

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXII, NUMBER I

FEBRUARY, 1992

Pittsburgh—1992

“America’s Most Livable City” (according to *Places Rated Almanac*, 1985) is also a great place to visit for the Fifty-Eighth Annual Meeting of the American Musicological Society, on 5–8 November 1992. Conference headquarters will be the Pittsburgh Hilton overlooking Point State Park where the Allegheny and Monongahela Rivers meet to form the Ohio. Additional guest rooms have been reserved at the grand Westin William Penn Hotel, just seven blocks away or two stops on the city’s (free!) subway.

Pittsburghers, whose home town was described by a nineteenth-century visitor as “hell with the lid off,” are now justifiably proud of the city’s sparkling new image. The smokestack industry that made Pittsburgh synonymous with American steel has given way to high-tech and university-led industrial development. The city is picturesque, its ethnic neighborhoods nestled in valleys with more than one thousand bridges, vast parks, and more trees than people within its boundaries. (If you can arrange it, enter the city from the south via Interstate 279; the view as you exit the tunnel under Mount Washington and cross the river to the Point is spectacular.) Pittsburgh is safe, with the lowest crime rate of any city its size in the country. It is also a leader in the preservation and restoration of its grandest buildings, among them Heinz Hall (three blocks from the Hilton), home of the Pittsburgh Symphony and its director, Lorin Maazel, a graduate of the University of Pittsburgh.

The local arrangements for the meeting will reflect the nature of the city’s remarkable landscape, demographics, and architecture. Excursions will be offered on the rivers, to visit cultural and historic sites, and to see outstanding architecture including Frank Lloyd Wright’s masterpiece Fallingwater, cited by members of the American Institute of Architects as “the best all-time work of American architecture.” Performances will be offered downtown as well as in the Oakland district, a cultural center and home to the

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Chicago—1991

Early wintry winds last November greeted the circa 1,350 registrants to the Fifty-Seventh Annual Meeting of the American Musicological Society who gathered in Chicago to hear 118 scholarly papers and eleven respondents, to honor their best and brightest of 1990, see old manuscripts and order the newest books, hear lots of old music and conduct a good amount of new musicological business. The elegant and nearly sound-proof Palmer House offered large-to-huge meeting rooms (finally) that easily accommodated the 100-plus listeners per session. “Musical Poetics” on Sunday morning required extra chairs in a room set for 150, and a standing-room-only session on Monteverdi-Carissimi set for 200 had to have its room temperature brought down. The cold outside was also countered by the warmth of new and old professional friendships and by the heat of some of the debates and discussions.

A *New York Times* article (“The Politics and Sharps and Flats,” Sunday, 17 November 1991) described the meeting—fairly—as “mostly business as usual” but concentrated on the “accidentals,” those papers that signalled the application of approaches adapted from literary criticism of the past twenty years or so. Taken all together, the papers represented a fair cross-section of historical musicology in the AMS today, from Peter Jeffery’s reading of an eighth-century bit of manuscript that re-positions Old Roman and Gregorian chant to Suzanne Cusick’s reading of the gender assumptions at stake in the theoretical arguments between Monteverdi and Artusi; from Zoltan Roman’s beautiful sorting out of the sources for Mahler’s “Songs of a Wayfarer” to studies out of our pluralist twentieth-century musical culture—of Webern, rock, theory of lyric, and Haitian immigrants in New York,

to name only a few. The sessions with respondents were intensely followed and well received. The floor discussions that followed paper, response, and reply were often extensive and provocative; some had to be cut short despite the comfortable scheduling. It was the discussions, whether they concerned women trumpeters or psychobiography, that gave yet a truer cross-sectional picture of the AMS today.

Out of the ordinary were the special session on “Music Publishing in Italy,” a first collaborative exchange between the AMS and the Società Italiana di Musicologia, with invited speakers Italian and American; open meetings to form Amer-ican societies for seventeenth-century music and for Schubert studies (organized by Jeffrey Kurtzman and Thomas Denny respectively); and the first, crowded, open forum sponsored by the AMS Council’s Committee on Cultural Diversity, at which Howard Brown and Sam Floyd posed and responded to questions that affect both musicologists and musicology in the current academic climate (hot and cold). The forum was earnest and indeed open, covering personal as well as professional points of view.

The fine array of concerts and lecture-demonstrations chosen by Ross Duffin’s Performance Committee prompted brisk ticket sales. Cavalieri’s *Rappresentazione di Anima, et di Corpo* sold out; Buddy Guy’s *Legends* gave the unsuspecting a real Chicago blues blowout. Roland Hayes, Hummel, hurdy-gurdy music, the Harwood Early Music Ensemble, His Majestie’s Clerkes, Christopher Hogwood and Paul Hillier all proved of high calibre, as did *Sequentia*’s two hours of spell-binding monophony. Two concerts added to the Mozart year commemorations, one by the Mozartean Players at Northwestern University, the other, Nicholas Temperley’s reconstruction

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Society Election Results

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

President-Elect: Ellen Rosand
Secretary: Ruth A. Solie
Members-at-Large of the Board: Walter M. Frisch, Paula M. Higgins, Kenneth Levy

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 14-15 March 1992 in Pittsburgh.

E-Mail Directory

The electronic mail directory authorized by the Board of Directors is being assembled at this time. Members who submit their e-mail addresses by 1 March 1992 will receive the directory by e-mail shortly thereafter. To submit an e-mail address contact: dkholoman@ucdavis.edu.

Nominating Committee Chair

The Board of Directors has appointed Rebecca A. Baltzer Chair of the 1992 Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with her at the Department of Music, University of Texas, Austin, TX 78712.

Committee Membership

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

Pittsburgh—1992

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University of Pittsburgh, Carnegie Mellon University, and the renowned (original) Carnegie museums and library.

Plan to bring the whole family. The Carnegie Science Center with its Omnimax and Planetarium, the Pittsburgh Children's Museum, and the Aviary are all within sight of the Hilton; a short distance away are the Pittsburgh Zoo, Phipps Conservatory, the Frick Art Museum with its Old Master collection, and the Historical Society of Western Pennsylvania, which will be showing "Pittsburgh Rhythms: The Music of a Changing City," a major museum exhibition telling the history of a city through its music.

Local hosts are working to make the meetings "user friendly," especially for students and first-time attendees. Special student rates have been negotiated with the hotels. And Pittsburgh is easy to get to by highway (under five hours from Washington, Baltimore, Buffalo, Cleveland, and Cincinnati), rail, or air. Conventions in America, Inc. (1-800-535-1492, group #577) will guarantee the lowest fares on any airline at time of booking, and up to 35% off coach class fares on US Air, which has 87% of all arrivals in Pittsburgh and daily nonstop flights to 35 major North American cities.

Chair of the Program Committee is Laurence Dreyfus (Stanford University); Elizabeth Aubrey (University of Iowa) is Chair of the Performance Committee. Barbara Coeyman (West Virginia University) and Deane L. Root (University of Pittsburgh) are Co-Chairs of the Local Arrangements Committee, which is composed of representatives from the major cultural institutions and several colleges and universities in the Pittsburgh region. Requests for meeting rooms for special interest groups during the convention should be sent *as soon as possible*, but no later than 10 April 1991, to Deane L. Root, Co-Chair, Local Arrangements Committee, Foster Hall Collection, University of Pittsburgh, Pittsburgh, PA 15260.

—Deane L. Root

Report of the Publications Committee

Since the last report in these pages a year ago, the Publications Committee met three times. Its work focused on four main enterprises: the existing program of subventions to presses for the publication of worthy scholarship in music, the new monograph series, the activities of the Committee on the Publication of American Music (COPAM), and the third volume of the Collected Works of Johannes

Ockeghem—the Motets and Chansons, edited by Richard Wexler with Dragan Plamenac. Regarding this last, galley and page proof have now been read. With cautious optimism, we trust that this significant volume, long overdue, will be on our shelves in 1992.

Three works awarded subvention by the Committee were published in the past year. These are:

Eric Chafe. *Tonal Allegory in the Music of J. S. Bach*. The University of California Press.

Ellen Rosand. *Opera in Seventeenth-Century Venice*. The University of California Press.

James Webster. *Haydn's "Farewell" Symphony and the Idea of the Classical Style*. Cambridge University Press.

The screening process through which the Publications Committee determines whether or not to support a project submitted for subvention is a thorough and complex one. The full manuscript is studied, along with the readers' reports provided by the press. Additional letters from experts outside the committee may be solicited, along with formal reports from within the committee membership. The budget furnished by the press as a part of

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AMS Newsletter Address and Deadlines

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

Marita P. McClymonds
Editor, *AMS Newsletter*
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

I write during the week after the 1991 AMS annual meetings in Chicago, and I am full of the experience. Everything conspired to make it stimulating, memorable, and almost wholly satisfying. Nearly fourteen hundred members (a record number for an AMS-only meeting) forgathered at The Palmer House—which was, as expected, a congenial and gracious venue. The Local Arrangements Committee, headed by Anne Walters Robertson, outdid itself in keeping everything on track and humming ahead. The Performance Committee, under Ross Duffin and with a little help from the Lyric Opera of Chicago, offered bounteous musical bonbons. And the Program Committee, chaired by Margaret Murata, had organized more than one hundred papers and panels into thirty-six compelling sessions plus various special meetings and forums. (The booklet of abstracts was dedicated doubly [and wittily], in supercentennial memory of . . . yes, Mozart [d1791], of course but also Philippe de Vitry [b1291].)

You have probably read Joseph Kerman's opinion, in a provocative article on "American Musicology in the 1990s" (in last spring's issue of *The Journal of Musicology*), that our discipline is "undergoing a classic paradigm shift" and that the 1990s "look like exciting, rocky times for American musicology." That seemed borne out in the 1991 program: the old emphases on analysis, manuscripts, theoretical matters, performance, canonical composers, and cultural history seemed to have receded, or at least to be less visible, under a rain of sessions reflecting a new musicological preoccupation with context, signifying, deconstruction, gender studies, and political implications. The titles of a few sessions are suggestive: Professional, Amateur, Patron: Issues of Gender and Class; Music and Ideologies in the Twentieth Century; Late Eighteenth-Century Institutions and Entrepreneurship; Romantic Topics and Emblems; Popular Images and Music. Edward Rothstein, the new chief music critic of the *New York Times*, noted this slant in a Sunday piece inspired by the AMS meetings. He said that it appears that "the new musicology . . . turns to the movements that dominate literary studies," and he

claimed that its "great promise . . . is that under skilled hands, music can be revealed as a powerful metaphorical system of sound: it is 'about' society, sexuality or philosophy." But he ended with a cunning caveat: "As musicologists become intoxicated with their new interpretive possibilities, great risks also arise. . . . Once leaving the confines of the discipline, practitioners are vulnerable to all manner of temptation. . . . The test for musicology is how it will define itself without traditional boundaries, and how it will transform the art to which it is devoted."

Elsewhere in this newsletter you will read Ernest Sanders's tribute to the late Paul Henry Lang. In Chicago, at the Business Meeting, Claire Brook read one that was equally compelling. She has graciously agreed to let me quote from its conclusion: "In paying loving respect to [Paul's] memory today, I would like to linger very briefly on one area of this multi-faceted man's accomplishments, the area that will guarantee his immortality: Paul Henry Lang, the teacher. . . . He trained many generations of scholars. In the obituary in the *New York Times*, Richard Taruskin, Neal Zaslaw, Rose Subotnik, Piero Weiss, James McKinnon, and Joel Sachs were singled out. In adding the following names, I am still only scratching the surface and risking offense by omitting many: Merrill Knapp, Christopher Hatch, Isabelle Cazeaux, Edward Lippman, Maria Rika Maniatis, Ed Cone, Bill Holmes, Gordana Lazarevich, Ernest Sanders, Luise Eitel Peake, Alice Mitchell, Alfred Mann, Susan Sommer, Edmond Strainchamps, Alexander Ringer, Arbie Orenstein, David Josephson, Saul Novack, Boris Schwarz, Hermine Williams, Ruth Katz, Elias Dann, and—how could I forget—Barry Brook. Two observations come to mind when contemplating this incomplete list of Lang's students: they have all dealt, to one degree or another, with the meaning of music in its larger intellectual context. . . . The second observation is that this product of a middle-European, nineteenth-century-oriented civilization, although obdurately gender-specific in his speech, who fondly called all his students his "boys," numbered many gifted women among those of whom he was so proud; in fact, I believe the very first doctorate he awarded was

to Dika Newlin, class of 1945. . . . [And,] in an odd sense, I was his very last student—and perhaps his most persevering, since I remained his student for over twenty years. As music editor of W. W. Norton, I frequently sought Paul's advice and guidance. I always found him incisive in his opinions, impatient with mediocrity, generous with his time, and incredibly wide-ranging in his knowledge and enthusiasm. I will miss his stories, I will miss his wry sense of humor, I will miss his friendship, I will miss his wisdom."

Let me report on several things to come, as a result of recent decisions made by your Board of Directors:

§At the urging of Philip Brett and Lydia Hamessley, speaking for the Gay and Lesbian Study Group, and with the enthusiastic approval of the Board of Directors, AMS members will vote next summer on a proposal for a by-law amendment affirming the Society's anti-discriminatory stance on such matters as religion, ethnic background, age, gender, sexual orientation, and field of scholarship. (The precise wording of the proposal is yet to be worked out.)

§In connection with the Society's Alfred Einstein Award, the thorny issue of exactly what are the "earlier stages" of one's career has pricked the Board of Directors for several years. The Board's attempt at resolution of that issue will be visible in the 1992 *Directory*: the ambiguous adjective "earlier" will give way to the slightly less ambiguous "early," and the early stages of a career, it will be suggested, are "typically indicated by time from completion of the Ph.D. degree, or academic appointment at a non-tenured level, or position of the article [proposed for the award] among the initial items of the author's bibliography. . . ."

§The Board of Directors accepted with alacrity an offer by Kern Holoman to initiate efforts to collect and make available e-mail addresses of members, with the support of the University of California, Davis. These efforts got off to a rocky start in Chicago, thanks apparently to over-zealous custodians who made off with the sign-up pads, but elsewhere in this Newsletter Kern informs us of further efforts. Sign up and sign on!

And with that injunction I'll sign off.

—H. Wiley Hitchcock



Photo: Renate Ponsold

President-Elect Ellen Rosand



Honorary Member Claude V. Palisca



Honorary Member Eileen J. Southern

AMS President-Elect Ellen Rosand

At the conclusion of the Annual Meeting in Pittsburgh, Ellen Rosand will become the new President of AMS. Rosand is Professor of Music at Rutgers University, where she has been teaching since 1977, and Visiting Professor at Yale University for the academic year 1991-92. She has previously served the Society as Editor-in-Chief of the *JOURNAL*, member of the Board of Directors, and President of the Greater New York Chapter. Rosand is author of *Opera in Seventeenth-Century Venice: The Creation of a Genre* and "L'Ovidio trasformato," *Orfeo* by Antonio Sartorio and *Aurelio Aureli*. She has published editions of the cantatas and sacred music of Barbara Strozzi and served as editor of *The Garland Library of the History of Western Music* in fourteen volumes. Her many articles illuminate the world of seventeenth-century Venetian opera. She has been on the editorial boards of the *Journal of Musicology* since 1981, the *Cambridge Opera Journal* since 1986, and *Historical Performance: The Journal of Early Music America* since 1988. She is also serving *The Grove Dictionary of Opera* as Area Editor for seventeenth-century opera. Rosand has pursued research under NEH, ACLS, Delmas, and Guggenheim Fellowships.

Alan Tyson Elected Corresponding Member

The AMS Council nominated and the Board of Directors elected Alan Tyson as a Corresponding Member of the Society. The AMS By-Laws describe Corresponding Members as "persons who, at the time

of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Tyson is known for his ground-breaking work with water marks and paper types as a means of dating musical works and studying compositional process.

Eileen Southern and Claude Palisca Elected Honorary Members

The AMS Council nominated and the Board of Directors elected Eileen J. Southern and Claude V. Palisca as Honorary Members of the Society. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Eileen Southern, widely recognized and honored for her work with the music of black Americans, was a member of the Board of Directors of the Society, 1974-76, and on the Society's U.S. Bicentennial Committee, 1971-76. She also served on the Editorial Board of the *JOURNAL*. Claude Palisca, a leading scholar of Renaissance and Baroque Music, was first Vice President of the Society, 1965-67, and President, 1970-72. He has also served on the Editorial Board of the *JOURNAL*. He was awarded the Prize of the International Musicological Society in 1987 for his book *Humanism in Italian Renaissance Musical Thought*.

Awards and Prizes

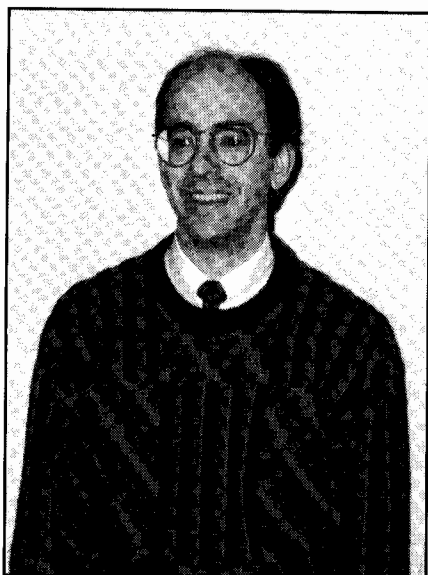
The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the earlier stages of his or her career, was granted this year to Anna Maria Busse Berger (University of California, Davis) for her article "The myth of *diminutio per tertiam partem*," *Journal of Musicology* VIII (1990), 398-426.

The Noah Greenberg Award was given this year to Kristin Thelander (University of Iowa) for a recording of early nineteenth-century music for natural horn and pianoforte. This grant-in-aid is intended to stimulate historically aware performances and the study of historical performing practices.

The Paul A. Pisk Prize, awarded annually to a graduate music student for a scholarly paper to be read at the Annual Meeting of the Society, was presented to Mark W. Stahura (University of Chicago) for a paper "Refuting the *Ripieno* in Handel's Orchestra," read at the 1991 Annual Meeting of the Society in Chicago.

No recipient was selected for the Otto Kinkeldey Award. This award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The American Society of Composers, Authors and Publishers has announced the winners of the 24th Annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music. Among the books honored was Carol Oja (Brooklyn College and The Graduate



Pisk Prize Winner Mark W. Stahura



Greenberg Award Winner Kristin Thelander



Einstein Award Winner Anna Maria Busse Berger

Photo: David Nutter

School, City University of New York), *Colin McPhee; Composer in Two Worlds* (Smithsonian Press), Daniel Hertz (University of California, Berkeley), *Mozart's Operas* (University of California Press), and Joseph P. Swain, *The Broadway Musical: A Critical and Musical Survey* (Oxford University Press). Among the magazine, newspaper, and program articles honored were: Carol Kitze Baron, "Dating Charles Ives's Music," *Perspectives in New Music*, and Steven Ledbetter, Boston Symphony Orchestra Program Notes, weeks 3, 19 and 24.

Kirk MacKenzie has been awarded a fellowship (1991-93) from the Social Sciences and Humanities Research Council of Canada for his project *R. Murray Schafer's World of "Patria"* to be pursued at the University of Cincinnati. (Schafer is a contemporary Canadian composer and *Patria* is his twelve-part cycle of music/theatre works.)

Roberta Montemorra Marvin (Tufts University, Brandeis University) has received the 1991 *Premio "Giuseppe Verdi"* awarded by the Istituto Nazionale di Studi Verdiani in Parma, Italy, for a project entitled *Verdi the Student—Verdi the Teacher*.

The NEH has awarded the following grants for major projects in the humanities: H. Wiley Hitchcock (Charles Ives Society), to prepare a catalogue raisonné of the music of American composer Charles Ives, 1874-1954; and H. Robert Cohen (University of Maryland, College Park), to produce twenty volumes of *Le répertoire international de la presse musicale* (RIPM), an index of nineteenth-century musical periodicals.

Two recipients of NEH Fellowships for University Teachers omitted from the August issue of the Newsletter are: Jessie Ann Owens (Brandeis University), *Compositional Process in Renaissance Music*, and Carol Oja (Brooklyn College and The Graduate School, City University of New York), *New Music in New York: The 1920s*.

AMS members awarded NEH Summer Stipends for 1991 were: Rebecca L. Harris-Warrick (Cornell University), *Ballet in the Operas of Jean-Baptiste Lully*; Richard D. Leppert (University of Minnesota), *The Sight of Sound: Visual Constructions of Meaning in Western Musical Practices*; Craig A. Monson (Washington University), *Musical Life in the Nunneries of Bologna, 1550-1730*; Julia Moore (University of Idaho), *The Habsburg Empire, 1780-1830*; Massimo M. Ossi (University of Rochester), *The Musical Sources of Battista Guarini, Renaissance Poet*; and Bertil H. van Boer, Jr (Wichita State University), *Swedish Opera and Nationalist Fusion of the Arts*.

The following members of the Society are recipients of ACLS Grants-in-Aid: Thomas A. Bauman (University of Washington), *Viennese Opera and the Kärntner Theater in the Age of Mozart*; Susan H. Parisi (University of Illinois, Urbana-Champaign), *The Gonzaga Dukes of Mantua and Music in the Early Seventeenth Century*; JoAnne Udovich (Independent Scholar), *The Beaupré Antiphonary and Production of Cistercian Liturgical Books in Gothic Flanders*.

Lewis Lockwood received an honorary degree (*laurea in materie letterarie*) from the

Università degli Studi in Ferrara in recognition of his work on the early music history of Ferrara, especially his book *Music in Renaissance Ferrara*.

Mary Sue Morrow (Loyola University) has been awarded a one-year fellowship (1991-92) by the Alexander von Humboldt-Stiftung to conduct research in Germany on *The Aesthetics of Instrumental Music in Late Eighteenth-Century Germany*.

Publications Committee

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the application is scrutinized and questioned before the amount of the award is determined. Inquiries regarding subventions should now be addressed to the new Chair of the Publications Committee: Robert Marshall, Department of Music, Brandeis University, Waltham, MA 02254-9110.

The Publications Committee acts as the Editorial Board for the new monograph series, and in this capacity has given much time in the past two years to a fine-tuning of the process by which manuscripts submitted for review are to be adjudicated. Inquiries and submissions should be directed to the Editor of the Series: Lawrence Bernstein, Department of Music, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104-6313.

—Richard Kramer, Chair

Committee on Career Options Broadened and Renamed

A recent resolution from the AMS Council approved by the Board of Directors has resulted in a broadening and renaming of the Committee on Career Options as a Committee on Career-Related Issues that will consider not only *options* outside of academe for musicologically centered careers but current *issues* impinging on such careers, both within and without academe. Chair of the new committee is Peter Jeffrey; its other members are James A. Deaville, Susan Feder, Barbara H. Haggh, Laurence Libin, and John H. Roberts.

Report of the Committee on the Status of Women

The Committee on the Status of Women sponsored a panel discussion entitled "Windows of Opportunity? Surviving and Thriving in Academe," as this year's open meeting. Presented to a standing-room-only crowd on Thursday evening, the panel was a response to last year's assessment of the progress of women in academe. Studies indicated that significant gaps still exist between men and women with regard to pay, rank, and progress towards tenure, and showed that female graduate students on the whole receive less financial aid than do their male peers. One report, however, noted that the changing demographics of the 1990s should bring new windows of opportunity for women as significant numbers of faculty will be retiring at a time when the number of doctorates awarded has declined. The Committee organized the panel as a positive response to the question: what can we do as women at various stages in our individual careers to make sure these windows stay open for ourselves and for others?

The three panelists were Jane Bernstein (Tufts University), Lois Rosow (Ohio State University), and Marcia Citron (Rice University), all three of whom brought to the panel expertise in their musicological fields as well as various kinds of professional experience as senior faculty members and administrators. All three have likewise served on the Committee on the Status of Women, Professors Bernstein and Citron as past Chairs. In our attempt to speak to women at all stages in their career paths, Professor Bernstein addressed issues of concern to graduate students looking for that first faculty position, Professor Rosow discussed mentoring relationships of importance to both junior and senior faculty, and Professor Citron covered issues related to tenure and promotion.

It is difficult in the space available to summarize the open meeting. The speakers all made thoughtful, even provocative remarks, and, as was our intent, their opening remarks sparked a lively discussion. Many in attendance asked questions, and the panelists and others provided suggestions and responses from their experience.

At our closed meeting on Saturday morning, the Committee discussed plans for next year's open meeting panel discussion. A number of committee members noted that the interest in and demand for courses on women in music is growing among students, and that many newly hired faculty members, especially women, are asked to teach such courses without having had any real preparation in graduate school. To address this situation the committee proposed "Our Place, Our History: Teaching Women in Music" as the theme for next year's panel with presenters discussing course outlines and sharing syllabi.

The Committee also discussed a proposal addressing inequities in the job market made by Professor Bernstein during Thursday evening's panel. She noted that many so-called first-rank doctoral degree granting schools have yet to hire a full-time female musicologist although these same departments are regularly turning out female Ph.Ds. She suggested that the CSW should notify such institutions that they are being watched and that providing role models for female graduate students is not a nicety, it is a necessity, otherwise the mixed message continues that women can be trained, but not hired. The Committee is currently exploring whether, in fact, it can take such an advocacy role. In the meantime, the Committee encourages all alums of schools currently undertaking faculty searches to write to the search committees and ask them to remedy any past gender inequity.

Continuing members of the Committee are Linda Austern, Michael Beckerman, and Lois Rosow. Joining the committee are James Briscoe, Deborah Hayes, and Christine Smith. Cyrilla Barr and Gary Tomlinson completed their terms on the Committee with this meeting, and I wish to thank them for their work. Again, I would encourage any members who have suggestions for Committee activities or concerns that you think the Committee should address to contact me or any of the other committee members. We are a membership-driven committee, and many of our open-meeting programs and other advocacy activities have come as suggestions from the general membership.

—Susan S. Cook

Obituaries

Paul Henry Lang (1901–1991)

As is so often the case, one does not fully grasp the scope of an extraordinary man until his death prompts an overview. After graduating from the Catholic Humanistic Gymnasium in Budapest, his native city, Paul Henry Lang attended its Academy of Music, studying composition with Kodály as well as conducting, bassoon, and piano. For two years after his graduation in 1922 he was active at the Budapest opera, playing bassoon and rehearsing the chorus and singers, whom he also accompanied in recitals. In 1924, encouraged by Kodály and Bartók, he began graduate study, briefly at the University of Heidelberg, where Ernst Curtius and Friedrich Gundolf oriented him toward cultural history, and for four years at the Sorbonne, with André Pirro. In 1928 having been awarded a licentiate in literature, he came to Cornell University to study with Otto Kinkeldey, then the only professorial musicologist in this country.

Lang received his Ph.D. in 1935, having completed in 1934 a dissertation on "The Literary Aspects of the History of the Opera in France," later referred to, by himself (in *MGG*) and nearly everyone else, as "A Literary History of French Opera." After brief teaching engagements at Vassar (1930–31) and Wells (1931–33) he began his musicological association with Columbia University, achieving tenure in 1937 and full professorship in 1942. He retired in 1970 as Avalon Foundation Professor Emeritus in the Humanities.

In addition, Lang instituted in 1935 the Columbia University Studies in Musicology, the first such series in this country. The seventh volume, *Serbo-Croatian Folk Songs*, edited by Bartók and Albert B. Lord, was instrumental in securing a position for Bartók at Columbia. Lang was editor of the *Musical Quarterly* from 1945 to 1973, music editor and chief music critic of the *New York Herald Tribune* from 1954 to 1963, and editorial adviser to W. W. Norton and Company from 1952 on. He also held leading positions in professional organizations: in the AMS, of which he was one of the founders in 1934, as its first Treasurer (1934–47) and as Vice-President (1947–49), and in the IMS as President (1955–58).

The quantity and astonishing range of his writings are apparent in the selective bibliography in *Music and Civilization: Essays in Honor of Paul Henry Lang* (1984). Lang, who received his U.S. citizenship in 1934, became a particular kind of *homo Americanus*: that rare combination of the cultural tradition of the European Enlightenment and of American civilization, which he regarded as its vital offspring. Even the articles he published before his first book, *Music in Western Civilization* (1941), brought him fame and full professorship show his sovereign breadth:

"Haydn and the Opera," "The Place of Musicology in the College Curriculum," "Liszt and the Romantic Movement," "Ecce Criticus" (a spirited and controversial attack on contemporary music criticism), "The Future of Opera," "Byzantine Music," "The So-Called Netherlands Schools," "The Influence of Political Thought on the History of Music." His reinstatement of the "Current Chronicle" in *Musical Quarterly* was eloquent evidence of his openness to contemporary developments in composition, and his work as a critic betokened his recognition of musicology's obligation to a wider public.

Apart from its nearly universal range, it is the quality of his writing that is outstanding. No matter how polemical—and it often is—its vivid and elegant urbanity is notable. As his student Alfred Mann has put it, Lang's interest was "in scope rather than detail"; he always alerts the reader to "the ever present project of historical perspective," and his inclination was to "serve . . . his discipline as an artist." Inevitably, Lang was criticized for the obverse of that coin, his avowed disdain for total documentation, for—in the words of Winton Dean, whom he admired and who evidently admired him—"an almost profligate carelessness over detail" and "his evident habit of quoting from memory" caused him to commit inaccuracies, even in his autobiographical entry in *MGG*. But where would Lang's extraordinary universality be, if instead of relying on his memory—not faultless but of superb quality—he had to spend a considerable part of his life on footnoted documentation? He saw that the growth of information and its attendant methodologies would tend to smother intellectual adventure and becloud vision and wisdom. Inevitably he groused about the "Age of Specialization" with its "formidable apparatus of learning, which at times gives one a feeling of spiritual claustrophobia."

As a teacher, Professor Lang was not a methodist. But with his broadly informed and levelheaded approach he knew how—literally—to encourage his students. As a gifted linguist who was in admirable control of what had become his first language, Lang could spice his utterances with apt colloquialisms as much as, almost in the same breath, convey brilliant insights. (He could also be a witty raconteur.) With benevolent pragmatism he would occasionally hand out review assignments for publication in *Musical Quarterly*. His students were fortunate that he treated them with a slightly aloof kindness and as potential future colleagues, but without unseemly camaraderie. (Only after a successful dissertation defense did one address him as "Paul.") The list of contributors to his *Festschrift* shows how many of us he enabled to succeed in realizing our individual musicological potential.

Lang was recently quoted as looking

forward to "playing pinocle with Haydn in heaven." *Requiescas in pace*, Paul, and, in addition to many good games, may you have much stimulating (and not too heavenly) conversation.

—Ernest H. Sanders

Richard H. Hoppin (1913–1991)

Beloved teacher and mentor, avid gardener and supporter of environmental causes, devoted husband, ex-marine, world traveler who did not drive a car, raconteur, and one of the finest medievalists the United States has produced—all of these things and more were Richard H. Hoppin, who died at his home in Columbus on November 1, 1991.

A native of Northfield, Minnesota, Hoppin took the B.A. at Carleton College in 1936, having interrupted his course of study to spend two years at the *École Normale de Musique* in Paris. He then took the M.A. at Harvard University in 1938. Following four years of teaching at Mount Union College and three years of military service, he resumed his graduate work at Harvard in 1945 under the guidance of Archibald T. Davison, receiving the Ph.D. in 1952. He taught for twelve years at the University of Texas before becoming professor of music history and literature at Ohio State University in 1961.

Hoppin had interests and expertise that covered virtually the entire spectrum of music history. But it was, of course, for his work in the Middle Ages that he was best known. His *Medieval Music* and its companion anthology (both published by W. W. Norton in 1978), for which he received an ASCAP-Deems Taylor Award in 1979, quickly became standard texts in the field. The four volumes of *The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale J. II. 9* (CMM xxi) and his facsimile edition with commentary of the same manuscript (MSD xix) are indispensable for anyone doing work in late fourteenth- and early fifteenth-century music, as are his many articles. He was the recipient of a Guggenheim Fellowship and a Fulbright Research Grant, and conducted three NEH seminars on medieval music (two summer seminars and one year-long seminar) at Ohio State.

As fine as was his own scholarly work, it was perhaps in his role as a teacher and mentor that Richard Hoppin is most vividly remembered by his students. He consistently incorporated the best of current research in his classes, making the field of musicology one of genuine excitement. Those who worked more closely with him found him to be extremely patient and generous with both time and support, and his home a place of warm welcome. For them, and for many of the rest of us, Richard Hoppin will finally be most fondly remembered as a friend.

—Charles M. Atkinson

Publications Committee Solicits Manuscripts for AMS Monographs Series

The Publication Committee wishes to remind members of the Society that manuscripts are being solicited for the *American Musicological Society Monographs*, a series to be published under the auspices of the Society by the University of Nebraska Press. One or two volumes will be published each year, beginning in 1992 or 1993. The essential criteria for selection of titles will be inherent academic excellence and the balance of subjects for the series as a whole. The Publications Committee wishes to entertain the broadest possible spectrum regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and outlooks, are all welcome.

Manuscripts submitted for consideration should not exceed about 250 pages (ca. 84,000 words) including footnotes, musical examples, and other illustrative and bibliographical matters. Typescripts must be double-spaced throughout on standard 8½" × 11" stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be directed to the General Editor: Lawrence Bernstein, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104-6313. Two copies of each manuscript should be submitted: one to the General Editor at the above address, the other to the Chair of the Publications Committee: Professor Robert Marshall, Department of Music, Brandeis University, Waltham, MA 02254.

Guidelines for Announcements of Awards and Prizes

The Editor attempts to include NEH, ACLS, ASCAP-Deems Taylor, and Guggenheim awards. All other announcements come from individual submissions (see colophon for deadlines). The Editor does not include awards to graduate students, awards made by the recipient's home institution, or awards to scholars who are not listed in the current Society Directory. The Editor is always grateful to individuals who report honors and awards they have received.

Deadlines and Addresses:

AMS Awards

AMS 50 Dissertation Fellowship Award

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

Alfred Einstein Award

Deadline: *1 June 1992*. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations. Address: William Holmes, Chair, Einstein Award Committee, Department of Music, University of California, Irvin, CA 92717.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Jane R. Stevens, Chair, Kinkeldey Award Committee, Department of Music, University of California, B-026, La Jolla, CA 92093.

Paul A. Pisk Prize

Deadline: *1 August 1992*. Address: Malcolm H. Brown, Chair, Paul A. Pisk Prize Committee, School of Music, Indiana University, Bloomington, IN 47405.

Guidelines for all AMS awards appear in the Directory.

Grants and Fellowships Available

American Philosophical Society

For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: \$4,000 (\$3,000 for full professors). Deadline: *1 February, 1 April, 1 August, 1 October, and 1 December* for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106, (215)440-3429. Forms sent to those eligible.

NEH Fellowships for University Teachers

Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: *1 June 1992* for projects beginning after 1 January 1993. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506, (202)786-0466.

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars to undertake full-time research. Deadline: *1 June 1992*. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

German-American Cooperative Research Grants in Humanities and Social Sciences

The Deutscher Akademischer Austauschdienst (DAAD) and the American Council of Learned Societies (ACLS) have announced the creation of the German-American Commission on Cooperative Research. The ACLS participation in this program is made possible by grants from the Ford Foundation and the U.S. Department of State. The purpose of this Commission is to support cooperative research between German and American scholars in the humanities and social sciences by providing opportunities for sustained work in each other's countries. Grants will support research planning, joint research, collaborative writing, and editing. Scholars must apply as partnerships of German and American researchers, although such partnerships need not antedate the application. The American partners must hold the Ph.D. or its equivalent. German grantees must hold faculty rank at a university, college, or recognized research institution. Of special interest to the Commission is collaborative work in East European and Soviet Studies. Also, the Ford Foundation has provided funds for support of cooperative projects involving American scholars and research faculty in the former German Democratic Republic.

Grants will support travel to and within Europe, living and modest research costs abroad. Projects will be supported on an annual basis with the possibilities of renewal for a total of no more than three years. There is no provision to pay faculty salaries, or for the purchase and rental of equipment. Each side of the partnership will apply to the administering agency in its own country: Germans to the DAAD and Americans to the ACLS by *10 January 1992*. Awards will be announced by 1 April 1992 and be tenable as of announcement. For an American application write, fax, or call: German-American Cooperative Research, American Council of Learned Societies, 228 East 45 Street, New York, NY 10017, Phone: (212) 697-1505, Ext. 36 or 29, FAX: (212) 949-8058. For a German application write: DAAD, Ref. 315, Kennedyallee 50, 5300 Bonn 2.

News Briefs

The American Handel Society invites applications for the 1992 American Handel Society Research Fellowship, an award of \$1,500 to be granted to an advanced graduate student pursuing research on Handel or related fields such as his contemporaries in music or theater, or more general studies of operatic or theatrical traditions. Applications must be postmarked by *15 April*

1992. Contact Ellen T. Harris, 10-200, Massachusetts Institute of Technology, Cambridge, MA 02139, regarding application requirements.

The Karl Geiringer Scholarship in Brahms Studies will be awarded for the third time in 1992. This competition is open to students who are in the final stages of preparing a doctoral dissertation on Brahms at a university in North America. Only those projects that demonstrate significant original thought and research will be considered competitive. Applications must be post-marked by *1 May 1992*. Contact David Brodbeck, Chair of the Geiringer Scholarship Committee, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260, regarding application requirements.

The American Schubert Institute, Inc. ("TASI") was incorporated on 30 April 1987 as a multi-dimensional organization presenting both scholarship and performances through the sponsorship of concerts, master classes, symposia, and publications. It operates in cooperation with the International Franz Schubert Institute in Vienna. It is working toward the goal of becoming a repository of Schubert scholarship and is now exploring the application of CD-ROM technology to make available to music libraries across the country the myriad works now stored in Vienna, at the Pierpont Morgan Library in New York, and elsewhere. The American Schubert Institute invites new members who share the goals of furthering scholarship as well as performance and the interrelation between these aspects of music. For further information, write to Henny Bordwin, President, The American Schubert Institute, 87 Hillside Road, P.O. Box 45, Newton, MA 02161.

The Center for Beethoven Studies at San Jose State University has acquired the earliest printing of Beethoven's three Sonatas for Piano, Opus 2, one of the rarest first editions among the major works of the masters of the Classical period. Ira and Irma Brilliant of Phoenix, Arizona, donated the score to the Center after acquiring it from an English antiquarian music dealer. Only two other copies are known to exist in the world—one at the British Library, London, and the other at the Staatsbibliothek Preussischer Kulturbesitz, Berlin. The Berlin copy was used by Beethoven to correct the first edition and contains many marks in his own hand. Because Beethoven's autograph score of these sonatas is lost, the first edition is the most important source for the sonatas. A research project is underway to compare this copy with the copies located in England and Germany and with later printings. The Center's collection of first and early editions is the largest in North America. There are currently 220 first editions and 1,100 editions from Beethoven's

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), (202) 786-0463.

NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: *1 June 1992* for projects beginning after 1 April 1993. Subventions for publication of humanistic studies. Deadline: *1 April 1992* for projects beginning after 1 October 1992. Address: Division of Research Programs, Room 318, (see above) (202)786-0207.

NEH Reference Materials

Grants supporting preparation of reference works and guides. Deadline: *1 September 1992*. Address: Division of Research Programs, Room 318, (see above) (202)786-0358.

NEH Summer Seminars For College Teachers

1992 Summer Seminars for college teachers. Stipend: \$4,000. Deadline: *1 March*. See article on Summer Seminars.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadlines: *15 June 1992* for Australasia and South Asia; *1 August 1992* for Latin America, Africa, Asia, Canada, Europe, and the Middle East; and travel-only awards to France, Italy, and Germany. Address: CIES, 3007 Tilden Street, N.W., Suite 5M, Box NEWS, Washington, DC 20008-3009, (202) 686-7877.

Newberry Library Short-Term Resident Fellowships

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

Vaughan Williams Research Fellowship

For six to eight weeks during May-July 1992 to do scholarly work in England on Vaughan Williams. Stipend: £1,500 funded by the Carthusian Trust and room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: *1 March 1992*. For application details, write Byron Adams, Dept. of Music, University of California, Riverside, CA 92521.

lifetime and the early nineteenth-century. For more information on the Beethoven Center and its collection and activities, write William Meredith or Patricia Elliott, The Ira F. Brilliant Center for Beethoven Studies, Wahlquist Library North 614, One Washington Square, San Jose State University, San Jose, CA 95192-0171.

The biennial meeting of the American Bach Society will be held jointly this year for the first time with the American Schütz Society, 24-26 April 1992, at Columbia University, New York City. In addition to papers focused on the two composers and their times, several concerts will be presented by the City Uni-

versity of New York Baroque Ensemble, Pomerium Musices, and the Choir of Corpus Christi Church. For information regarding the meetings and concerts, contact Professor George B. Stauffer, Chair, Local Arrangements, Director of Chapel Music, Columbia University, The Earl Hall Center, New York, NY 10027, (212) 854-1540.

Carnegie Mellon University's Department of Music established the Institute for Gounod Studies in February 1989 in cooperation with the University of Paris to foster an exchange of information and

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Call for Papers

The Department of Music of the **Schmidt College of Arts and Humanities**, Florida Atlantic University, announces a Festival/Symposium *Penderecki at 60: A Mid-Career Assessment* on the work of the Polish composer Krzysztof Penderecki, to be held during the first week of December 1993. The festival will be directed by Dr. Ray Robinson, the Dorothy F. Schmidt Eminent Scholar in the Performing Arts for 1993. The Festival/Symposium is scheduled to include a variety of concerts featuring the music of Penderecki, an orchestral concert conducted by Penderecki, and papers delivered by the leading Penderecki scholars of the United States, the United Kingdom, Germany, and Poland. A one-to-three-page abstract should be submitted in any of the following categories: orchestral works, concerted works (solo instrument with orchestra), works for chorus, soloists and orchestra, other choral works, chamber works, operas, Penderecki's musical language, Penderecki's socio-political impact, and other aspects of Penderecki's music. Send six copies of the abstract and bibliography by 1 April 1992 to: Dr. Stuart Glazer, Chair, Department of Music, Schmidt College of Arts and Humanities, Florida Atlantic University, Boca Raton, FL 33431, (407) 367-3820.

The **International Society for the Study of European Ideas** is holding its Third International Conference at the University of Aalborg, Denmark, 24-29 August 1992. As part of the main conference theme *European Integration and the European Mind*, a music workshop is being organized devoted to the topic *A European Music—Fact or Fiction?*. Those interested in participating please contact: Professor Gerald Seaman, Music Convenor, School of Music, Auckland University, Private Bag, Auckland, New Zealand, FAX No. (00649) 358-3144.

Essays in Arts and Sciences, a scholarly journal sponsored by the University of New Haven, is planning a *Gerard Hoffnung Festschrift* to mark the sixty-fifth anniversary of the birth of the humorist-musician-cartoonist-impresario Gerard Hoffnung (1925-1959). Plans include a biographical sketch by Mrs. Hoffnung, an annotated bibliography, discography, and filmography, and a Hoffnung Scrapbook of selected cartoons and concert programs. Contributions are solicited on any aspect of this multifaceted personality. Emphasis should be placed on scholarly review of the work, but social scientific assessments, personal reminiscences, and essays dealing with more general but related topics, such as the history of musical humor, the tradition of British eccentrics, etc. will also be considered. The dedicatory issue is planned for academic year 1992/1993. The deadline for receipt of fin-

ished manuscripts is 1 September 1992. Direct preliminary inquiries, abstracts, or drafts to: Joel Marks, Department of Philosophy, University of New Haven, West Haven, CT 06516.

The Journal of Musicological Research is planning a special volume devoted to the implications of women's studies for music and musical research entitled *Music in Women's Studies*. Possible topics would include feminist analysis, the role of the woman musician, or gender in music. Repertoires studied may include contemporary or historical art and popular music, and music of non-Western traditions. Submit articles or proposals by 1 March 1992 to: Carmelo Comberiati, Manhattanville College, 125 Purchase Street, Purchase, NY 10577.

Ars Musica Denver, a publication of the Lamont School of Music of the University of Denver, is now considering articles, book reviews, musical compositions, conference reports, and other scholarly materials for publication. This semi-annual journal is in its fourth year of publishing materials from a broad range of music scholarship, including music history and theory, education, performance, ethnomusicology, and other areas. Submit materials in hard copy and disk (ASCII or WordPerfect) to: Paul R. Laird, Editor, *Ars Musica Denver*, Lamont School of Music, University of Denver, 7111 Montview Blvd., Denver, CO 80220.

The **Gesellschaft für Musikforschung** will be holding an International Congress on the theme of *Music as Text* in Freiburg im Breisgau from 27 September to 1 October 1993. The official languages of the Congress are German, English, French, Italian and Spanish. Free papers on research projects not necessarily related to the theme of the Congress are invited. Proposals, accompanied by a short abstract (one page maximum), should be submitted by 31 July 1992 to the Committee Chair, Professor Dr. Hermann Danuser, Musikwissenschaftliches Seminar der Albert-Ludwigs-Universität, Werthmannplatz, D-7800 Freiburg im Breisgau, Germany.

The **American Handel Society** will hold a meeting and conference from 30 October to 1 November in Washington, D.C. area. The conference sessions will focus on the topics "Handel's Oratorio *Hercules*" and "Representations of Classical Antiquity in the First Half of the Eighteenth Century." The Society welcomes proposals pertaining to but not restricted to these topics. Abstracts of 500 words or less should be submitted by 1 April 1992 to Lowell Lindgren, Department of Music, 14N-416, Massachusetts Institute of Technology, Cambridge, MA 02139.

Newsbriefs

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ideas regarding Gounod and aesthetic tastes of the nineteenth-century. Its areas of investigation are threefold: the creative influence of Charles-François Gounod; performance of the music, not only of Gounod, but of personalities not ordinarily included in the concert stage repertoire; and the social, political, psychological, and linguistic contexts of nineteenth-century French musical activity. The Institute's Second Annual Symposium is set for 21-22 March 1992 at the University Club, 123 University Place, Pittsburgh, PA. It will explore viewpoints on the conception, performance, and contexts of nineteenth-century music, particularly, but not necessarily, within the French cultural sphere. For fee and programming details, contact Professor Kenneth Langevin, Institute for Gounod Studies, Carnegie Mellon University, College of Fine Arts 105, 5000 Forbes Avenue, Pittsburgh, PA 15213.

The Center for Literary and Cultural Studies and the Department of History, Harvard University, are sponsoring a one-day mini-conference on the theme, *Making New Classics: Enlarging the Canon in the Renaissance*, on Saturday, 4 April 1992. Papers will be given by James Hankins, Victoria Kirkham, Anthony Grafton, Ari Wesseling, Mark U. Edwards, John Shearman, and Jessie Ann Owens; comment by John O'Malley and Lewis Lockwood. Admission is open to all interested persons, and there is no registration fee. For further information, contact Professor James Hankins, Department of History, Harvard University, Cambridge, MA 02138.

Early Music America Begins Studies in Historical Performance Practice

Early Music America and Schirmer Books have signed an agreement to produce a new series, *Studies in Historical Performance Practice*. Initial announcement was made at the 1991 Annual Meeting of the American Musicological Society. The series, to consist of two types of publications, "Performer's Guides to Early Music" and "Monographs in Historical Performance Practice," will reflect the cutting edge of research and practice in current historical performance. Intended users include scholars, students, collegium directors, performers, teachers, and librarians.

The Performer's Guides (Jeffery Kite-Powell, Series Editor) are designed for those whose primary interest is in performing or teaching. Each of the four planned volumes covers a distinct stylistic period: Middle Ages, Renaissance, Ba-

roque, and the Classic period. The concept for this series originated with the *Practical Guide to Historical Performance: The Renaissance*, published by EMA in 1989 under the editorship of Jeffery Kite-Powell. The Monographs (Thomas Kelly, Series Editor) are designed for those with an interest in specific topics, such as the small vocal ensemble, the Classical orchestra, articulation in Renaissance and Baroque wind music, and studies in rhythmic alteration.

Inquiries by prospective authors may be submitted to the Series Editors, c/o Early Music America, 30 West 26th Street, Suite 1001, New York, NY 10010-2011 or to Maribeth Anderson Payne, Editor in Chief: Schirmer Books, Macmillan, Inc., 866 Third Avenue, 20th Floor, New York, NY 10022.

1992 Summer Seminars

The National Endowment for the Humanities will be offering one Summer Seminar for 1992 in the field of music. William Ferris will conduct an eight-week seminar on *Blues as History, Literature, and Culture*. This seminar is designed to provide in-depth instruction on the blues that will enable participants to develop academic programs at their home institutions. Participants will study the African roots of the blues, slave music, and the birth of Mississippi Delta blues. Topics will span the evolution of blues music from the sparse sound of early Delta blues, as found in the music of the famous Robert Johnson, to the charged, electric sound found in the Chicago urban blues of Muddy Waters and Howlin' Wolf. Instruction will also delve into the tremendous influence the blues has had on modern American popular music. Participants will hear lectures by blues experts and will have access to the Ole Miss Blues Archive, the largest such archive in the country, and the extensive collections of Southern folklore and history in the main library. Participants will also attend performances by blues musicians and take field trips to the Delta, Memphis, and the Malaco Records recording studio in Jackson, where they will be able to visit informally with musicians who will discuss their craft. All college faculty who teach courses or who are affiliated with programs related to the study of blues music may apply. Dates: 15 June through 7 August 1992. Address: William Ferris, Director, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677.

Participation in this eight-week seminar carries a stipend of \$4,000. Application forms may be had from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, 1100 Pennsylvania Avenue, Washington, D.C. 20506. Application deadline 1 March

Society for Seventeenth-Century Music Formed

At the American Musicological Society meeting in Chicago, seventy-one scholars met to establish a Society for Seventeenth-Century Music. The aim of this Society will be to promote the study and performance of all seventeenth-century music. A conference on seventeenth-century music, encompassing all national styles as well as related performing arts, such as theater and dance, is planned for 23-25 April 1993 at Washington University in St. Louis.

The officers of the American Schütz Society, who called the meeting, were asked to act in a dual role as officers pro tem of the new Society. These officers are Jeffrey Kurtzman (Washington University), Chair; Eva Linfield (Yale University), Vice-Chair; Douglas Bush (Brigham Young University), Treasurer; and Steven Saunders (Colby College), Newsletter Editor. Nominations for permanent officers will take place late next fall, and an election will be held in January 1993. The Newsletter of the American Schütz Society, *Seventeenth-Century Music*, will become the Newsletter of the new Society. There is some potential for an eventual journal of seventeenth-century studies through a university press.

The Society for Seventeenth-Century Music will function as an umbrella organization for more specifically focused study groups in seventeenth-century music. The American Heinrich Schütz Society will continue as a sub-group within the new Society. Current American Schütz Society members will automatically be members of the new Society without additional dues and will continue to receive *Seventeenth-Century Music* as well as the *Schütz Jahrbuch* and *Acta Saggiatariana*, the last two through their ongoing affiliation with the Internationale Heinrich Schütz-Gesellschaft. The American Schütz Society and any other specifically focused societies in seventeenth-century music that wish to participate will have an officer on the governing board of the Society for Seventeenth-Century Music. Details of the governing board's structure will be worked out as the by-laws are formed.

Those wishing to join the new Society and subscribe to *Seventeenth-Century Music* should send \$10 for annual dues to Douglas Bush, Department of Music, C-550 Harris Fine Arts Center, Brigham Young University, Provo, UT 84602. Anyone wishing to be placed on the Society's mailing list without charge, simply to receive further information about its organization and activities, should write to Jeffrey Kurtzman, Department of Music, Campus Box 1032, Washington University, St. Louis, MO 63130.

Chicago—1991

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of Mozart's opera *L'oca del Cairo*, presented at the University of Chicago by a strong ensemble up from the University of Illinois, Champaign-Urbana. Scholarship and performance were likewise joined by David Schulenberg, who, screened by two AMS committees, discussed keyboard improvisation on the Bach session and later that same day gave a harpsichord recital of pieces based on those improvisatory practices. For the record, what may be another performance first was a paper read not from "hard copy" but directly off a computer screen!

The *Hintergrund* to all these levels of activity was the wonderful Palmer House, with first-class compositional planning on the part of the Local Arrangements team, Charles Brauner, Richard Green, Martha Feldman, Ingrid Monson, and a host of helpers, led by Anne Walters Robertson. Space precludes listing all the others who orchestrated and executed our first solo meeting since 1986. There were those who missed the certainties of theory and the slipperiness of ethnomusicality. But the high number of registrants for this AMS-only meeting, like the large number of abstracts submitted for it, shows that AMS needed space to stretch out and take a measure of itself, enabling us to listen to ourselves.

—Margaret Murata

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 into (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 with items of interest to all college music disciplines.

Estonia Needs Surplus Music, Publications, and Recordings

For fifty years Estonian scholars and musicians have been largely restricted to publications from the East; they are eager for music materials from the West but cannot purchase them due to a lack of hard currency. Even their own publications have been available only in limited quantities. In this small country, with its extraordinary amount of noteworthy musical, literary, and artistic activity, good use will be put to donations of musicological journals, duplicate books and scores, LPs in good condition, and so forth. Mimi S. Daitz urges you to send her as soon as possible a list (author, title) of books, scores, periodicals, and LPs you would like to donate. She will respond to you, indicating which materials would be useful. You would then send them to her by 15 April 1992, by UPS or whatever means is most convenient for you. With the assistance of a foundation, she will send the materials to the Estonian Music Society in Tallinn, which will distribute them to institutions such as the Estonian National Library, the Tallinn Music Conservatory, the Estonian Theatre and Music Museum, the Folklore Department of the Estonian Academy of Sciences, etc. Contact: Professor Mimi S. Daitz, Music Department, The City College/CUNY, 138 Street & Convent Avenue, New York, NY 10031.

Papers Read at Chapter Meetings, 1990-91

Allegheny Chapter

27 October 1990
Geneva College

Jean Snyder (University of Pittsburgh): "Burleigh, Brown, Johnson, and the Black Aesthetic"

Norman Sanger (University of Pittsburgh): "Tonal Phenomena and Structure: A New Approach"

Irving Godt (Indiana University of Pennsylvania): "In the Still of the Night: Direction, Description and Darkness in Crecquillon's Motet *Vidit Jacob Scalum*"

Irving Godt (Indiana University of Pennsylvania): "An Ockeghem Observation: A Canon Hidden in the *Missa Mi-Mi*"

Alan H. Krueck (Brownsville, PA): "Researching Raff: Considerations and Revelations"

Carl Rakkonen (Indiana University of Pennsylvania): "The Development of Popular Music in Finland"

13 April 1991
West Virginia University

Blase Scarnati (Pittsburgh, PA): "Text Form and the Musical Structure in the Act I Finale of *Così fan tutte*"

Jean W. Thomas (Pittsburgh, PA): "Miss Annie B. Colville and the Pittsburgh Gounod Society"

Robert Copeland (Geneva College): "Some Interesting and Unusual Song Parodies"

Barbara Coeyman (West Virginia University): "Expanding Our Critical Vocabulary for French Adaptations of Medieval Techniques"

Bradford R. Devos (Marshall University): "Strene Note Notation and English Discant: Renaissance Adaptations of Medieval Techniques"

Alan Krueck (Brownsville, PA): "Spohr's *Die Weihe der Tone* and More Spohr"

Joint Meeting, Capital Chapter, Southeast Chapter, and the Sonneck Society

6 April 1991
Radisson Hotel, Hampton, VA

Michael Saffle (Virginia Polytechnic Institute and State University): "Favoritism or Fair-mindedness?: Mrs. Beach's Mass and the American Press in 1892"

Charles C. Russell (University of Maryland): "Lorenzo da Ponte's Infinitely Pleasing Libretto for Mozart: *Don Giovanni*"

G. Yvonne Kendall (Davidson College): "Entertainment fit for a King: Theatrical Events in *Le Gratie d'Amore* (1602) by Cesare Negri"

Lowens Student Competition

Lila Collamore (Catholic University): "Differentiae in an Eleventh-Century Aquitanian Antiphoner"

Geraldine M. Rohling (Catholic University): "Native and African American Music at the Louisiana Purchase Exposition 1904: The Selling of a Birthright"

Mary E. DiQuinzio (Catholic University): "Bernardo Tasso's *Stanze de lontananza*: A Study of *poesia per musica*"

Capital Chapter

22 September 1990
Goucher College

Laura Youens-Wexler (George Washington University): "Gentle Glances and Salamanders in the Fire: The Poetry of Thomas Crecquillon's Chansons"

John Spitzer (Peabody Conservatory of Music): "Oh! Susanna—The Birth of a Folk Song"

Keith Falconer (Baltimore, MD): "The Birth of *musica ficta* out of the Spirit of Gregorian Chant"

Barbara Hagg (University of Richmond): "Guillaume du Fay and the Reforms of Plainchant and Liturgy at Cambrai Cathedral"

Jonathan Bellman (University of Richmond): "Towards a Lexicon for the *stile hongroise*"

2 February 1991
University of Maryland, College Park

Joan Applegate (Shippensburg University): "'Cecilia Singing': The Female Singer in Caroline/Commonwealth England (1630-1660)"

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

Thomas D. Dunn (Silver Spring, MD): "The Other Brescian Fiddler, Giovanni Battista Fontana: A Reassessment of His Work"

Peter H. Adams (Chadwyck-Healey, Alexandria, VA): "Musicological and Organological Problems Resolved in the Cataloging of the David Burchuk Collection"

Donald R. Boomgaarden (St. Mary's College of Maryland): "Wolfgang Amadeus Mozart and the Fugues of Johann Ernst Eberlin: Some Reflections on Musical Style in Salzburg During the Mid-Eighteenth Century"

Greater New York Chapter

1 December 1990
New York University

James Webster (Cornell University): "Sandberger's Tale; or, Why Haydn Never Achieved 'Classical Style'"

John Deathridge (Visiting Professor, Princeton University): "Wagner and the Post-Modern"

2 February 1991
New York University
Joint Meeting, with the American Institute for Verdi Studies

Roberta Marvin (Brandeis University): "Verdi's Artistic Concerns and Practical Considerations in *I Masnadieri*: A Newly Discovered Early Version of 'Tremate, miser!'"

Roger Parker (Cornell University): "Visions of Maturity: The *Forza* Revisions Revisited"

9 March 1991
New York University

John Graziano (City College, City University of New York): "Opera, the Cakewalk, and a Farce: An African-American Troupe in Great Britain, 1897-98"

Lawrence Gushee (Princeton University): "The Creole Band in Vaudeville, 1914-1918"

27 April 1991
New York University

Michel Huglo (National Center of Scientific Research, Paris; Institute of Advanced Studies, Princeton University): "The Songs of the *Codex Calixtinus*"

Linda Correll Roesner (New York City):
"Parallel Form and Poetic Idea in Schumann's *Fantasia*, Op. 17"

Mid-Atlantic Chapter

27 October 1990
West Chester University

Cheryl Van Buren (West Chester University): "A Bespectacled American in Paris: Benjamin Franklin and the Music of Anne Louise Boyvin d'Hardancourt"

Rose Mauro (University of Pennsylvania): "Das Land der Greichen mit der Seele suchend: The Ambivalent Subject in Brahms's *Gesang der Parzen*"

16 March 1991
Rutgers University

Sterling E. Murray (West Chester University): "A Requiem for Mozart"

Honey Meconi (University of Pennsylvania): "Art Song Reworkings"

Midwest Chapter

6-7 April 1991
University of Wisconsin, Milwaukee

Adelyn Peck Leverett (University of Michigan): "How the Trent Codices Were Made: Their Origins, Organization, and Chronology"

Murray Steib (University of Chicago): "Polyphonic Borrowing in Sacred Music: Mass Hysteria in the Late Fifteenth Century"

Pamela F. Starr (University of Nebraska): "From Cradle to Grave: New Light on the Careers of Renaissance Musicians"

Gary Towne (University of North Dakota): "Ad Lecturinum or In Podiolum: The Performance Practice of Early Polychoral Music"

Bruno Nettel (University of Illinois, Urbana-Champaign): "Persian Classical Music and the Twentieth Century"

Eulmee Park (Ohio State University): "Introids with Modal Ambiguity in Regino's *De Harmonica Institutione*"

Teresa Davidian (Chicago, IL): "Debussy, d'Indy, and the Société Nationale"

Scott Messing (Alma College): "Selling the Past: Aesthetic Strategy behind the Critical Reception to the Premiere of *Pulcinella*"

Jane L. Berdes (University of Wisconsin, Madison): "Imaging Venetian Musicians: Antonio Vivaldi and *figlia del coro* Anna Maria at the Ospedale della Pietà"

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

David Gilbert (University of Illinois, Urbana-Champaign): "Berlioz's *La mort d'Ophée* and the Prix de Rome of 1827"

Hugh Macdonald (Washington University): "Dr. Mephistopheles"

New England Chapter

22 September 1990
New England Conservatory of Music

Miriam Whaples (University of Massachusetts, Amherst): "Bach's Recapitulation Arias"

Joshua Rifkin (London, England/Cambridge, MA): "Bach's Choral Ideal"

Elizabeth Seitz (Boston University): "Unseen Influences in Music: The Case of Ludwig Berger and Franz Schubert"

Thomas Stoner (Connecticut College): "The New Gospel of Music: Arthur Farwell's Vision of Democratic Music in America"

Roberta Lukes (Harvard University): "Music and Image in Varèse's *Poème électronique*"

9 February 1991
University of Massachusetts, Boston

Rebecca Gerber (Colby College): "The 'Golden Rose' as an Inspiration for Fifteenth-Century Masses and Motets"

Emanuel Rubin (University of Massachusetts, Amherst): "Voice Distribution in a Heterogeneous Eighteenth-Century Repertoire"

T. Frank Kennedy, S.J. (Boston College): "Opera in its Infancy: Kapsberger's *Apotheosis*: Opera or Jesuit Drama?"

Myron Schwager (University of Hartford, Hartt School of Music): "Rondo Procedures in Beethoven's Symphonies: Imitation, Adaptation, Parody"

20 April 1991
University of Connecticut, Storrs

Glenn Stanley (University of Connecticut, Storrs): "The Second-Act Finale Confrontation between Don Giovanni and Il Commendatore: Structural Coherence and Dramatic Intensification"

Howard Schott (Charlestown, MA): "Keys to an Interpretation of Froberger's Music"

Kenneth C. Nott (Hartt School of Music, University of Hartford): "Handel, Corelli, and Georg Muffat: The Periphrasies of a Late-Baroque Theme"

Sharon S. Prado (Belmont, MA): "Le Chat noir and the Decadent Aesthetic: Influences on Musical Modernism"

New York State—St. Lawrence Chapter

29-30 September 1990
University of Western Ontario

Charles M. Joseph (Skidmore College): "Stravinsky's *Suite Italienne*: What Do the Primary Sources Reveal?"

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

George Nugent (Syracuse University): "A New Entry for Liszt's Heroic Idiom"

William Renwick (McMaster Univer-

sity): "When Motive and Mode Diverge: Bach's *Manualiter 'Kyries'* from *Clavierübung III*"

Thomas A. Denny (Skidmore College): "The 'Original' Version of *Orfeo ed Euridice*: New Light from (and on) the Viennese Sources of Gluck's Operas"

Stephen McClatchie (University of Western Ontario): "Alfred Lorenz's *Das Geheimnis der Form bei Richard Wagner*: Clues to the Secret"

Karl Loveland (Eastman School of Music): "The Three Faces of Marie in Donizetti's *La fille du régiment*"

Mary Ann Smart (Cornell University): "Verdi's Conception of Madness: Formal and Tonal Disintegration in Azucena's *Visions*"

13-14 April 1991
McGill University

Virginia Newes (Eastman School of Music): "Dialogue and Dispute in Some Polytextual Songs of the Late Middle Ages"

bruce mclung (Eastman School of Music): "Psicosi per musica: Re-examining *Lady in the Dark*"

William Cowdery (Ithaca College): "J. S. Bach's Cantata 61, *Nun Komm der Heiden Heiland*, and his Audition for Halle in 1713"

George Catalano (State University of New York, Oswego): "The Allegory of Phillip the Chancellor's *Inter membra singula*—Its Historical Context and Meaning"

Sabina Ratner (Vanier College): "A Newly Discovered Piano Quartet by Camille Saint-Saëns"

David Rosen (Cornell University): "Unexpectedness and Inevitability in Mozart's Piano Concertos"

Terry Brown (University of Toronto): "A Final Tribute: Schoenberg and the *Erdegeist*"

Jurgen Thym (Eastman School of Music): "Between Propaganda and Art Music: The Enigma of Kurt Weill's Whitman Songs"

Gabriele Erasmi (McMaster University): "Verdi's First Opera: Between *Norma* and *Don Giovanni* or from *Roccester* to *Oberto*"

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

Northern California Chapter

9 March 1991
San Jose State University

Rebecca Edwards (Santa Clara, CA): "Prince or Pauper: A Reassessment of the Biography of Andrea Gabrieli"
Respondent: Eleanor Selfridge-Field (Center for Computer Assisted Research in the Humanities, Menlo Park)

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Chapter Meetings *continued*

Birgitte Moyer (College of Notre Dame): "Ombra and Fantasia in Late Eighteenth-Century Theory and Practice"

William Mahrt (Stanford University): "Brahms as Mannerist: Signs of a Late Classic Aesthetic"

Pacific Northwest Chapter

12-14 April 1991
University of Oregon

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

Lulu Huang Chang (West Vancouver, BC): "Nationalism and Internationalism in the Music of China and Western Asia Along the Silk Route (Second Century BC to Tenth Century AD)"

Donna L. Lynn (Coos Bay, OR): "Genre, Form, and Compositional Process in Webern's Saxophone Quartet, Op. 22/2: A Sketch Study"

David Eiseman (Oregon State University): "Mozart's Maturity: Harmonic Goal, Structure, and Expression"

Thomas Bauman (University of Washington): "On Completing the Requiem"

Geoffrey Block (University of Puget Sound): "Organic Relations in Beethoven's Early Piano Concertos and the 'Spirit of Mozart'"

Gregory S. Johnston (University of Victoria): "Organ Tablature and Keyboard Accompaniment in Germany circa 1600-1650"

Cassandra Carr (Seattle University): "Literary Humor of the Enlightenment and Haydn's Musical Humor"

Glen Ethier (University of British Columbia): "The Chansons of Passereau: Problems of Style and Chronology"

J. Evan Kreider (University of British Columbia): "Music for the Crusades"

Erich Schwandt (University of Victoria): "Nil canitur suavius: Henry Du Mont's *Petits motets* of 1681"

Rita Steblin (Vancouver, BC): "Carl von Mayrhofer's Violin: A New Discovery from the Estate of Leopold Mozart"

Josephine Spencer Hart (Portland, OR): "On the Texts of Thirteenth-Century Motets"

Lloy Wiese (University of British Columbia): "Locke's *Psyche* (1675) and Lully's *Psyché* (1671): Contrasting Approaches to Musical Theatre in the Seventeenth Century"

Carol Padgham Albrecht (University of Idaho): "Autobiographical Associations in Poulenc's Sonata for Oboe and Piano"

Sylvia Imeson (University of Victoria): "Paradox as an Aspect of Beethoven's Late Style"

Christopher E. Mehrens (University of North Carolina, Chapel Hill): "The

Manuscript, Cambridge, Trinity College Library, O.3.58, and the Early English Vernacular Polyphonic Carol"

John Glofcheskie (Douglas College): "Franz Schubert, Johann Senn, and the Political Art of Opus 23"

Pacific Southwest Chapter

1 December 1990
California State University, Long Beach

Isabelle Emerson (University of Nevada, Las Vegas): "Of Microcosms and Macrocosms: The String Quartet as Crucible for Mozart's Late Style"

Linda M. Stones (California State University, Northridge): "Masonic Rite of Adoption and Its Influence on Female Protagonists in the Eighteenth Century"

Charles-David Lehrer (University of California, Santa Barbara): "An Introduction to the Nineteenth-Century Parisian Concerto"

Byron Adams (University of California, Riverside): "The Critical Reception in America of the Symphonies of Martinů"

23 February 1991
California State University, San Bernardino

Lewis E. Peterman, Jr. (San Diego State University): "Eighteenth-Century Guidelines for Improvising French Ornaments"

Arthur A. Moorefield (California State University, San Bernardino): "The *Deutsche Musica* of Wolfgang Figulus"

Philip Brett (University of California, Riverside): "Beyond the Gradual in Byrd's *Gradualia* (1605)"

20-21 April 1991
University of California, Los Angeles

Sharon Gorman (Stanford University): "Rhetorical Analysis as a Tool for Interpreting the Organ *Praeludia* of Dietrich Buxtehude (1637-1707)"

Robert Samson Bloch (University of California, Davis): "The Art of the Fugue: A Humanist View"

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

Daniel E. Freeman (University of Southern California): "Newly Found Roots of the Don Juan Tradition in Opera: Antonio Denzio and Antonio Caldara's *La pravità castigata*"

Richard E. King (Stanford University): "À la sourdine: The Impresario J. F. Croze in Flight"

Robert Stevenson (University of California, Los Angeles): "Marianna Martines: Pupil of Haydn and Friend of Mozart"

Beverly Stein (Brandeis University):

"Transposition as a Method of Tonal Organization in the Music of Giacomo Carissimi"

Walter Aaron Clark (University of California, Los Angeles): "To See Ourselves as Others See Us?: Isaac Albéniz's *Pepita Jiménez* and Spanish Opera *al fin de siglo*"

Steven Gordon (University of California, Los Angeles): "Formalism, Socialist Realism, and the Accessibility of the Fifth Symphonies of Shostakovich and Prokofiev"

Irene Girton (California State University, Los Angeles): "HyperMozart: A Multimedia Application"

Rocky Mountain Chapter

5-6 April 1991
Colorado State University

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

Hidemi Matsushita (University of Utah): "Borrowed Melodies in Nineteenth-Century Ballet Music"

Deborah Hayes (University of Colorado, Boulder): "Opera at the Source: *Nausicaa* (1961) by Peggy Glanville-Hicks"

Ariel Downing (University of Colorado, Boulder): "Toshiko Akiyoshi: A Woman's Place is in the Groove"

Steven M. Bruns (University of Colorado, Boulder): "Music for a While: The Songs of Alma Schindler Mahler"

Susan Snook-Luther (University of Wyoming, Laramie): "Eighteenth-Century Sensibility Styles: A Correlation of Ideas in Gardening and Music"

Larry Worster (University of Colorado, Boulder): "Dramatic Connections in Richard Wagner's *Im Treibhaus*"

Alan Luhring (University of Colorado, Boulder): "Pitch Structure and Organization in the Schütz Setting of the *Passion According to St. Matthew*"

Maxine Fawcett-Yeske (University of Colorado, Boulder): "Stylistic Development in the Fuguing-Tunes of William Billings"

Laura Rhoades Smith (University of Northern Colorado): "Five Mozart Keyboard Sonatas Revisited"

South-Central Chapter

22-23 March 1991
Nashville, Tennessee

Ronald Pen (University of Kentucky): "The Career of John Jacob Niles: A Study in the Intersection of Elite, Traditional, and Popular Musical Performance"

Will Sadler (Indiana University): "Harry Partch's *Bitter Music*"

David Z. Kushner (University of Florida): "Marc Blitzstein: Musical Propagandist"

Alexander T. Simpson, Jr. (Bellarmine College): "Aria and the Operafilm: A Commentary on the Present and Future of a Hybrid Genre"

Jean Christensen (University of Louisville): "Per Nørgård's Music of Crisis"

Ernest Harriss (University of Tennessee, Martin): "Johann Adolf Hasse and the *Sturm und Drang* in Vienna"

Susan Perry (University of Kentucky): "The Organ Toccata in Late Eighteenth-Century Italy in the Music of Composers from the Ricasoli Manuscript Collection"

Phillipa Burgess (University of Kentucky): "A Comparison between Two Contemporary Symphonies of Haydn and Wagenseil: What Made Haydn Unique?"

Rey M. Longyear (University of Kentucky): "Parallel Universes: Mozart's Minor-Mode Reprises"

Karen Carter (University of Kentucky): "Robert Willis's *Lexington Cabinet*: A Neglected Shape Note Source"

Michael Saffle (Virginia Polytechnic Institute and State University): "Variant Editions of Liszt's Early Published Works"

Ben Arnold (Emory University): "Wagner and Liszt: Borrowings, Theft, and Assimilation Before 1860"

Allan B. Ho (Southern Illinois University, Edwardsville): "Stenhammar's First Piano Concerto: The Original Full Score Found?"

Tomas Fernandez Mauricio, Jr. (University of Kentucky): "The Chamber Music of Spain: *Joaquin Turina*"

James R. Briscoe (Butler University): "Asian Music at the 1889 Paris Exposition"

Richard Hoffman (University of Kentucky): "First Things First: The Role of Historical Theory in the Analysis of Medieval and Renaissance Polyphony"

Stephen H. Farnsley (Trevecca Nazarene College): "A Comparison of Palindromic Compositional Techniques in Works by Guillaume de Machaut and Gunther Schuller"

Allen Mullinax (University of Louisville and University of Kentucky): "Hans-Georg Gadamer and Music Criticism: Transcending the Limitations of Dahlhaus's Hermeneutics"

Southeast Chapter

6 October 1990
Winthrop College

Benny Ferguson (Winthrop College): "The Neave School of Music and the Salisbury Brass Band"

Robert Nosow (University of North Carolina, Chapel Hill): "The Proportional Organization of Du Fay's *Missa se la face ay pale*"

Candace Bailey (Duke University): "Keyboard Music in Oxford During the

Early Restoration Period: Edward Lowe and Och MSS 1176 and 1177"

J. Peter Burkholder (Indiana University): "Musicology and the Question of Value"

Clyde W. Brockett (Christopher Newport College): "Gottschalk in Old Castille"

William D. Gudger (College of Charleston): "Miss Clive's Copy of Handel's Opus 4 Organ Concertos"

Janet K. Page (Duke University): "Joseph Haydn, the Clarinet, and Symphony No. 99"

Southern Chapter

22-23 February 1991
University of Southern Mississippi

Bill Faucett (Florida State University): "Musical Skylarking: Influences on the Symphonic Style of George Whitefield Chadwick"

Charles Brewer (University of Alabama): "The Violin Works of Heinrich Döbel"

Richard Nelson (Mercer University): "Johann Baptist Samber's *Manudictio ad Organum*"

Laura McDowell (Florida State University): "Josquin's *Absolon fili mi*: Fortuna in Another Guise?"

Kenneth Kreitner (Memphis State University): "Minstrels in State Spanish Churches, 1400-1600"

Peter Kaminsky (Louisiana State University): "Schumann's *Kreisleriana*"

Mary Sue Morrow (Loyola University): "Satire, Nostalgia, and Righteous Indignation: The Death of Music at the Turn of the Nineteenth-Century"

John Robison (University of South Florida): "Johann Klemm and the Early Seventeenth-Century Fugue"

Jennifer Brown (Louisiana State University): "Tonal Organization in Seventeenth-Century Opera: The Case of M. A. Ziani's *L'Alcibiade*"

Beverly Beard (Florida State University): "*Mathis der Maler* and the Isenheim Altarpiece: A Question of Aesthetic Relationship"

Penny Thomas (University of Florida): "Claire Reis: Advocate for Contemporary Music"

Robert Schmalz (University of Southwestern Louisiana): "I did it in the interests of the public too, or the Opera ain't over until the fat lady dies"

Wallace McKenzie (Louisiana State University): "The Curiously Notated Music of Marshall Taylor's *A Collection of Revival Hymns and Plantation Melodies*"

Ron Riddle (New College, University of South Florida): "Two Hundred Nights in a Chinese Conservatory"

Douglas Seaton (Florida State University): "New Perspectives on Music History"

Southwest Chapter

20 October 1990
Baylor University

Herbert C. Turrentine (Southern Methodist University): "An Iconographic Study of *Moriska-Taenzern* in the Renaissance"

G. Grayson Wagstaff (University of Texas, Austin): "The Development of Native Spanish Polyphonic Practice in Three Composers: Anchieta, Fernandez, and Morales"

Christine Getz (Baylor University): "Francesco Sforza's Forgotten Cantor: Evidence of Image Propaganda in Sixteenth-Century Milan"

Hanns-Bertold Dietz (University of Texas, Austin): "Instrumental Music at the Court of Ferdinand IV of Naples and Sicily: 1780-1800"

Anne L. Patterson (University of Central Arkansas): "'Not a Single Critic Understood': Darius Milhaud's Solo Songs"

Michael Meckna (Texas Christian University): "Sacred and Secular America: Virgil Thomson's *Symphony on a Hymn Tune*"

James H. Richards (Waco, TX): "Changing Patterns in the American Piano Industry: The Baldwin Piano and Organ Company"

Jelena Milojkovic-Djuric (College Station, TX): "The Musical Life in the USSR: The Rise of *Glasnost* 1960-1980"

Priscilla Ochran-Holt (Collin County Community College): "A Birthday Tribute to Otto Luening"

23 March 1991
Southern Methodist University

Lester Brothers (University of North Texas): "Visual Stars and Aural Sets: Emblem and Symbol in Curzio Mancini's Mass for Pope Clement VIII (1598)"

Ernest Trumble (University of Oklahoma): "The Motets of Caterina Assandrea"

Robert Skinner (Southern Methodist University): "The Electronic Musicologist: Scholarship on the Internet"

John S. Powell (Tulsa University): "Charpentier's 'Serenade for *Le Sicilien*' and the Twilight of *Comédie-ballet*"

Michael Collins (University of North Texas): "Early Nineteenth-Century Premieres of *La clemenza di Tito*"

Susan Fields (University of Texas, Austin): "Beethoven's Representation of Leonore. A Case Study in Operatic Characterization"

R. Allen Lott (Southwestern Baptist Theological Seminary): "'A Continuous Trance': Hans von Bülow's Tour of America"

Forthcoming Meetings and Conferences

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

The Institute for Gounod Studies, Annual Symposium, 21–22 March 1992, Pittsburgh, PA. Address: Institute for Gounod Studies, Carnegie Mellon University, Pittsburgh, PA 15213.

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

Conversion, Subversion, Perversion: Aspects of Change in the Middle Ages, A Conference, 4 April 1992, Princeton, NY. Address: The Graduate Colloquium in Medieval Studies, Dickinson Hall, Princeton University, Princeton, NJ 08544.

Making New Classics: Enlarging the Canon in the Renaissance, 4 April 1992, Cambridge, MA. Address: Professor James Hankins, Department of History, Harvard University, Cambridge, MA 02138.

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 93106-6070.

Symposium in Honor of Rulan Chao Pian: Ways of Representing Music, 11 April 1992, Cambridge, MA. Address: Reinhold Brinkman, Chair, Department of Music, Harvard University, 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 Olfather Hall, Lincoln, NE 68588-0327.

Conference on Seventeenth-Century Music, 23–25 April 1992, St. Louis, MO. Address: Jeffrey Kurtzman, Department

of Music, Campus Box 1032, Washington University, St. Louis, MO 63130.

American Bach Society, Biennial Meeting, with the **American Schütz Society** 24–26 April 1992, New York City, NY. Address: Professor George B. Stauffer, Chair, Local Arrangements, Director of Chapel Music, Columbia University, The Earl Hall Center, New York, NY 10027.

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.

Chicago Humanities Institute, Conference: "The Undisciplined Muse: Music among the Fields of Knowledge," 29–30 May 1992, Chicago, IL. Address: Philip Bohlman, Department of Music, University of Chicago, 5845 S. Ellis Avenue, Chicago, IL 60637.

American Guild of Organists, National Convention, 28 June–2 July 1992, Atlanta, GA. Address: Leslie William Young, Publicity, Atlanta Chapter, American Guild of Organists, 1281 Country Address, Clarkston, GA 30021.

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.

International Society for the Study of European Ideas, Conference: European Intergration and the European Mind: "A European Music—Fact or Fiction?" 24–29 August 1992, Aalborg, Denmark. Address: Professor Gerald Seaman, Music Convenor, School of Music, Auckland University, Private Bag, Auckland, New Zealand.

International Conference on Nineteenth-Century Music, 24–27 September 1992, Exeter, Devon, U.K. Address: Dr. Nicholas Marston, Department of Music, Knightley, Streatham Drive, University of Exeter, Devon EX4 4PD, England.

Beethoven in Vienna: The First Decade, 25–28 March 1993, Storrs, CT. Address: Professor Glenn Stanley, Music Department, Box U-12, Room 228, University of Connecticut, Storrs, CT 06269-1012.

Penderecki: at 60: A Mid-Career Assessment, Festival/Symposium, December 1993, Boca Raton, FL. Address: Dr. Stuart Glazer, Chair, Department of Music, Schmidt College of Arts and Humanities, Florida Atlantic University, Boca Raton, FL 33431.

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.