entry to all three.

The Program promises to be outstanding, the attractions endless, and the food and atmosphere beyond compare. So come to Chicago!

—Anne W. Robertson, Chair  
—Local Arrangements Committee

ANNUAL REPORT OF THE TREASURER  
Statement of Receipts and Expenditures  
July 1, 1990 to June 30, 1991

CURRENT OPERATIONS		CURRENT OPERATIONS	
RECEIPTS			
Membership dues	47,394.00	97,802.85	
Journal	6,255.00		
Annual Meetings	585.10		
Sale of Labels	54,234.10		
AMS 50 Fund	4,975.49		
Gifts	9,050.73		
Interest, cash reserves	61,640.46		
Miscellaneous	3,966.00		
EXPENDITURES			
Administration	10,682.94		
Officers	8,949.96		
Board of Directors	33,947.96		
Executive Director	53,580.86		
Vol. XLIII-2&3, & XLIV-1	92,643.49		
Vol. IX-2 & XXI-1	17,397.92		
Annual Meetings	6,343.20		
Dues	6,232.24		
Chapter Fund	2,300.00		
Archives	2,969.00		
AMS 50	500.00		
Transfer to AMS 50 Fund	42,233.81		
Miscellaneous	22,363.89		
Excess of Receipts over Expenditures	1,507.54	251,093.95	(14,433.43)
PUBLICATIONS			
Endowment Fund	17,062.32		
Bukofzer Bequest	4,853.98		
Kinkeldey Bequest	1,562.74		
Hilberd Bequest	1,568.05		
Greenberg Award Bequest	1,279.48		
Reese Bequest	2,184.27		
Plamenac Bequest	934.35		
Pisk Bequest	29,445.22		
Interest, cash reserves	7,656.58		
Reserve Fund	1,000.00		
Gifts	134.97		
stock appreciation	400.00		
Eva H. Einstein	1,664.00		
Macmillan Foundation	284.00		
members	37,580.00		
MEH COPM			
Grants	5,905.65		
Sale of Publications	322.00		
Back issues, JMS	902.50		
Studies & Documents	3,438.50		
Doctoral Dissertations, 1984	561.00		
Doctoral Dissertations, 1990	75.00		
Abstracts of Papers	540.00		
Papers & Bulletins, microfilm	939.50		
IMS Congress Report	2,695.00		
Index of Journal	90.07		
Essays in Musicology	20.00		
Haydn Studies	19,110.46		
Samaritani Catalog	95,591.23		
Billings I-IV	3,601.24		
EXPENDITURES			
Doctoral Dissertations	4,156.24		
COPM	40,937.18		
Subventions	1,000.00		
Lincoln Center, Mozart	6,000.00		
Royalties	378.33		
Awards	3,228.48		
Administration	5,031.53		
AMS/MIA RISH Committee	1,307.82		
RTM	5,250.00		
JMS	5,116.54		
reprints	14,309.10		
Index	12,730.00		
Ockeghem III	20,755.31		
Essays in Musicology	120,702.08		
Transfer to Endowment Fund	6,618.09		
capital gains on stock			
Excess of Receipts over Expenditures		120,702.08	(25,110.85)

STATEMENT OF ASSETS  
July 1, 1990 June 30, 1991 Increase

Current operations account	938.22	1,579.19	
FNB Checking account	37,962.02	21,203.15	
PNB savings account	49,973.27	51,677.74	
Prime Reserve Fund	88,893.51	74,460.08	(14,433.43)
Publication reserves			
New Income Fund	8,107.48	8,242.45	
Prime Reserve Fund	50,026.73	48,322.26	
Vanguard Money Market	70,632.18	47,090.83	
Bukofzer Bequest	72,077.76	73,492.23	
Mass. Investors Trust	16,842.28	17,122.65	
New Income Fund	48,530.56	49,236.34	
Dreyfus GNMA Fund	137,450.60	139,851.22	
Kinkeldey Bequest	34,163.02	34,833.44	
Mass. Investors Trust	3,262.69	3,317.00	
New Income Fund	17,676.13	17,933.20	
Dreyfus GNMA Fund	55,101.84	56,083.64	
Hilberd Bequest	7,231.25	7,393.20	
Mass. Investors Trust	6,966.30	7,082.26	
New Income Fund	3,798.17	3,853.40	
Dreyfus GNMA Fund	18,015.72	18,329.21	
Greenberg Award Bequests	8,376.49	8,515.94	
New Income Fund	10,807.97	10,927.40	
Wellasley Fund	19,184.46	19,443.34	
Reese Bequest	16,032.83	16,209.99	
Wellasley Fund	16,032.83	16,209.99	
Plamenac Bequest	27,370.64	27,673.07	
Wellasley Fund	27,370.64	27,673.07	
Pisk Bequest	000.00	20,795.45	
Wellasley Fund	000.00	20,795.45	
AMS 50 Fund	23,670.75	24,238.29	
Vanguard Money Market	214,656.92	239,494.96	
Vanguard GNMA Fund	8,000.00	6,240.00	
Guar Mtg Corp GNMA	33,028.75	33,086.19	
Ryan Mtg Accep Corp	282,746.25	289,841.31	
Ryland Mtg Corp	19,650.00	19,994.00	
Lomas Mtg GNMA Corp	9,900.00	10,123.60	
Residential Res Mtg	9,812.50	11,894.09	
Fed Home Loan Mtg	19,812.50	20,089.15	
Fed National Mtg	000.00	1,774.00	
Cash	621,277.67	656,475.59	
Totals	1,112,093.66	1,133,277.13	21,183.47

Deficits of the magnitude reported above call for some explanation. First, as is evident, reserve funds for both the operating and publication accounts are manifestly large enough to absorb these negative figures without causing undue alarm. The operating account, though much smaller than that of the publication account, is more disturbing. There were, indeed, some unforeseen expenditures, particularly as a consequence of the increased postal rates, and some income that has been delayed beyond the end of the fiscal year. The deficit in the publication account, on the other hand, is larger than anticipated mainly because the delivery of new publications exceeded our expectations. These publications, all fully paid for, are real assets, even though the stock is not carried on our books at a dollar value. There will be income from their sales for years to come; indeed, until all copies are sold.

Finally, the AMS 50 Fund continues to grow as planned, i.e., additions to the fund are made each year by assigning unexpended income to the capital fund as a hedge against inflation, which becomes real as we enlarge the number of grants and increase the stipend. During the fiscal year, 1991-92, we are supporting five students at \$10,000 each. We have, therefore, reached the goal set during the campaign to grant five awards at \$8,000. In the future we hope to increase the stipend to maintain its competitive stance, but only as growth of the fund and its consequent income allows.

Respectfully submitted,  
*Alvin H. Johnson*  
Alvin H. Johnson



## COLLEGE MUSIC SOCIETY Faculty Vacancy List

The College Music Society Faculty Vacancy List is now available directly from CMS Publications, Inc., a subsidiary of The College Music Society, for \$17.50 per year. Membership in the Society is no longer required. Checks should be mailed directly to CMS Publications, 202 West Spruce Street, Missoula, MT 59802, or a credit-card charge may be telephoned to 406-729-0235. This arrangement satisfies stringent new IRS regulations. The College Music Society continues to welcome members into the organization who wish to explore issues of teaching music in the college and university setting—especially those that encourage dialogue among the several disciplines of college music. Membership in the Society brings with it discounts on all publications, a subscription to *Symposium*, and a Newsletter.

## Applications of New Technology to Musicology

The AMS has appointed a committee to evaluate recommendations for applications of new technology to musicology. Members with suggestions should contact David Crawford (Chair), Eleanor Selfridge-Field, or Thomas Walker.

## Newsbriefs

*continued from page 9*

to aesthetics, psychology, musicology, history, women's studies, literary criticism, new technology, and popular music. For further information write: Dr. Alan Walker, Chair, Department of Music, McMaster University, Hamilton, Ontario, L8S 4M2.

Clayton State College and Agnes Scott College announce a conference on "The Harpsichord After A Century of Revival," 3-6 November 1991 at Clayton State College in Morrow, Georgia. The Conference will be held in conjunction with the Spivey International Harpsichord Festival and a Builders' Exhibition and Competition for the Spivey Award for Excellence in Instrument Building. Recitalists during the Festival include Blandine Verlet and George Luckten. Papers will address all subjects related to the harpsichord and its repertoire (both modern and historical), harpsichord construction, performers, performance practice, and pedagogy. For further information write: Dr. Calvert Johnson, Department of Music, Agnes Scott College, Decatur, GA 30030.

The Department of Music, Harvard University, will sponsor a Symposium in honor of Rulan Chao Pian, "Ways of Representing Music," 11 April 1992. Performance as score, notating the unnotatable and not notating the notatable, contextual restraints, and the role of science are among the topics of the Symposium. Participants will include Graeme Boone, Nicholas England, David D. Hughes, Joseph Lam, David Lewin, Wainwright Love, Margareta Mazo, David McAllester, Anne Shapiro, Amy Stillman, John M. Ward, and Bell Yung. For further information, write to: Department of Music, Harvard University, Cambridge, MA 02138.

## AMS Archive Reminder

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

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

## Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 15 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Marita McClymonds, Editor, *AMS Newsletter*, McIntire Dept. of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903

**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.

**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.

**Antonín Dvořák Society of Prague and Czech Music Fund, International Musicological Conference honoring the 150th Anniversary of Dvořák's birth**, 17-20 September 1991, Dorbříš Castle, Czechoslovakia. Address: Marta Ottlova Milan Pospíšil, Ústav pro hudební vědu ČSAV (The Institute of Musicology), Na Perštýně 1, 110 01 Prague 1, ČSFR (Czechoslovakia).

**University of Nebraska-Lincoln, Fifteenth Annual Organ Conference: The Organ and Alternative Practice**, 26-28 September 1991. Address: Dr. George Ritchie, 120 Westbrook Music Building, University of Nebraska-Lincoln, Lincoln, NE 68588-010.

**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.

**Society of Ethnomusicology, Annual Meeting**, 10-13 October 1991, Chicago, IL. Address: SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 47405.

**College Music Society, Annual Meeting**, 10-13 October 1991, Chicago, IL. Address: College Music Society, 202 West Spruce Street, Missoula, MT 59802.

**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.

**Soviet Music Toward the Twenty-First Century: A Festival and Symposium**, 24-27 October 1991, Columbus, OH. Address: Margarita Mazo, School of Music, Ohio State University, 1866 College Road, Columbus, OH 43210.

**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 Society for Music Theory: National Conference**, 30 October-3 November 1991, Cincinnati, OH. Address: Claire Boge, Department of Music, Miami University, Oxford OH 45056.

**Forthcoming Meetings  
and Conferences** *continued*

**The Young Mozart, 1756-1776**, 31 October-2 November 1991, Calgary, Alberta, Canada. Address: Victor Coelho, Dept. of Music, University of Calgary, Calgary, Alberta, Canada T2N 1N4.

**The Harpsichord after a Century of Revival: a Conference in Conjunction with the Spivey International Harpsichord Festival**, 3-9 November 1991, Morrow, GA. Address: Dr. Calvert Johnson, Department of Music, Agnes Scott College, Decatur, GA 30030

**New Dimensions in Music Criticism: Conference**, November 1991, Hamilton, Ontario, Canada. Address: Dr. Alan Walker, Chair, Dept. of Music, McMaster University, Hamilton, Ontario, Canada, L8S 4M2.

**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.

**Sonneck Society for American Music,**

**Annual Meeting**, 12-16 February 1992, Baton Rouge, LA. Address: Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242.

**Music Library Association Annual Meeting**, 16-23 February 1992, Baltimore, MD. Address: Christine Hoffman, MLA Convention Manager, Rodgers and Hammerstein Collection, New York Public Library, 111 Amsterdam Avenue, New York, NY 10023.

**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.

**West Coast Conference of Music Theory and Analysis**, 10-12 April 1992, Santa Barbara, CA. Address: Pieter C. van den Toorn, Department of Music, University of California, Santa Barbara, CA 93106.

**Symposium in Honor of Rulan Chao: Ways of Representing Music**, 11 April 1992, Cambridge, MA. Address: Harvard University, Department of Music, Cambridge, MA 02138

**Central Renaissance Conference 1992**, 23-25 April 1992, Lincoln, NE. Address: Professor Esther S. Cope, Department of History, University of Nebraska-Lincoln, 605 Oldfather Hall, Lincoln, NE 68588-0327.

**American Bach Society, Biennial Meeting**, 24-26 April 1992, New York City, NY. Address: Professor Gregory C. Butler, Chairman, Program Committee, School of Music, University of British Columbia, Vancouver, B.C. Canada V6T 1Y9.

**American Musical Instrument Society, Annual Meeting**, 27 April-2 May 1992, San Antonio, TX. Address: Dr. Cecil Adkins, Music School, P.O. Box 13887, University of North Texas, Denton, TX 75203-3887.

**Durham University Conference on Baroque Music**, 4-7 July 1992, Durham, U.K. Address: Dr. Jerome Roche, The Music School, Palace Green, Durham DH1 3RL, U.K.

**Conference on Medieval and Renaissance Music**, 10-13 July 1992, Newcastle upon Tyne, U.K. Address: Dr. Isobel Preece, Department of Music, The University, Newcastle upon Tyne NE1 7RU.

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TO THE

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