

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXII, NUMBER II

AUGUST, 1992

PITTSBURGH 1992

You have an opportunity to see why Pittsburgh is acquiring a reputation as a travel destination and one of the most beautiful cities in America. The American Musicological Society will hold its fifty-eighth annual meeting 5-8 November at the Pittsburgh Hilton and Towers, overlooking Point State Park where the Allegheny and Monongahela Rivers meet to form the Ohio. Additional guest rooms have been reserved seven blocks away at the Westin William Penn Hotel, noted for its grand palm court with Andre Previn's piano, where you can enjoy afternoon high tea.

Pittsburgh, described in the nineteenth century as "hell with the lid off" and in the mid-twentieth as "the smoky city," has a sparkling new image. The collapse of the domestic steel industry permanently closed the mills that had been the region's largest employer. But in three separate "renaissance" periods over three decades, high-tech and university-led developments have given the region one of the highest employment rates in the northeastern United States, and the lowest crime rate of any city its size in the country. The city is picturesque, with more than one thousand bridges, vast parks, and more trees than people. Pittsburgh has received increasing praise for its uncommonly rich variety of well preserved urban architecture, its friendly ethnic neighborhoods (and restaurants) tucked in valleys, its prominence as a medical center, and its cultural institutions that have attracted worldwide attention. As many transplanted Pittsburghers will attest, it fully deserves its ranking as "America's Most Livable City."

The accumulation of capital through the great industries of the region has left indelible marks in the community. Visible across the water from the headquarters hotel is the new Carnegie Science Center with its Omnimax Theater, and during the Friday evening reception at the University of Pittsburgh in the Oakland neighborhood you will have a chance to visit the Carnegie Library and Pittsburgh's Carnegie Music Hall with its marble foyer and marvelous acoustics. The gothic skyscraper of the University of

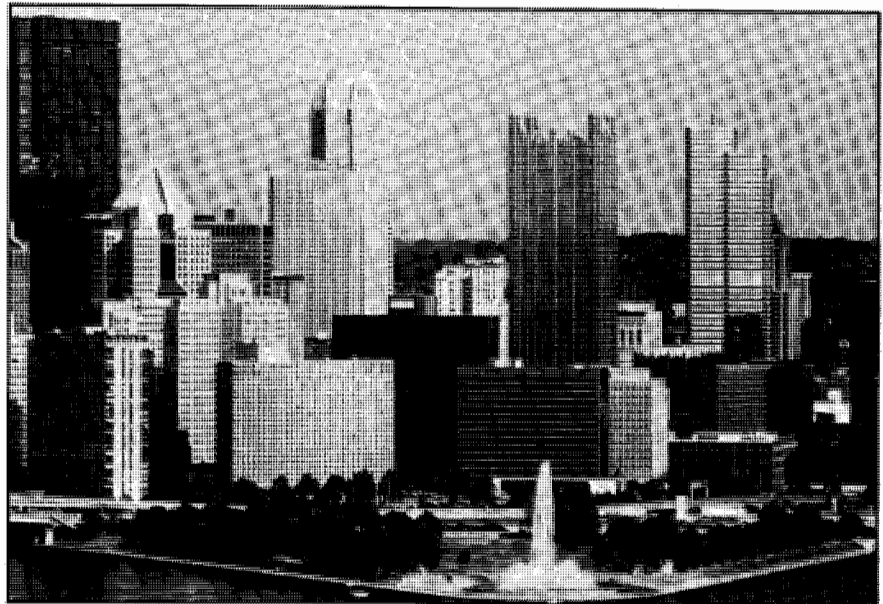


Photo by: Andrew A. Wagner

Pittsburgh, Pennsylvania, site of the 1992 Annual Meeting

Pittsburgh (whose architect was inspired by hearing Wagner's "Magic Fire Music") was funded heavily by the Mellon and Hunt families. Also on the Pitt campus is Heinz Memorial Chapel, with the tallest stained-glass windows in North America.

Oakland, California, may claim Gertrude Stein, but she came from Pittsburgh. So did authors Annie Dillard and Willa Cather, artists Mary Cassatt and Andy Warhol, and the mother of the environmental movement, Rachel Carson, whose cottage is now a museum. August Wilson, arguably America's foremost active playwright, sets his work in his boyhood home in the "Hill District," which inspired different dramatic treatment in the television series *Hill Street Blues*. The district was the cradle for many of the greatest names in jazz, including Earl "Fatha" Hines, Erroll Garner, Lena Horne, Mary Lou Williams, and Ahmad Jamal. Much earlier, songwriter Stephen Foster and the Nevin brothers, Ethelbert and Arthur, grew up and wrote most of their works within sight of the three rivers.

Pittsburgh has become a major film center, most recently confirmed in the sweep of Academy Awards by *Silence of the Lambs*, which was shot there in 1990. The Carnegie was a prime shooting location last spring for Jack Nicholson's upcoming film *Hoffa*.

Of course the main reason to attend the Meeting is its scholarly content, and the Program Committee chaired by Laurence Dreyfus has provided an enticing menu of papers. In addition to sessions devoted to periods, composers, sketches, aesthetic issues, narrative, performance practices, plainchant, jazz, atonal theory, "the feminine and the feminized," learning music, Europeans in America, Italian theater music, opera, madness, and much more, there will be special sessions: "Music, Ideology, and the State in Socialist Europe, 1945-1991," "Nineteenth-Century French Music," "Musical Borrowings," and "Musicology and Sociology in Dialogue."

Several special events have been sched-

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The results of the 1992 AMS Board election are:

Vice-President: Neal Zaslaw
Treasurer: Alvin H. Johnson
Directors-at-Large: Elaine Sisman
J. Peter Burkholder
Christoph Wolff

A total of 674 ballots were received, of which 16 could not be counted because their senders were not identified.

Directory Entries To Be Expanded

In 1993 member entries in the *AMS Directory* will be expanded, at the discretion of each member, to include one telephone number, a FAX number, and an E-mail address. A card for submitting that information is enclosed in this mailing.

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.

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.

Erratum

The February 1992 issue of the *Newsletter* contained two misprints in the quotation beginning in page 7, paragraph 2, line 8. The correct reading is: "The ever present projection of historical perspective" (from Alfred Mann/Merrill Knapp, "The Present State of Handel Research," *Acta Musicologica* vol. 41, fasc. 1-2 (1969)). We regret the error.

The 1993 Annual Meeting of the American Musicological Society will be held in Montréal, Québec, from Thursday, 4 November, to Sunday, 7 November, together with the Society for Music Theory (SMT). The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program must be submitted by 15 January 1993 to the Chair of the Program Committee, Christopher Reynolds, Department of Music, University of California, Davis, CA 95616. Abstracts must be printed in a readable typeface on one 8 1/2-by 11-inch page (or on size A4 paper); the 250-word maximum length includes the author's name and institutional affiliation or city of residence. Seven copies on which the author is not identified should be sent along with the original. The initial evaluation of the Committee is made on the basis of the anonymous abstracts.

Authors residing outside of North America may FAX one copy *only* of the abstract to 916:752-0983. The additional seven anonymous copies will be duplicated in Davis.

Submissions that do not conform to these guidelines will not be considered. Authors who read papers at the 1992 Annual Meeting may not submit proposals for the 1993 Meeting. Only one submission per author will be considered.

Beginning in 1993, the duration of papers will be limited to 20 minutes. This shorter length is designed to leave more time for questions and discussion. Abstracts should represent the talk as fully as possible: successful abstracts typically state the research findings, substantiate them, and indicate their significance. (Abstracts are confidential and may be revised for the booklet distributed at the Meeting.) Members may propose formal sessions comprised of several full-length papers devoted to a single topic, but an abstract conforming to the guidelines above is required for each talk, and each abstract is evaluated separately.

The Program Committee also invites proposals for Special Sessions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. Special Sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the panelists of *not more than* 10 minutes and leave ample time for discussion by panelists and audience. The submission procedure differs from that for formal sessions: organizers of Special Sessions should submit the names of all panelists in a one-page prospectus that outlines the

has been chosen. Such proposals will not be vetted anonymously. Organizers of Special Sessions may not also read a formal paper in the same year (nor have read one in the preceding year), but panelists may.

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

Call for Performances

The Performance Committee for the 1993 Annual Meeting invites proposals for concerts and lecture-recitals of music from all repertoires. College, university, professional and non-professional performers are encouraged to submit proposals. Applicants should send (1) a list of pieces and performers, (2) a description of the significance of the repertory and/or the manner of performance, (3) an estimate of the duration of the presentation, and (4) two copies of one cassette tape (thirty minutes

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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 had hoped that possibly, in this my final presidential message, I could indite an appropriately inspirational valedictory hymn to musicology, the AMS membership, its President-elect, and its august Board of Directors. But events have conspired to limit me, perhaps blessedly from your point of view, to reportage of some news and some straws in the wind.

First things first: As many of you will have heard, Alvin Johnson announced to the Board of Directors at its spring meeting his decision to resign as Executive Director of the Society—a post he has held for many years. (He may well, however, serve out the term of Treasurer to which he was just re-elected—for the tenth time, having first been elected in 1971!) In typical Johnsonian manner (meaning with grace, selflessness, and consideration for the well-being of the AMS), he said that his resignation need not take effect “within a matter of days, or weeks, or maybe even months.” As of this writing (early May), efforts are being made to find him an administrative assistant, and together with AMS President-elect Ellen Rosand, and with considerable help from Jean Wolf in Philadelphia and others across the land, I am seeking to move towards solving a very tricky problem: finding someone with feet big enough to fill Alvin’s shoes. It would be difficult to describe here the range and depth of Alvin Johnson’s commitment to the Society—almost as difficult as it is to imagine his not being in the AMS office and responding to phone calls, after the first ring, in that gentle baritone, “Good morning: AMS . . .”—then going on to answer almost any imaginable question you’d care to ask him about the organization, present or past.

Next in importance: Pursuant to Article XII of the AMS By-Laws (see your 1992 *Directory*, p. 15), I an-

nounce a proposal for an amendment to the By-Laws, initiated by action of Philip Brett and Lydia Hamessley on behalf of the Gay and Lesbian Study Group (with submission of a petition signed by more than fifty AMS members). The text of the proposed amendment (to appear as Section B of Article II of the By-Laws), as voted unanimously by the Board of Directors at its meeting of 14–15 March 1992, reads as follows:

The Society shall not discriminate against anyone on the basis of sex, race, color, religion, national origin, disability, age, sexual orientation, ideology, or field of scholarship in the evaluation of abstracts and manuscripts, awarding of prizes and fellowships, nomination to committees, or its other professional activities.

The conclusion of that statement may seem slightly cumbersome and, indeed, may read as a faint qualification of the preceding wording. The Board opted for it in the conviction that any anti-discrimination statement appearing in the AMS By-Laws must be one that lies within the framework of a society of scholars; it must acknowledge the limits within which the Society, *as such*, can react appropriately to violation of the rights of its members. . . . This proposed amendment will be duly placed on the agenda of the forthcoming Business Meeting of the Society in Pittsburgh, 7 November 1992, for discussion and possible revision. A ballot will then go out by mail to the entire membership. . . . **PS:** If you have any questions or comments on this matter, please direct them to me *before* the Business Meeting.

Gremlins got into the guidelines . . . of the Kinkeldey Award, as printed in the 1992 *AMS Directory*. Inevitably, the non-award in 1991 of the Kinkeldey prize occasioned much discussion, both outside and inside

the meetings of your Board of Directors. The Board’s discussions resulted in a tiny but potentially significant change in the award’s guidelines; this was to be embodied in them as printed in the 1992 *Directory*. It was, but in the process a couple of other key words got scratched. In the first paragraph, the second sentence should read: “By ‘work’ is meant a major book, edition, or other piece of scholarship that best exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and communication.” (The word “best” is new; the italicized words were omitted from the guidelines in error.)

They met in Madrid, and Montréal won’t be the same: Serendipitously, three successive chairs of AMS Program Committees met at the IMS meetings in Madrid last April—and talked about AMS: Margaret Murata (1991 chair), Laurence Dreyfus (1992), and Christopher Reynolds (1993). Out of their discussions of paper sessions at AMS annual meetings came a decision: to limit individual papers, at the 1993 AMS Meeting in Montréal, to twenty minutes, thereby leaving more time within a session for meaningful discussion of the presentations. Bear that in mind when you submit abstracts next winter—as I hope a great many of you will do.

But now it’s Pittsburgh. . . . and AMS 1992. I am looking forward immensely to the Meeting, and to thanking many of you for the honor you did me in electing me your president for 1990–92. I shall not be following recent tradition and attempting a *summa musicologica* of any sort. I shall, however, ask you to lend to my successor, Ellen Rosand, the same very high level of support that I have enjoyed at your hands, making my presidential tasks infinitely more pleasurable than I had any right to expect.

—H. Wiley Hitchcock

Montréal—1993

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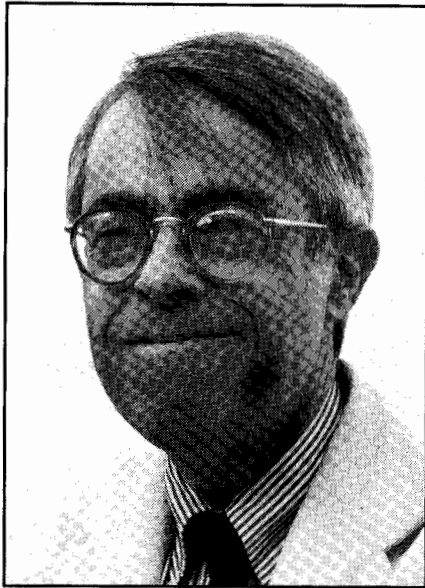
maximum) representative of the performers and the type of repertory being proposed. Ensembles with published compact disc recordings may send two copies

of the disc in place of the cassette provided that the performers and repertory are substantially the same as those proposed for the AMS concert. Send all materials *by 1 February 1993* to the Committee Chair: Leta Miller, Porter College, University of California, Santa Cruz, CA 95064.

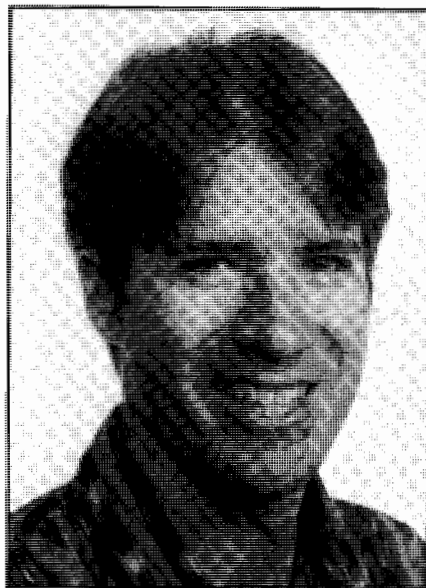
The Noah Greenberg Award

Applications are solicited for the Noah Greenberg Award of the American Musicological Society. The award is intended as a grant-in-aid to stimulate active coop-

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Richard Kramer
Editor of *JAMS*



Richard Will
AMS 50 Fellow



Anne E. MacNeil
AMS 50 Fellow

Richard Kramer Named Editor of *JAMS*

As announced at the last Business Meeting of the Society in Chicago, Richard Kramer has been appointed Editor of *JAMS*, succeeding William F. Prizer. Jeffrey Kallberg succeeds Jan Herlinger as Review Editor of the *JOURNAL*.

Richard Kramer, Dean of Humanities and Fine Arts at the State University of New York, Stony Brook, and Past Chair of the Department of Music, earned his Ph.D. in Music at Princeton University. He is the author of *Distant Cycles: Schubert and the Conceiving of Song* (in press). His essays have appeared in the three volumes of *Beethoven Studies* (ed. Alan Tyson), the *Isham Library Papers III* (Harvard), *Nineteenth-Century Music*, the *JOURNAL*, and the *Journal of Musicology*. He has served on the Editorial Panel of *Nineteenth-Century Music*, and as Chair of the Publications Committee of the Society.

All articles submitted to the *JOURNAL* should be sent to the newly appointed editor, Richard Kramer, Department of Music, State University of New York, Stony Brook, NY 11794. Books and editions of music for review are to be sent to Jeffrey Kallberg, Department of Music, University of Pennsylvania, 201 S. 34th Street, Philadelphia, PA 19104-6313.

AMS 50 Fellowship Awards

Five doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1992-93. They are

Dexter Edge (University of Southern California), "The Concerto in Vienna 1740-1791: Aspects of Genre, Form, Performance and Repertoire"; Edmund J. Goehring (Columbia University), "The Comic Vision of *Così fan tutte*: Literary and Operatic Traditions"; Anne E. MacNeil (University of Chicago), "Music and the Life and Work of Isabella Andreini: Humanistic Attitudes Toward Music, Literature and Theater in the Late Sixteenth and Early Seventeenth Centuries"; Alison Terbell Nikitopoulos (Princeton University), "Arrigo Boito's *Mefistofele*: Music, Poetry, and Revisions"; Richard Will (Cornell University), "Programmatic and Titled Symphonies, 1750-1815: A Study of Musical Representation in the Classical Symphony."

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

Awards and Prizes

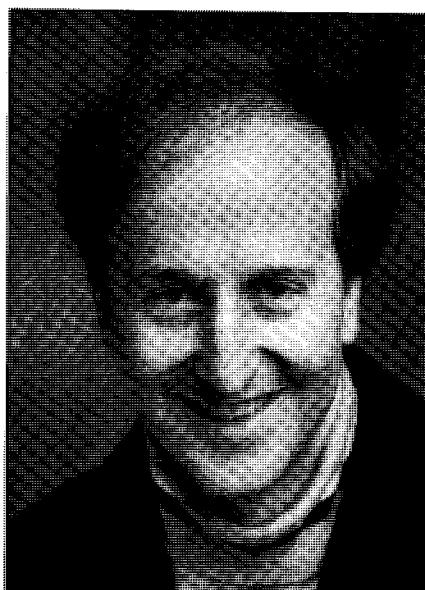
AMS members have received NEH Fellowships in the following categories: for University Teachers: Eric T. Chafe (Brandeis University), *Studies in Bach Hermeneutics*; Robert H. Cohen (University of Maryland, College Park), *A Critical Edition of the Music Criticism of Hector Berlioz, Volumes II and III*; Joseph H. Dyer (University of Massachusetts, Boston), *Liturgy and Music in Rome During the Middle Ages*; John M. Graziano (City College, City University of New York), *A History of African-American Musical Theater, 1890-1930*; Kay K. Shelemay (Wesleyan Uni-

versity), *Song and Remembrance Among Syrian Jews in the Americas*; Eugene K. Wolf (University of Pennsylvania), *The Origins and Early History of the Symphony*; for College Teachers and Independent Scholars: Scott K. DeVaux (University of Virginia), *Coleman Hawkins and the Emergence of Bebop in the Early 1940s*; Beth L. Glixon (independent scholar), *Marco Faustini and Opera Production in Seventeenth-Century Venice*; Fred Everett Maus (University of Virginia), *Dramatic Qualities of Classic and Romantic Instrumental Music*; Julie Moore (independent scholar), *Beethoven in the Marketplace: The Artist's Financial Difficulties and His Creative Activities*; Judith Tick (Northeastern University), *Ruth Crawford Seeger, an American Woman's Life in Music*; and Hollace A. Schafer (College of the Holy Cross), *Haydn's Sketches for Instrumental Works: From Improvisation to Score*.

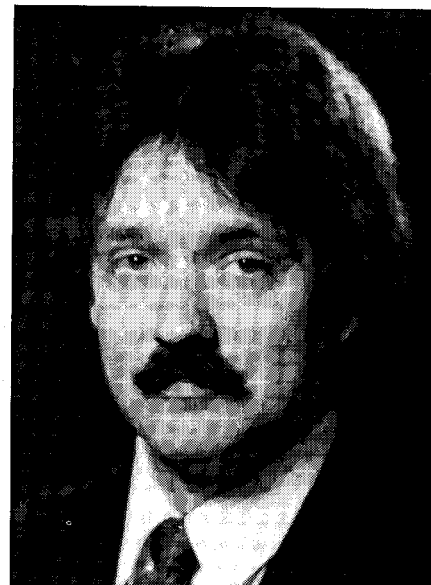
NEH funded the following projects headed by AMS members: Anne D. Shapiro and the College Music Society received a Public Humanities Award for a six-week institute on *Neglected Aspects of American Music*; Gabriel Dotto (University of Chicago Press), a publication subvention for *A Study of the Keyboard Sonatas of Joseph Haydn*, Paula Higgins (University of Notre Dame) for an international conference on *The Musical Legacy of Renaissance Composer Antoine Busnoys*; Rachel W. Wade (University of Maryland, College Park) for the continuing preparation of an edition of *The Music of C.P.E. Bach*; and Richard Crawford (University of Michigan, Ann Arbor, and AMS) for



Alison Terbell Nikitopoulos
AMS 50 Fellow



Edmund J. Goehring
AMS 50 Fellow



Dexter Edge
AMS 50 Fellow

preparation of *A Series of Scholarly Editions of American Music*.

NEH Summer Stipends for 1992 were awarded to the following AMS members: Karen Ahlquist (Wesleyan University), *Opera, Theatre, and Audience in Antebellum New York*; Jonathan D. Bellman (University of Richmond), *The Style Hongrois in Western Art Music*; Philip T. Jackson (Ball State University), *The Mass in Late Renaissance Italy*; Giulio M. Ongaro (University of Southern California), *Late Renaissance Instrumental Music and Its Performers at St. Mark's, Venice*; John A. Rice (University of Houston), *Antonio Salieri and Viennese Opera, 1766-1800*; Steven E. Saunders (Colby College), *Cross, Sword, and Lyre: Music at the Hapsburg Court of Ferdinand II*; and Gretchen A. Wheelock (University of Rochester), *Eighteenth-Century Constructions of the "Feminine" Minor Mode*.

Three AMS members received fellowships from ACLS in 1991: Taylor A. Greer (Pennsylvania State University, University Park), *Charles Seeger's Search for the Musical Mind*; Sandra P. Rosenblum (independent scholar), *Chopin and the Rediscovery of Nineteenth-Century Performance Style*; and Joseph N. Straus (Queens College and The Graduate Center, City University of New York), *The Music of Ruth Crawford Seeger: an Analytical Study of Its Structure*.

Two members of AMS have been awarded Guggenheim Fellowships: Jeffrey Kallberg (University of Pennsylvania), *Historical Discourses of Gender in Instrumental Music 1800-1848*; James

Webster (Cornell University), *The Analysis of Mozart's Operas*.

The Sonneck Society's 1992 Irving Lowens Award for the best book on American music or music in America published in 1990 was presented to Samuel A. Floyd, Jr. (Center for Black Music Research, Columbia College), for his volume *Black Music in the Harlem Renaissance: A Collection of Essays* (Greenwood Press). A special citation was issued to the Smithsonian Institution Press and its editor, Martin Williams, for their continuing interest in publishing works on American composers and subjects.

The American Musical Instrument Society's bi-annual Frances Densmore Prize was awarded to Cecil Adkins (University of North Texas), for his article, "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," *Journal of the American Musical Instrument Society*, vol. 16 (1990).

Anthony Newcomb (University of California, Berkeley) was elected a Fellow by the American Academy of Arts and Sciences.

Anne Swartz (Baruch College and The Graduate Center, City University of New York) has been awarded a short-term grant for independent research from the International Research and Exchange Board for research in St. Petersburg's Saltykov-Shchedrin Library. Her project is: *Technological Muses: the Music Industry in Russia, 1820-60*.

Barbara Hagg (University of Maryland, Baltimore County) has received a research fellowship from Catholic University of Louvain, Belgium, to write a book on *Guillaume DuFay and the "Recollectio Fistorum Beatae Mariae Virginis"*.

John Daverio (Boston University) has been awarded a fellowship from the Alexander von Humboldt-Stiftung. He will complete his book *Nineteenth-Century Music and the German Romantic Ideology* at the University of Freiburg.

The 1991 Wilk Student Prize for Research in Polish Music was awarded to Steven Zohn (Cornell University) for an unpublished paper on Lutoslawski's *Chain 3*.

Two members of the Society have been appointed Fellows at the National Humanities Center, Research Triangle Park of North Carolina for 1992-1993: Samuel A. Floyd (Columbia College), *Signifyin(g) Symbol: An Interpretation of Black Music*, and Craig A. Monson (Washington University), *Music and Life in the Convents of Bologna, 1500-1797*.

Jean K. Wolf and Eugene K. Wolf (University of Pennsylvania) received the 1992 Richard S. Hill Award of the Music Library Association for their article "Rastrology and Its Use in Eighteenth-Century Manuscript Studies" published in *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue* (A-R Editions, 1990). This award is given annually for "the best article on music librarianship or of a music-bibliographic nature."

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Deadlines and Addresses:

AMS Awards

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *15 October*; final application: *15 January*. FAX MATERIALS NOT ACCEPTABLE. Address: Rena Charnin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Bldg., Washington Square, New York, NY 10003.

Noah Greenberg Award

Deadline: *1 March 1993*. Address: Tharald Borgir, Chair, Greenberg Award Committee, Oregon State University, Department of Music, Benton Hall 101, Corvallis, OR 97331-2502.

Guidelines for all AMS awards appear in the Directory.

Grants and Fellowships Available

ACLS Fellowships/ Grants-in-Aid

For research in the humanities. Period of tenure: two-three, six or nine-twelve consecutive months initiated between 1 July 1993 and 1 February 1994. Maximum award: \$5,000, \$10,000, or \$20,000. Deadline: *30 September 1992*. Request forms by 25 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3398; (212) 697-1505.

American Philosophical Society

For basic post-doctoral research to subvene living expenses, travel, and some supplies. Maximum stipend: \$4,000 (\$3,000 for full professors). Deadline: *1 February, 1 April, 1 August, 1 October, and 1 December* for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106-3387; (215) 440-3400. Forms sent to those eligible.

NEH Summer Stipends

For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: \$4,000. Deadline: *1 October 1992*. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0466.

NEH Interpretive Research Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: *15 October 1992* for projects beginning on or after 1 June 1993. Address: Interpretive Research Program, Room 318, see above for address; (202) 786-0210.

NEH Travel to Collections

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

News Briefs

The Stefan and Wanda Wilk Prizes are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music of Poland. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California. Papers must be submitted by *30 September 1992* to the Wilk Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0851.

Thanks to a generous bequest from H. Earle Johnson, the Sonneck Society for American Music is able to offer publication subventions for completed original manuscripts that deal with American music, including works that would normally have difficulty in finding a publisher, such as bibliographies, discographies, and repertory lists. Maximum award, \$2,500. The application deadline each year is *November 15*. For information on how to apply, contact Dena J. Epstein, 5039 South Ellis Avenue, Chicago, IL 60615.

The Alexander von Humboldt-Stiftung grants research fellowships funded by the German Federal Government to carry out research projects in the Federal Republic of Germany. The **Research Fellowship Program** (600 per year, world-wide) offers funding for stays of up to twenty-four months for highly qualified researchers under forty years of age with a Ph.D. in any academic field. The **Transatlantic Cooperation Program** encourages researchers in the humanities and social sciences to pursue joint projects with German colleagues, preferably with interdisciplinary approaches. For further information, please contact Dr. Jan Kessler, Alexander von Humboldt Foundation, Suite 903, 1350 Connecticut Avenue, NW, Washington, DC 20036; tel. (202) 296-2990.

The Erwin Bodky Award of the Cambridge Society of Early Music recognizes one or more individuals who have demonstrated outstanding achievements in historically informed performance of early music. Candidates for the Award must be in the early stages of their careers. (The thirty-sixth birthday of the nominee must not fall before December 31 of the year of the Award.) The Award and Prize of \$5,000 will be based on nominations by recognized authorities with substantive documentation. Nominations should be submitted by *16 December 1992*. For further information contact: Erwin Bodky Award Committee, 20 Indian Hill Road, Weston, MA 02193; tel. (617) 899-5678.

The American Musical Instrument Society announces that its bi-annual Nicolas Bessaraboff Prize will be awarded in 1993 for the most distinguished book-length

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work published in English during the calendar year 1990 or 1991 that furthers the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." Nominations (including self-nominations) and copies of the publications nominated should be submitted to the Committee Chair: Dr. Harrison Powley, 2220 North 1400 East, Provo, UT 84604. For further information, contact Margaret D. Banks or Andre P. Larson; tel. (605) 677-5306.

U.S.-RISM Libretto Project Completes Schatz Collection

The U.S.-RISM Libretto Project, funded by the U.S. Department of Education's Title II-C Program, the NEH Access Program, and the University of Virginia, is pleased to announce the completion of a three-year effort to provide comprehensive online cataloging for the approximately 12,000 librettos in the Albert Schatz Collection at the Library of Congress. All historical data from three centuries of librettos were entered into the RLIN database, available in most research libraries. Now researchers may, for example, locate all librettos for performances in a specific theater or city, year by year, investigate the opera and dance repertoires of many theaters for which secondary studies have not been done, trace the careers of both performing and theatrical personnel, including singers and dancers, instrumentalists, theatrical architects, scenographers, choreographers, conductors, and costume designers, or untangle the literary history of librettos by tracking common characters. Searches can be conducted by entering the "books" (default) mode from any RLIN terminal or dial-access account (contact the RLIN Information Center, Research Libraries Group, 1200 Villa Street, Mountain View, CA 94041-1100). A comprehensive guide to searching RISM libretto data on RLIN is available from the Project. The data are also included in the University of Virginia's online catalogue VIRGO, accessible for keyword searches free of charge via Internet #128.143.70.101. The RLIN database is a "live" research tool. The Project Directors urge institutions or individuals with collections of historical librettos to contact them and plan either to provide microfilm for cataloging or to establish cataloging projects at their own institutions. For further information, contact Marita P. McClymonds or Diane Parr Walker, U.S.-RISM Libretto Project, Department of Music, University of Virginia, Charlottesville, VA 22903; tel. (804) 924-3052; E-mail: dpw@Virginia.bitnet.

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National Humanities Center

For post-doctoral research in-residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by *15 October 1992*. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; (919) 549-0661.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities for the 1993-94 academic year (appointment carries expectation of second-year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1986 and 1 July 1993. Stipend: \$31,000. Deadline: *15 October 1992*. Address: Director, Society of Fellows in the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027; (212) 854-4737.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadlines: *1 November 1992* for institutional proposals for Scholar-in-Residence Program and the Fulbright German Studies Seminar. Address: CIES, 3007 Tilden Street, N.W., Suite 5-M, Washington, DC 20008-3000; (202) 686-7866.

Harvard University Mellon Fellowships

For non-tenured junior scholars who have completed, at time of appointment, at least two years of post-doctoral university teaching. One-year appointment, July 1993 to June 1994, with limited teaching duties. Eligibility: Ph.D. received by 30 June 1991. Stipend: \$32,000. Deadline: *1 November 1992*. Address: Richard H. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 200, Cambridge, MA 02138; (617) 495-2519.

Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance topics; in-residence. Maximum award: \$30,000. Deadline: *15 October 1992*. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; and a copy to Villa I Tatti: Harvard University, University Place, 124 Mt. Auburn Street, Cambridge, MA 02138-5762. For information, contact Harvard University, above; (617) 495-1000.

Newberry Library Short-Term Resident Fellowships

To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: *15 October 1992* or *1 March 1993*. Address: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3380; (312) 943-9090.

Newberry Library NEH Fellowships

For post-doctoral research in-residence in any field appropriate to the Newberry's collections, from 6 to 11 mos. Maximum stipend: \$30,000. Deadline: *10 January 1993*. Address above.

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**Woodrow Wilson Intl.
Center for Scholars**

For post-doctoral research in the humanities and social sciences, in-residence. Period of tenure: 4 mos. to 1 year. Stipend: Geared to salary with maximum of \$52,000. Travel expenses for fellows, their spouses, and their dependent children will be provided. Deadline: *1 October 1992*. Address: Woodrow Wilson International Center for Scholars, 1000 Jefferson Dr. S.W., Washington, DC 20560; (202) 357-2429.

**German-American
Cooperative Research
ACLS-DAAD Grants**

For post-doctoral scholars holding faculty rank at a university, college, or recognized research institution in support of cooperative research between German and American scholars in the humanities and social sciences. Annual renewal for up to three years possible. Deadline: *1 September 1992*. Address: German-American Cooperative Research, ACLS, see above for address.

**Kurt Weill Foundation
Research and Travel Grants**

Research grants fund specific research expenses incurred in pursuit of topics related to Kurt Weill and/or Lotte Lenya. Travel grants reimburse travel expenses to consult primary source material. Deadline: *1 November 1993*. Address: Mario R. Mercado, Director of Programs, The Kurt Weill Foundation for Music, Inc., 7 East 20th Street, New York, NY 10003-1106; (212) 505-5240.

**American Music Research
Center Visiting Research
Fellowships**

Fellowships available for one to three months at the Center with a monthly stipend of \$800. Send abstract of proposed research and résumé. Deadline: *1 October 1992*. Address: William Kearns, Director, American Music Research Center, College of Music, University of Colorado Campus Box 301, Boulder, CO 80309-0301.

**American Music Research
Center Fellowships**

University of Colorado, Boulder's American Music Research Center announces the availability of Visiting Research Fellowships for the calendar year 1993. Fellowships for periods of one, two, or three months carrying a stipend of \$800 per month are open to qualified scholars engaged in pre- or post-doctoral, or independent research. Recipients of all fellowships are expected to be in regular residence at the American Music Research Center and to participate in the intellectual life of the College of Music.

The American Music Research Center, originally located at Dominican College in San Rafael, California, was moved to Boulder in 1989. Affiliated with the University of Colorado Music Library, a research library with extensive holdings, the AMRC houses a broad spectrum of col-

lections that embrace the large religious music and theatre collections begun in the San Rafael center in addition to several existing collections at the University of Colorado: eighteenth- and nineteenth-century religious music (tunebooks), eighteenth-century comic opera scores, published music of the eighteenth- and nineteenth-century cultured tradition, nineteenth- and early twentieth-century guitar music and songs, sheet music, early country-and-western recordings (1925-40), wind and band music, theatre and vaudeville music, Colorado folk music, papers of American musicians, and composers' archives.

Please send an abstract of your research proposal together with a brief résumé of research and professional activities by *1 October 1992*, to: William Kearns, Director, American Music Research Center, College Music, University of Colorado Campus Box 031, Boulder, CO 80309-0301; tel. (303) 492-7540.

**Music of the United States of
America (MUSA)**

The Committee on the Publication of American Music (COPAM) is pleased to announce that the first volume of *Music of the United States of America*, the national series of scholarly editions prepared under the Society's auspices and with the support of the National Endowment for the Humanities, is now in press. The volume, Ruth Crawford Seeger, *Two Chamber Works of the 1920s*, edited by Judith Tick and Wayne Schneider, contains two previously unpublished works, a *Suite for Small Orchestra* (1926) and *Suite No. 2* for strings and piano (1929). A-R Editions of Madison, Wisconsin, will publish this and other volumes in the MUSA series on the Society's behalf.

The MUSA series, designed to reflect the variety of American music-making, concentrates on works of quality and historical interest that are unavailable in reliable editions. Together with the Ruth Crawford volume, fourteen projects have been commissioned so far, including:

Amy Beach, *String Quartet, Op. 89*
(edited by Adrienne Fried Block)

Daniel Read [(1757-1836)], *Collected Works* (Karl Kroeger)

Irving Berlin, *Complete Songs, 1907-14* (Charles Hamm)

Harry Partch, *Barstow* (Richard Kassel)

Will Marion Cook, *In Dahomey*
(Thomas Riis)

John Philip Sousa, *Six Marches* (Frank Byrne)

Traditional Hawaiian Music
(Amy Stillman)

Slave Songs of the Nineteenth Century
(Eileen Southern)

Timothy Swan [(1758-1842)],
Collected Works (Nym Cooke)

Thomas "Fats" Waller, *Selected Works*
(Paul Machlin)

George Gershwin, *Rhapsody in Blue*
[1924 version] (Maurice Peress)

Edward Harrigan and David Braham,
Selected Songs (Jon Finson)

Historical Transcriptions of Native American Music (Victoria Lindsay Levine)

COPAM continues to invite scholars to submit proposals for MUSA editions. Inquiries about such proposals or other information about the project should be directed to Wayne Schneider, Executive Editor of MUSA, at the Music Department, Brown University, Providence, RI 02912.

—Richard Crawford

Obituaries

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

Frederick Dorian	24 January 1991
Edward N. Waters	27 July 1991
Anneliese Landau	3 August 1991
Alan Lessem	6 October 1991
Gilbert Chase	22 February 1992
Martin Williams	13 April 1992

Edward N. Waters (1906–1991)

Edward N. Waters, former Chief of the Music Division, Library of Congress, died at his home in Mitchellville, MD on 27 July 1991, at the age of 85. Mr. Waters, who was an eminent authority on Franz Liszt and the author of the definitive biography *Victor Herbert: A Life in Music*, retired from the Library in 1976 after 45 years of service. Before his appointment as Chief in 1972, he had been Assistant Chief since 1938. Among his many publications are a study on Liszt in 1949 and a translation of Liszt's biography of Chopin in 1963.

Born in Leavenworth, Kansas, in 1906, he attended the Eastman School of Music, University of Rochester, where he earned his B.Mus in 1927 and M.Mus in 1928, the first graduate degree in musicology awarded by Eastman. In 1973, the Cleveland Institute of Music conferred upon him the honorary degree of Doctor of Music. He also received in 1977 from the University of Rochester its Alumni Citation for Outstanding Service.

Many of the Music Division's important acquisitions were the result of Mr. Waters's efforts. Among the most important are the Heineman Foundation Collection, acquired through annual donations from the Heineman Foundation for Research, Educational, Charitable, and Scientific Purposes, of which Mr. Waters was a member of the board, the Rachmaninoff Archives, and the Geraldine Farrar Collection. In 1981, the Heineman Foundation Collection was renamed "The Heineman Foundation Collection in Honor of Edward N. Waters."

Active in professional associations in both the music and library worlds, he served as President of the Music Library Association (of which he was made an honorary life member), 1941–46, Chairman of the Council of National Library Associations, 1946–47, Secretary of the American Musicological Society, 1947–48, and Secretary of the Committee on Musicology of the American Council of Learned Societies, 1950–52. A member of the Corporation of the U.S. Book Ex-

change, he was also past President and past Chair of the Board of that organization; he was a founder of the American Studies Association, and was long active in the Music Teachers National Association. In 1971 he was appointed to the editorial board of *Grove's Dictionary of Music and Musicians*, to advise the Macmillan Company (London) on the preparation of the sixth edition of that multi-volume reference work.

—Jon Newsom

Alan Lessem (1940–1991)

Born and raised in Salisbury, Rhodesia (now Harare, Zimbabwe), Alan Lessem began at an early age to acquire the wide range of interests he then cultivated and extended for the rest of his life, tragically cut short by cancer on 6 October 1991. He took both the B.A. and B.Mus. degrees at the University of Cape Town, developing his talents in musical composition and performance as well as in music history and criticism. Reading for the M. Litt. at Cambridge, he worked closely with Raymond Leppard. While teaching in Tel Aviv and Jerusalem, he met Alexander Ringer and decided to undertake doctoral work at the University of Illinois, Urbana-Champaign. His dissertation, "Music and Text in the Works of Arnold Schoenberg: The Critical Years, 1908–1922" (1973), was so frequently ordered on microfilm that it became one of the first titles to be published in the UMI Research Press series (1979); an Italian translation, *Schoenberg espressionista*, appeared in 1988.

Called from Illinois to the newly established music program at York University in Toronto, Alan served that institution in an exemplary manner for twenty-one years. His extended tenure as Chair of the Department of Music saw numerous improvements in the undergraduate curriculum as well as the initiation of a graduate program emphasizing musics of contemporary cultures. He was subsequently named Associate Dean, and later Acting Dean, of the Faculty of Fine Arts. The breadth and depth of his understanding of aesthetic and social issues, particularly those raised by the topic of "modernism," earned him the respect of colleagues and students working in many artistic media and in many directions.

Alan saw criticism as central to the practice of musicology and often complained about publications or student papers that said little or nothing about the qualities of specific works. In the final year of his life he presented three public lectures on Schoenberg and completed three papers on Haydn reception as well as an essay on Weill's *Mahagonny*, which is both a fresh response to the work and a probing critique of what he shows to be earlier misinterpretations.

Alan's scholarly work was but one result of his full engagement with the life of music and the fine arts. A gift for friendship was not the least of his many gifts, and his passing is mourned by the large circle of friends and colleagues with whom he shared his insights, enthusiasms, and criticisms. We were enormously fortunate to have known him even for a short time.

—Stephen Blum

Gilbert Chase (1906–1992)

Gilbert Chase, influential historian of American music who served the Society as a member of its Board of Directors (1943), died in Chapel Hill, North Carolina, on 22 February 1992 at the age of 85.

When Chase, born of American parents in Havana, Cuba, joined the staff of the Library of Congress's Music Division in 1940 as a Latin American specialist, he soon recognized how narrow a view of American music had been forwarded by recent historians of the subject. Inspired by the example of the late Oscar G. Sonneck, erstwhile Division Chief (whose portrait happened to face his desk), Chase learned that "American music" could encompass the evolution of a nation's whole musical life, not just the story of concert works by American composers. And under Charles Seeger's influence, he awakened to the fundamental importance of folk and popular music in that heritage. *America's Music: From the Pilgrims to the Present* (New York, 1955; revised 3d ed., Urbana, 1987), Chase's seminal history, was the first book in which so wide a range of this democracy's music-making—formal and informal, European and American, old and new, commercial and non-commercial, composed and improvised—had been considered, organized, and interpreted by one writer. Chase's history gave American music an identity it had never enjoyed before. Scholarly writers ever since have taken that identity, in all its unwieldy contrariness, as their starting-point.

Chase, who attended Columbia University and the University of North Carolina (AB), was more than a professor. He worked as a music critic, an educational music supervisor for NBC, and a cultural attaché for the U.S. government, as well as teaching at the University of Texas. His scholarly persona was that of a maverick who minced no words and who welcomed controversy and new ideas. I can think of no more inspiring example of open-minded scholarly zest than Gilbert, in his late sixties and seventies, responding to the surge of interest in American music that surrounded the nation's Bicentennial by plunging into the current scene and, eventually, rewriting *America's Music* from stem to stern.

—Richard Crawford

Calls for Papers

Carnegie Mellon University will commemorate the centenary of the death of Charles Gounod during the Annual Symposium of the Institute for Gounod Studies, 8–14 March 1993, in Pittsburgh, PA. Send abstracts to: Institute for Gounod Studies, Carnegie Mellon University, Pittsburgh, PA 15213–3890.

The **University of Nebraska Press** announces a new series *Bach Perspectives* devoted to the life, works, and milieu of Johann Sebastian Bach. Contributions are invited in history, theory, criticism, and interdisciplinary studies. The General Editor for the series is Russell Stinson, and the members of the Editorial Board are Don O. Franklin, Robert L. Marshall, and Christoph Wolff. The series will issue a new volume every two to three years, with the inaugural volume scheduled for publication in 1993. Each volume will contain approximately a half-dozen full-length studies. Prospective contributions should be submitted *in duplicate* to Russell Stinson, General Editor, *Bach Perspectives*, State University of New York, Stony Brook, NY 11794.

The **Editorial Board of TEAMS** (The Consortium for Teaching of the Middle Ages) is planning a volume on the medieval liturgy edited by Professor T. Heffernan and A. Matter. Authors interested in writing an essay for the volume, should submit a three to four page abstract of a chapter appropriate to a teaching resource in this field. The volume will cover all major areas of the medieval liturgy focus-

ing on the social context. Authors should consider questions of belief, politics, learning, and community. Abstracts should be sent *by 3 January 1993* to T. Heffernan, Department of English, University of Tennessee, Knoxville, TN 37996–0430 and A. Matter, Department of Religious Studies, Box 36 CH, University of Pennsylvania, PA 19104–6303.

The Tracker, the quarterly journal of the Organ Historical Society invites submissions in the history of American organs, organs in America, and related subjects. *The Tracker* has published articles on organ builders, organists, organ literature, specific organs of major historical interest from all periods. Typescripts for consideration may be sent to: Jerry D. Morton, Managing Editor, OHS Headquarters, Box 26811, Richmond, VA 23261.

The **Southern Conference on British Studies** solicits proposals for papers and sessions to be presented at its 1993 meeting, to be held 10–13 November 1992 in Orlando, Florida, in conjunction with that of the Southern Historical Association. The SCBS construes British studies widely and invites participation by scholars in all areas of British history and culture, including the Empire and Commonwealth as well as the home islands. Interdisciplinary approaches are strongly encouraged. Send proposals *by 9 October 1992* to: Dr. John L. Gordon, Jr., Department of History, University of Richmond, Richmond, VA 23173.

The **Annual Conference of the Royal Musical Association (RMA)** will be held in conjunction with the *British Music Analysis Conference (SotoMAC)* 26–28 March, Southampton, UK. Proposals for papers or sessions (200 word abstracts) should reach the Program Committee Chairs *by 1 September 1992*. Addresses: RMA, Mark Everist, Department of Music, King's College London, Strand, London WC2R 2LS, UK; Fax 071:836–1799; E-mail m.everist@uk.ac.kcl.cc.oak; SotoMAC, Nicholas Cook, Department of Music, University of Southampton, Highfield, Southampton SO9 5NH, UK; Fax 0703:593197; E-mail mcio03@uk.ac.soton.

The **American Musical Instrument Society (AMIS)** will hold its annual national meeting in Nashville, Tennessee, 12–16 May 1993. Paper abstracts and other program proposals should be sent *by 1 October 1992*, to the Program Chair, Dr. Robert E. Eliason, R.R. 3, Box 466, Lyme Center, NH 03768. For further information, contact Margaret D. Banks or Andre P. Larson, The American Musical Instrument Society, 414 East Clark Street, Vermillion, SD 57069–2390; tel. (605) 677–5306.

An **International Conference on Cognitive Musicology** is to be held 26–29 Au-

gust 1993 at the University of Jyväskylä, Jyväskylä, Finland. An excursion to Lake Pajanne, one of the biggest and most beautiful lakes in Finland, is planned for the last day. Papers in English of 30 minutes duration are invited on topics of traditional musicological and ethnomusicological research treated from a cognitive point of view, also papers demonstrating how cognitive theory has been put into practice, and papers dealing with the development of musicological technology (such as musicological workstations) where these developments are of benefit (actual or potential) to cognitive musicology or where they apply to cognitive musicology in an interesting way. Send abstracts *by 30 October 1992* to Professor Jukka Louhivuori, University of Jyväskylä, Department of Musicology, P.O. Box 35, 40351 Jyväskylä, Finland.

The **University of Wales College of Cardiff Centre for Eighteenth-Century Musical Studies** in collaboration with universities in Barcelona and Granada are inviting papers for a conference on Music in Eighteenth-Century Spain at Dyffryn House, Cardiff, 16–19 July 1993. Send offers of papers of 30 to 35 minutes, and of shorter communications (maximum 10 minutes), on topics related to the theme of the conference to: Mr. Malcolm Boyd, Music Department, University of Wales College of Cardiff, Corbett Road, Cardiff CF1 3EB, UK; tel. (0222) 874378.

The Editors of *repercussions*, a new journal focusing on critical and alternative viewpoints on music and scholarship, invite submissions on any aspect of music, culture, and critical theory. Proposals for interviews, bulletins, or roundtables will be considered by the editors upon receipt of a short description. Prospective contributors should submit two hard copies and a computer disk copy (3.5 in. Macintosh compatible, if possible) of their manuscript. Submissions and books for review should be addressed to the Editors, *repercussions*, 107 Morrison Hall, University of California, Berkeley, CA 94720.

The joint meeting of the **Southeastern Historical Keyboard Society** and the **Midwestern Historical Keyboard Society** will be held in Louisville, Kentucky, 15–17 April 1993. Abstracts of papers (25 minutes) are requested on topics relevant to early keyboard instruments, their repertoire, performance practices, and aspects of construction and maintenance. Proposals are especially solicited for topics related to J. S. Bach and to women in early keyboard music. All proposals must include a 200-word biography and a list of audiovisual requirements. Send all materials to Dr. Barbara Garvey Jackson, 235 Baxter Lane, Fayetteville, AR 27201, postmarked *by 1 November 1992*. For further information, call (501) 442–7414.

The Noah Greenberg Award

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eration between scholars and performers by fostering outstanding contributions to historically aware performance and to the study of historical performing practices. Both scholars and performers may apply, since the Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Applicants need not be members of the American Musicological Society, and projects will be considered on the music of any period or cultural group. The Award will consist of a sum up to \$2,000; normally there will be a single award but it may, at the Committee's discretion, be divided. Application deadline is *1 March 1993*. For further information, write Professor Tharald Borgir, Chair, Noah Greenberg Award Committee, Department of Music, Oregon State University, Corvallis, OR 97331.

Rethinking Musicological Careers

While the former Committee on Career Options dealt mainly with non-academic employment, the new AMS Committee on Career-Related Issues will be involved in all careers including education. We are eager to hear about the concerns of all AMS members at every career stage, particularly ideas and proposals for actions that the Society can realistically take to support you. We shall sponsor an open forum at the next AMS meeting in Pittsburgh, but any of us can be contacted directly.

Of course we can do more than merely react to problems as they are brought to us. I hope we can help to promote the kind of thoughtful reflection and broad-based dialogue that, I believe, is needed right now throughout the Society. All of us, not just one small committee, need to take responsibility for determining the future direction of our field, ensuring that musicology continues to grow and develop as an attractive profession, incorporating an increasingly broad range of interesting and challenging careers. In my own conversations with AMS members I sometimes hear that there is little the Society can or should do about the current employment situation for musicologists. Because the present dearth of academic positions is due to economic and demographic trends our Society cannot control, I am told, we can only wait helplessly until things get better. Besides, it is said, a scholarly society should restrict itself to matters of *Wissenschaft*, leaving more mundane issues of employment to other existing organizations.

Yet this view is hardly the only possible one. Other ACLS organizations, faced with comparable problems, have involved themselves much more aggressively in career issues, for example by sponsoring periodicals that publish job listings or articles on pedagogical matters, developing more structured processes for interviews at meetings, keeping statistics on job searches and outcomes, and reprinting older books that are still in demand for classroom use. Nor can we take for granted any longer that the concept of "scholarship" should refer exclusively to research for publication. A draft document produced within the American Historical Association, one of several responses to the Carnegie Foundation report *Scholarship Reconsidered*, urges that such activities as teaching, authorship of instructional materials, preservation of historic artifacts and primary sources, creation of museum exhibits, and participation in state humanities councils should all be recognized as scholarly activities.

All this is part of a larger national debate on the duties and responsibilities of professors, motivated in part by consumer

and government demands for greater accountability, which in turn are fueled by the same fiscal constraints that have limited the number of available academic positions. Some of the shriller voices raised in this debate seem to be saying that research is merely an excuse professors use to avoid their primary obligation of teaching, in order to devote more time to wasting taxpayers' money by misspending government grants. Thus it is more important than ever for scholarly societies to defend the value of all the work their members do, explaining both how research relates to teaching and how it benefits our national and local communities in other ways. Not to do so is only to give up any role in solving our own problems, leaving the agenda to be set by politicians, the news media, and others who do not understand what we do or why it is important.

Though all scholarly organizations must work within this environment, musicology has a more severe public relations problem than many other fields. Almost all of us realize how widely American musical life suffers from a dearth of musicological expertise. Yet if this yawning gulf is going unfilled at the very same time many newly trained musicologists are unable to find employment, it may be time to stop complaining and look for ways to use each problem to help solve the other one.

The traditional view that our field is for college teachers is one reason we have abandoned the education of non-college audiences to journalists, performers, and others with little or no musicological training. This cannot be justified by the claim that few musicologists want to work outside the classroom: Though the 1988 survey by the Committee on Career Options (AMS Newsletter, February 1989) showed that 80% of respondents ranked college teaching among their top three choices, it also demonstrated much interest in other kinds of employment; in fact 27% of those who held teaching jobs would have preferred some other career. The conspicuous absence of musicology from the North American cultural scene need not be inevitable—there are AMS members who would gladly fill the gaps if they could somehow be transformed into satisfying, remunerative jobs.

The survey found that, after college teaching, the most desired career areas were related to performance, including such roles as administrator and "musicologist in residence" to performing organizations. Next in popularity were careers that involved writing or lecturing about music (e.g. as music critics or program annotators), followed by library and museum posts, composing, publishing, dealing in rare music or instruments, working in the recording or broadcast industries, and administering grant programs for the

arts, in that order. If these are the kinds of careers many of us desire, and if most of us regret the lack of musicological expertise in these fields, then clearly it is time to stop complaining and look for ways to turn these dreams into reality.

Discussions within our committee have already identified some ways to increase the number of musicologists working in areas that so badly need them. Information about our new mentor program should be available at the next national meeting. AMS members sharing a common interest can also set up their own formal or informal networks or interest groups, to help interested people make contacts, learn about career openings, and find the experience needed to compete for them. Plausible foci for such groups could include: new technologies for music printing, recording, research, or pedagogy; communicating musicology to the general public through writing, broadcasting, or church-related programs; pre-college, non-major, or adult education; influencing government policies relating to education, arts funding, international cooperation, or touring foreign performers; the preservation of primary sources, historic instruments, etc. Such efforts could increase awareness of non-academic careers within the AMS and increase respect for musicology in the larger world. In the long run they can even lead to an increased number and broader range of teaching jobs, as programs develop to train musicologically informed people for non-teaching careers. But it will take creativity and hard work, and the willingness to experience growth and change both in musicology and in the AMS. Are we as a Society willing to pay the price necessary to take charge of our own future?

—Peter Jeffery

Awards and Prizes

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The Music Library Association's 1992 Vincent H. Duckles Award went to Richard Crawford along with Allen Purdue Britton and Irving Lowens for their book, *American Sacred Music Imprints, 1698–1810: A Bibliography* (American Antiquarian Society, 1990).

Barton Hudson has been awarded a Fulbright Senior Fellowship under the European Areas Studies Program to investigate sources of Josquin Masses in connection with the *New Josquin Edition*.

AMS Pittsburgh Annual Meeting

4–8 November 1992
Preliminary Program

Wednesday, 4 November

7:00–11:00—Job Interviews

7:30–11:30—AMS Board Meeting

8:00—Pittsburgh Ballet Theater Open Rehearsal

Thursday, 5 November

8:00–12:00—AMS Board Meeting

8:00–6:00—Job Interviews

9:00–5:00—Registration

10:00–12:00—Seventeenth-Century Music Society
Annual Business Meeting

12:00–1:00—American Bach Society Advisory Board
Luncheon

12:00–1:30—Associated Music Library Group Directors
Meeting

12:00–11:00—Student Lounge

1:00–6:00—Exhibits

2:00–5:00—Bus Tour of Pittsburgh

2:00–5:00—SESSIONS

Fin de siècle/Fin de siglo

Douglass Green (University of Texas, Austin), Chair

Carol A. Hess (El Cerrito, California): "Enrique Granados and Spanish Musical Criticism *al fin de siglo*"

Brooks Toliver (University of California, Los Angeles): "Claude Debussy and *Feuilles d'herbe*: Traces of Walt Whitman's Poetry in Debussy's Prose"

Brian J. Hart (Indiana University): "*La Mer* and the Meaning of the Symphony in Early Twentieth-Century France"

Carlo Caballero (University of Pennsylvania): "Fauré and the Question of Sincerity"

Of Quilisma and Clausula

Peter J. Lefferts (University of Nebraska), Chair

Timothy J. McGee (University of Toronto): "Medieval Ornamentation According to the Treatises"

Thomas B. Payne (Columbia University): "Datable Notre Dame Conductus: New Observations on Style and Technique"

Robert M. Curry (Western Australian Academy): "More Notre Dame Two-Part Organa: Newly Discovered Fragments in Stary Sącz, Poland"

Susan A. Kidwell (University of Texas, Austin): "Clausula Models for Early Latin Motets: The Poet-Composer's Criteria for Selection"

Special Session: Music, Ideology, and the State in Socialist Europe, 1945–1991

Richard Taruskin (University of California, Berkeley), Chair

Glenn Stanley (University of Connecticut, Storrs), Organizer; Michael Beckerman (Washington University); Judit Frigyesi (Princeton University); Margarita Mazo (Ohio State University), Panelists

Sketches since 1880

Michael C. Tusa (University of Texas, Austin), Chair

Scott Warfield (University of North Carolina, Chapel Hill): "The First Version of Richard Strauss's *Macbeth*"

Joseph Auner (State University of New York, Stony Brook): "Compositional Process, Structure, and Chronology in Schoenberg's *Die glückliche Hand*"

Arved Ashby (Yale University): "Berg's *De Profundis* Revisited: The Sketches for the Finale of the *Lyric Suite*"

Graham H. Phipps (University of North Texas): "The Sketches for the First Movement of Webern's Concerto Op. 24: An Accounting for Classical Procedures of Pitch Organization and Phrase Structure"

2:45–5:00—SESSION

Aesthetic Issues in German Instrumental Music

Wye J. Allanbrook (Saint John's College), Chair

Mary Sue Morrow (Loyola University): "A Question of Balance: Instrumental Music Aesthetics in Late Eighteenth-Century Germany"

Sanna Pederson (University of Pennsylvania): "German National Identity and Berlin Concert Life"

Elaine Sisman (Columbia University): "The Rhetoric of the Sublime in Mozart's *Jupiter* Symphony"

6–7, 7:30–8:30—Riverboat Cruise Reception

7:30—Pittsburgh Ballet Theater, Patricia Wilde, Artistic Director

8:00—Concert: *Ciconia and the Italian Trecento*, Ensemble Project Ars Nova, Laurie Monahan, John Fleagle, and Michael Collver

8:00—Concert: *The Michaelerhaus and Music*, Indiana University of Pennsylvania Chorale and Orchestra, James Dearing, Conductor

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

9:30–11:00—Student Reception

Friday, 6 November

8:00–6:00—Job Interviews

8:00–6:00—Student Lounge

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

8:30–5:00—Registration

8:30–6:00—Exhibits

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

8:00–9:00—Council Committee on Cultural Diversity, Breakfast Reception for Minority Scholars and Graduate Students

9:00–11:45—Bus Tour of Pittsburgh

9:00–12:00—SESSIONS

Narrative and Allusion

Thomas Grey (Stanford University), Chair

William Kinderman (University of Victoria): “Narrative Design in Beethoven’s Last Sonatas”

Valerie Stegink Sterk (Stanford University): “Eusebius Speaks: A Dramatic Narrative of the First Movement of Taubert’s Op. 20 Sonata”

Richard A. Kaplan (Louisiana State University): “The Finale of Mahler’s First: Cyclism, Narrative, and the ‘Footsteps of the Giant’”

Vera Micznik (University of British Columbia): “Program Music: A Reevaluation”

Performance Practices

Alexander Silbiger (Duke University), Chair

Charles Price (West Chester University): “To Grace or Not to Grace: Implied Strategies for Improvised Embellishment in the Solo Sonatas of William Babell”

Michael O’Brien (Catholic University): “Cristofori at Court in Late Medici Florence”

Roger Bowers (Cambridge University): “Meter and Tempo: Proportional Notations in Monteverdi’s *L’Orfeo*”

Robert Greenlee (Bowdoin College): “Singing *dopo il tatto*: Zaccani’s Tempo Rubato and *Sprezzatura*”

Special Session: Nineteenth-Century French Music

Ralph Locke (Eastman School of Music),
Chair and Respondent

Peter Bloom (Smith College), Organizer; Lesley Wright (University of Hawaii), Sabina Ratner (Vanier College), Steven Huebner (McGill University), Panelists

Plainchant and Its Theory

Ruth Steiner (Catholic University), Chair

Leah Morrison (University of Southern California): “Confusing Topics of Confusion: A Carthusian’s Approach to the Intricacies of Plainchant Theory”

Cynthia J. Cyrus (University of Rochester): “Compilation, Synthesis and Modal Understanding in the *Alia Musica*”

Milton Steinhardt (University of Kansas): “A Recently Discovered Dominican Gradual of Humbert’s Time”

James McKinnon (University of North Carolina, Chapel Hill): “The Psalmic Movement of the Fourth Century”

9:45–12:00—SESSION

Renaissance Sources

Jane Bernstein (Tufts University), Chair

Vincent Panetta (Wellesley College): “Problems in the Attribution of ‘Venetian’ Keyboard Compositions”

John Kmetz (New York, NY): “The Aosta Manuscript: An Unknown Source of Sixteenth-Century German Music Theory”

Bonnie J. Blackburn (Oxford, UK): “Petrucci’s Venetian Editor”

10:30–12:00—SESSION

Twentieth-Century Avant-Gardes

Mark DeVoto (Tufts University), Chair

Raymond Fearn (University of Keele, UK): “‘I Dreamed a Theater’: The Musical Theater of Luciano Berio”

David W. Bernstein (Mills College): “*Fluxus* and the Decline of the Twentieth-Century Avant-Garde”

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

12:00–2:00—Committee on Career-Related Issues: Open Forum

12:00–2:00—Committee on Technology Study Session: **Issues in Computing and Musicology**, David Crawford (University of Michigan, Ann Arbor), Chair; Garrett Bowles (University of California, San Diego), Walter Hewlett (Center for Computer Assisted Research in the Humanities), Donald Krummel (University of Illinois), Thomas J. Matthiesen (Indiana University), Leeman Perkins (Columbia University), Eleanor Selfridge-Field (Center for Computer Assisted Research in the Humanities), Ruth Steiner (Catholic University), Thomas Walker (Princeton University), Panelists

12:30–1:30—Lecture-Recital: **Franz Liszt and the Piano as Orchestra: Symphonic Poems for Piano**, Keith T. Johns (Australian Catholic University), Piano

1:00–4:00—Joint AMS/MLA Committee on RISM

2:00–5:00—SESSIONS

Renaissance Biography and Patronage

Anne V. Hallmark (New England Conservatory), Chair

Alejandro E. Planchart (University of California, Santa Barbara): “Where was Du Fay on the Night of the Seventeenth?”

John Nádas (University of North Carolina, Chapel Hill) and Giuliano Di Bacco (University of Pavia): “Toward an International Style in the Period of the Great Schism: Musicians in Papal and Cardinalate Households”

Honey Meconi (Rice University): “Free from the Crime of Venus: The Biography of Pierre de la Rue”

Lora Matthews (University of Ottawa) and Paul Merkley (University of Ottawa): “Gaffurius, Leonardo, and Ludovico: Patronage and Clientage in Milanese Music During the Reign of Il Moro”

Jazz

Ingrid Monson (University of Chicago), Chair

Jeffrey Taylor (University of Michigan): “Between Friends: Earl Hines, Louis Armstrong, and ‘Weather Bird’”

Henry Martin (New School for Social Research): “Charlie Parker and Thematic Improvisation”

Scott DeVaux (University of Virginia): “‘Nice Work if You Can Get It’: Thelonious Monk and Popular Song”

Jeffrey Magee (University of Michigan): “‘The Paul Whiteman of the Race’: Fletcher Henderson and the Rise of Big-Band Jazz in a White Dance Orchestra Milieu”

Romantic Topics

Walter Frisch (Columbia University), Chair

José A. Bowen (Stanford University): "The Origins of the Ideology of Authenticity in Interpretation: Mendelssohn, Berlioz, and Wagner as Conductors"

Stephan D. Lindeman (Rutgers University): "Mendelssohn and Moscheles: Two Composers, Two Pianos, Two Scores, One Concerto"

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

Session Respondent: Leon Botstein (Bard College)

2:00–3:30—SESSION

Schoenberg

Reinhold Brinkmann (Harvard University), Chair

Christopher A. Williams (University of California, Berkeley): "Emancipation of the Textural Dissonance: The Models of Schoenberg's 'Heterogeneous Orchestration'"

Luisa Vilar-Payá (University of California, Berkeley): "Schoenberg's Re-Centerings: Pitch Organization and Formal Processes in the Early Twelve-Tone Music"

2:45–5:00—SESSION

Late Medieval Polyphony

Ann Scott (Bates College), Chair

Alice V. Clark (Princeton University): "*Concordare cum materia*: The Tenor in the Fourteenth-Century Motet"

Elizabeth J. Randell (University of North Carolina, Chapel Hill): "The Chantilly Codex Reconsidered"

Ann M. Lewis (Cambridge University): "*Tu, Nephanda, Prodigio*: Anti-Semitism in an Early Fifteenth-Century Motet"

3:30–5:00—SESSION

Atonal Theory

Reinhold Brinkmann (Harvard University), Chair

James Buhler (University of Pennsylvania): "A Rose by any other Word: Tonality, Atonality, and the Radical Contingencies of Naming"

James A. Davis (State University of New York, Fredonia): "Positivistic Philosophy and the Foundations of Atonal Music Theory"

5:30–11:00—AMS Reception, Oakland

Open House at University of Pittsburgh's Cathedral of Learning, Nationality Rooms, Stephen Foster Memorial and Libraries, Carnegie Library of Pittsburgh, Historical Society of Western Pennsylvania

8:00—**Concert: Heart's Ease**: Fretwork, Richard Campbell, Julia Hodgson, Richard Boothby, and William Hunt, Viols

8:00—**River City Brass Band: Salute to the Centenary of the Sousa Band**, Robert Bernat, Conductor

8:00—**Pittsburgh Ballet Theater**, Patricia Wilde, Artistic Director

8:00—**Pittsburgh Symphony Orchestra and the Mendelssohn Choir of Pittsburgh**, Lorin Maazel, Music Director, and John Nelson, Guest Conductor

Saturday, 7 November

7:30–9:00—**Committee on Career-Related Issues Breakfast Meeting**

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

8:00–9:00—**Chapter Fund Committee Breakfast Meeting**

8:00–9:00—**Council Committee on Cultural Diversity Breakfast Meeting**

8:00–5:30—**Registration**

8:00–6:00—**Job Interviews**

8:00–6:00—**Student Lounge**

8:30–6:00—**Exhibits**

9:00–12:00—SESSIONS

The Feminine and the Feminized

Paula Higgins (University of Notre Dame), Chair

Sarah Weiss (New York University): "Ideology vs. Actuality: Female Gender Players and Central Javanese Wayang"

Craig Monson (Washington University): "The Making of Suor Lucretia Vizzana's *Componimenti Musicali* (1623)"

Lawrence Kramer (Fordham University): "Cultural Work in Mendelssohn's Goethe Lieder"

Margaret Miner (Vanderbilt University): "Phantoms of Genius: Women and the Musical Press in Nineteenth-Century France"

Special Session: Musical Borrowings

J. Peter Burkholder (Indiana University), Organizer; David C. Birchler (A-R Editions), George Buelow (Indiana University), Andreas Giger (Indiana University), Lewis Lockwood (Harvard University), Anthony Newcomb (University of California, Berkeley), Panelists

La Seconda Pratica

Barbara R. Hanning (City College and The Graduate Center, City University of New York), Chair

Roark Miller (University of Michigan): "Musical Opportunities in Venice: The Transformation of Bartolomeo Barbarino from Church and Court Musician to Free-Lance Performer"

John Walter Hill (University of Illinois): "Pre-1600 Monody from the Rome-Naples Orbit"

Laura Buch (Eastman School of Music): "Text in Transformation: The Canzonettas of Tomaso Pecci (1576–1604)"

Andrew Dell'Antonio (University of California, Berkeley): "Monteverdi's Ruse?: Toward a Deconstruction of the Seconda Pratica"

9:00–10:30—SESSION

Schubert's Songs

Susan Youens (University of Notre Dame), Chair

Kristina Muxfeldt (New York, NY): "Schubert's Poetic Revisions"

Michelle Fillion (Mills College): "Schöne Welt, wo bist du?: Destruction, Epiphany, and Schubert's Arcadian Dream"

9:45–12:00—SESSION

Learning Music, 1550–1650

Colin Slim (University of California, Irvine), Chair

Rosamond McGuinness (University of London): "Plaine and Easie" after Morley: Changing Attitudes to 'Simplicity'"

Kristine K. Forney (California State University, Long Beach): "Nymphes gayes en abry du Laurier: Music Instruction for Women in Renaissance Antwerp"

Anne Tatnall Gross (New York University): "Brieve & Facile Instruction Pour Bien Apprendre la Musicque: Vocal Anthologies and the Musical Amateur in the Low Countries, 1560–1660"

10:30–12:00—SESSION

Europeans in America

Judith Tick (Northeastern University), Chair

D. Kern Holoman (University of California, Davis): "The Voyage of the Société des Concerts to the U.S.A."

Joseph Horowitz (New York, NY): "'Without Bad After-Effects': America's Genteel Wagner Cult"

12:00–1:00—Thesaurus Musicarum Latinarum, Project and Editorial Committees Meeting

12:00–2:00—AMS Council

12:00–2:00—Gay and Lesbian Study Group Meeting

12:30–1:30—Lecture-Recital: Relatively Speaking: The Family in Song, Janet Youngdahl (Case Western Reserve University), Soprano; and Elizabeth Etter (Case Western Reserve University), Piano

1:00–6:00—Bus Trip to Frank Lloyd Wright's Fallingwater

2:00–4:15—SESSION

Renaissance Compositional Practices

Pamela Starr (University of Nebraska), Chair

Jessie Ann Owens (Brandeis University): "Francesco Cortecchia's Sketchbook: New Evidence for Compositional Process in Renaissance Music"

Cathy Ann Elias (University of Chicago): "Mid-Sixteenth-Century Chanson Parody Masses: A Kaleidoscopic Process"

M. Jennifer Bloxam (Williams College): "Newly-Discovered Fragments of Renaissance Polyphony in Bruges: A Glimpse of Sixteenth-Century Composers at Work"

2:00–5:00—SESSIONS

Music Between the Wars

Vivian Perlis (Yale School of Music), Chair

Richard Kassel (City University of New York): "Afterthoughts on Ives's *Sunrise*"

Jane Fulcher (Indiana University): "Musical Style, Meaning, and Politics in France on the Eve of the Second World War"

Michael Lee (University of Southern California): "'Adieu New-York' and 'Bon Jour Paris': Georges Auric in the Early 1920s"

Charles M. Joseph (Skidmore College): "Ellipses, Exclusions, Expurgations: What do Stravinsky's Letters *Really* Say?"

Italian Theater Music

Martha Feldman (University of Chicago), Chair

Silvia Herzog (University of Southern California): "Musical *marinismo*: Stefano Landi's *La morte d'Orfeo*"

John A. Rice (University of Houston): "Irene Tomeoni and the Neapolitanization of Viennese Opera Buffa, 1790–1792"

Susan Forscher Weiss (Peabody Institute): "Bolognese Theater ca. 1500: Where's the Music?"

Yvonne Kendall (Davidson College): "The Intermedio of 1599"

Bach, Bach, and Bach

Michael Marissen (Swarthmore College), Chair

Peter Wollny (Harvard University): "W.F. Bach's Cantata Performances in Halle (1746–64): Aspects of Performance Practice and Musical Style"

Daniel R. Melamed (Yale University): "How Did J.S. Bach Teach Vocal Composition?"

Channan Willner (New York Public Library and Graduate Center, City University of New York): "Nascent Periodicity and Bach's 'Progressive' *Galanterien*"

Leta E. Miller (University of California, Santa Cruz): "Structural Revisions in the Music of C.P.E. Bach: Case Studies from the Flute Sonatas"

2:45–5:00—SESSION

Madness

Suzanne Cusick (University of Virginia), Chair

Caryl Clark (University of Toronto): "Manifestations of Madness in Porta's and Haydn's *Orlando paladino*"

Anne MacNeil (University of Chicago): "Love's Madness and the Rape of Oreithyia"

Mary Ann Smart (Cornell University): "Donizetti's *Maria Padilla* and the Tradition of Madness in Early Nineteenth-Century Opera"

5:30–7:00—Business Meeting

7:00–9:00—Council Committee on Outreach, with the College Music Society, Special Panel: Teaching Medieval Music

8:00—Concert: Sound Patterns, Hilliard Ensemble, David James, Rogers Covey-Crump, John Potter, and Gordon Jones, Singers

8:00—Pittsburgh Symphony Orchestra and the Mendelssohn Choir of Pittsburgh, Lorin Maazel, Music Director, and John Nelson, Guest Conductor

9:00–1:00—AMS Dance

Sunday, 8 November

8:00–9:00—Board Breakfast Meeting

8:00–9:00—1992 and 1993 Local Arrangements Committees Breakfast Meeting

8:00–12:00—Job Interviews

8:00–12:00—Student Lounge

8:30–12:00—Exhibits

9:00–11:15—SESSION

Rameau

Mary Cyr (University of Guelph), Chair

Joel Lester (City University of New York): “Rameau and His Predecessors”

Charles Dill (University of Wisconsin): “Rameau Reading Lully: Meaning and System in Rameau’s Recitative Tradition”

Thomas Christensen (University of Iowa): “‘D’où naissent ces accords?’: Rameau’s *Pygmalion* as Lockean Allegory”

9:00–12:00—SESSIONS

The Renaissance Motet

Richard Sherr (Smith College), Chair

Julie E. Cumming (McGill University): “The Emergence of the Renaissance Motet”

Manuel Erviti (University of Illinois, Urbana-Champaign): “Tinctoris’s Definition of *Motetum*”

Daniel E. Freeman (University of Minnesota): “On the Origins of the *Pater Noster-Ave Maria* of Josquin Des Prez”

John T. Brobeck (University of Arizona): “The Origins of the ‘Parisian Motet’ Revisited: Compositional Process in the Motets of Claudin de Sermisy”

Special Session: Musicology and Sociology in Dialogue

Tia DeNora (University of Wales, Cardiff), Organizer; Philip V. Bohlman (University of Chicago), Samuel Gilmore

(University of California, Irvine), Julia Moore (University of California, Santa Barbara), Jann Pasler (University of California, San Diego), Panelists
Respondent: Peter Martin (Manchester University).

French and Italian Opera in the Nineteenth Century

Marian Smith (University of Oregon), Chair

Elizabeth Hudson (University of Virginia): “Beyond Narrative: Verdi’s *Otello* and the End of a Tradition”

Karl Loveland (Eastman School of Music): “A Second Chance at First Impressions: Tonio in Donizetti’s *La Fille du régiment*”

James Radomski (University of California, Los Angeles): “Spanish Music in Early Romanticism: The Paris Premiere of Manuel del Pópulo Vicente Garcia’s *El Poeta calculista*”

Mark Everist (King’s College London): “Meyerbeer’s Parisian Debuts and *Marguerite d’Anjou*”

Bruckner and Brahms

Virginia Hancock (Reed College), Chair

David Brodbeck (University of Pittsburgh): “Notes on a *Notenkorrespondenz*: The Brahms-Joachim Counterpoint Exchange”

Margaret Notley (Yale University): “Brahms as Liberal: The Bruckner-Brahms Controversy Reconsidered”

Paul Hawkshaw (Yale School of Music): “A Reexamination of Bruckner’s Revision Processes: The Case of the F-Minor Mass”

Respondent: J. Stephen Parkany (Amherst College)

Timothy L. Jackson (Connecticut College): “Bruckner’s *Ok-taven*: The Mozart and Beethoven Studies and the First Revision Period (1876–79)”

1:00–6:00—Bus Trip to Frank Lloyd Wright’s *Fallingwater*

Pittsburgh 1992

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uled by the Society’s members and groups. The Council Committee on Cultural Diversity will host a breakfast reception for minority scholars and graduate students on Friday, and at noon that day the AMS Committee on Career-Related Issues will have an open forum. At noon Saturday the Gay and Lesbian Study Group will meet, and following the Business Meeting that evening the Council Committee on Outreach will offer a special session on “Teaching Medieval Music.” Check the Preliminary Program for other special events.

The Performance Committee (Elizabeth Aubrey, Chair) has selected some wonderful music for us to hear. On Thursday evening, the Indiana University of Pennsylvania Chorale and Orchestra under James C. Dearing will give the modern premiere of a masterly *Dixit Dominus* by Viennese composer Marianne von Martines, and works by other con-

temporaries of Haydn. Also that evening the Ensemble Project Ars Nova will present a program of works by Ciconia and other Italian *trecento* composers. On Friday at the Heinz Memorial Chapel on the Pitt campus, we will hear why the five viols of Fretwork have established themselves as leading exponents of music for strings from England’s Golden Age, in a program called “Heart’s Ease,” after a line in Shakespeare’s *Romeo and Juliet*. And on Saturday evening at Trinity Episcopal Cathedral, downtown, the Hilliard Ensemble will offer “Sound Patterns,” a provocative juxtaposition of ancient and new music, ranging from Machaut and Josquin through Thomas Morley and Purcell to Gavin Bryars, Arvo Pärt, and Cage.

At noon on Friday and Saturday you can grab a quick lunch from the food bar in the hotel lobby, then hear a lecture-recital. On Friday Keith T. Johns of Vienna University in Australia will present “Franz Liszt and the Piano as Orchestra,” demonstrating the relationship of the large piano works to the symphonic poems. On

Saturday, Janet Youngdahl (soprano) and Elizabeth Etter (fortepiano) will give a program titled “Relatively Speaking: The Family in Song,” with art songs by two composers each within four prominent families—Mozart, Reichardt, Mendelssohn, and Schumann.

Music abounds in Pittsburgh, and discounted tickets for the major ensembles are offered with advance registration for the Annual Meeting. Two of the city’s splendidly restored great concert halls are within walking distance of the Hilton. At Heinz Hall, the Pittsburgh Symphony, one of the world’s outstanding orchestras with Music Director (and University of Pittsburgh alumnus) Lorin Maazel, has scheduled Schumann’s Symphony No. 4, sandwiched between Brahms’s *Ave Maria* and *Rinaldo* in a concert with the Mendelssohn Choir of Pittsburgh, led by guest conductor John Nelson. One block away at the Benedum Center, the Pittsburgh Ballet Theatre under Artistic Director Pa-

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Library of Congress Closes Stacks to Scholars

James H. Billington recently announced that the option of stack access at the Library of Congress to scholars and others has been eliminated. The Library of Congress's stacks have always been closed to the public, but exceptions have been made in the general book stacks for scholars and others who verified a need to browse in designated areas. Unfortunately, newly discovered evidence shows that invaluable books have been mutilated or stolen from the collections. Much of the damage was clearly done by knowledgeable people, who knew the value of the volumes they stole and of the prints and illustrations they razed from folios.

Because the Library of Congress serves as a trustee for the nation's intellectual patrimony, it can no longer risk the threat to the collections that access to the book stacks clearly poses. These tightened regulations will have some compensating benefits for scholars by decreasing the number of "not on shelf" responses to books ordered from the stacks. Scholars should be able to receive books more quickly because the stacks will be maintained in better order.

The historic card catalog is available, and reference specialists and curators will assist scholars, in many cases by appointment as well as via the reference desk. The Library of Congress continues to welcome scholars and invites their use of the collections.

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tricia Wilde, which attracted SRO audiences on its international tour last season, will perform "The Kingdom of Shades" from *La Bayadère* (Minkus/Petipa), a Balanchine masterpiece *The Prodigal Son* (Prokofiev), and Choo-San Goh's *Configurations* to Barber's Piano Concerto. Early arrivals will have a chance to attend the Ballet's open rehearsal on Wednesday evening. And on Friday evening, at Carnegie Music Hall in Oakland, you can hear the River City Brass Band under Robert Bernat, the most successful professional brass band in America with more than fifty subscription concerts a year; they will salute the centenary of the Sousa band, and premiere a work by Leonard Smith.

Other events scheduled during the Meeting reflect the nature of the city's remarkable landscape, demographics, and architecture. The reception on Thursday evening will be aboard a riverboat docked

at Point State Park near the hotel; the boat will have a no-host bar, and make two hour-long excursions on the rivers at 6:00 and 7:30. On Friday evening, you will be transported to and from Oakland, the city's university and cultural district (with a tempting variety of international restaurants), for a reception in the high-vaulted Commons Room of the University of Pittsburgh's Cathedral of Learning. You may explore the Nationality Classrooms that surround the Commons Room, or walk across the lawn to the Fretwork concert in Heinz Memorial Chapel, or examine the research library and museum collection of musical Americana in the Stephen Foster Memorial. Throughout the evening you can walk or take a van to the Carnegie Library of Pittsburgh, whose Music and Art Department will mount an exhibit including its recently identified early Bach manuscript; or to the Historical Society of Western Pennsylvania, where you will see the first major museum exhibit telling the history of a city through its changing musical styles and activities, with live performances by the Dear Friends.

To experience the wondrous variety that Pittsburgh has to offer, take one of the bus tours being offered on Thursday afternoon or Friday morning. Among the highlights will be the Tiffany windows of Calvary Methodist Church, and a view of the city from Mt. Washington. Bus trips will be offered Saturday and Sunday afternoons to tour Frank Lloyd Wright's masterpiece, *Fallingwater*, cited last year by the American Institute of Architects as "the best all-time work of American architecture."

The variety of local culinary experiences will be within easier reach through the Pittsburgh Choice Mini-Membership, which offers 20% off at more than 80 restaurants. Tickets for all excursions, receptions, concerts, and Pittsburgh's Choice should be ordered through the enclosed Registration Form.

Local hosts are working to make the meetings "user friendly," especially for students and first-time attendees. A student lounge in the Hilton will be open throughout the conference, and a special student reception has been scheduled for Thursday night.

Plan to bring the whole family. Child care will be coordinated at the Hilton by the staff of the Carriage House Children's Center of Pittsburgh, an accredited preschool (from which the children of both Co-Chairs of this Meeting are graduates). Pittsburgh has more than forty lively museums of all types. The Carnegie Science Center with its Omnimax and Planetarium, the Pittsburgh Children's Museum, and the Aviary are all favorites, across the Allegheny River from the Hilton; also well worth the visit are the Pittsburgh Zoo with its new wilderness areas in

Highland Park; Phipps Conservatory, Hunt Botanical Institute, and the Carnegie Museums in Oakland; and the Frick Art Museum in Pt. Breeze with its Old Master collection. For those wanting to visit the libraries in Pittsburgh, a list with addresses, summaries of holdings and open hours will be provided with registration materials.

Pittsburgh is easy to get to. By highway it is under five hours from Washington, Baltimore, Buffalo, Cleveland, and Cincinnati. If you can arrange it, enter the city from the south via Interstate 279; the view as you exit the tunnel under Mt. Washington and cross the river to the Point is spectacular. The Hilton will be right in front of you (exit 9) as you exit the bridge. Amtrak and Greyhound passengers arriving during the week can take the subway (called the "T") from Penn Station to the Hilton (Penn Station is closed Saturday and Sunday). For flights between 2 and 11 November, Conventions in America, Inc. ((800) 535-1492, group #577) will guarantee the lowest fares on any airline at time of booking, and 5% off the lowest applicable fares on USAir, which has 87% of all arrivals in Pittsburgh. (Some restrictions apply.) If you call USAir directly ((800) 334-8644), refer to Goldfile #442-900-23. If you fly to Pittsburgh you will come through a new airport, opened one month before the Meeting; ground transportation departs every half hour to the downtown hotels. Once you are downtown, the "T" runs every eight minutes for twenty hours a day, seven days a week, and it is free! The Steel Plaza station across from the Westin William Penn is only two stops from Gateway Center Station at the Hilton.

And if you need any more reasons to go to Pittsburgh, here's an uncommon incentive to attend the Annual Meeting: both hotels are offering special rates for students, the registration fee is *the same* as last year's, and hotel room rates are *even lower!*

—Deane Root and Barbara A. Coeyman,
—Local Arrangements Co-Chairs

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 Department of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903.

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AMS Dues Increased

A resolution adopted by the Board of Directors on 12 May 1992 establishes the following rates for dues and JOURNAL subscriptions effective 1 January 1993. The current rates have been in force since 1 January 1991.

Regular member	40.00
Student member	20.00
Spouse or adjunct member	5.00
Emeritus member	10.00
Sustaining member	80.00
Patron	200.00
Life member	800.00
Overseas <i>surface</i> mail delivery surcharge	5.00
JOURNAL subscription	40.00
Overseas <i>surface</i> mail delivery surcharge	5.00

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

AMS Membership and Subscription Statistics

As of 11 May 1992, the tally of members and subscribers on the rolls of the Society was:

Memberships

Regular members	2,338
Spouse or adjunct members	154
Student members	762
Emeritus members	274
Life members	37
Sustaining members	3
Patrons	1
Honorary members	9
Corresponding members	12
Complimentary memberships	4
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	3,594

Subscribers

Institutional subscribers	1,255
Individual subscribers	14
Complimentary subscriptions	18
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	1,287
Grand total for 1992	4,881
Grand total for 1991	4,919

Forthcoming Meetings and Conferences

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International Society for the Study of European Ideas, Conference: Euro-

pean Integration 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, UK.

The Society for Music Theory: National Conference, 15–18 October 1992, Kansas City, MO. Address: Claire Bodge, Department of Music, Miami University, Oxford, OH 45056.

Society for Ethnomusicology, Annual Meeting, 22–25 October 1992, Seattle, WA. Address: SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 47405.

College Music Society, Annual Meeting, 29 October–1 November 1992, San Diego, CA. Address: College Music Society, 202 West Spruce Street, Missoula, MT 59802.

American Handel Society Annual Meeting: Representations of Classical Antiquity in the First Half of the Eighteenth Century, 30 October–1 November 1992, Washington, D. C. Address: Maryland Handel Festival/American Handel Society, Department of Music, University of Maryland, College Park, MD 20742, attn: J. Parker.

Continuities and Transformations in Musical Culture, 1450–1500: Assessing the Legacy of Antoine Busnoys, An International Conference, 8–11 November 1992, Notre Dame, IN. Address: Paula Higgins, Department of Music, University of Notre Dame, Notre Dame, IN 46556.

Southern Conference on British Studies: Annual Meeting in conjunction with the Southern Historical Association, 10–13 November 1992, Orlando, FL. Address: Dr. John L. Gordon, Jr., Department of History, University of Richmond, Richmond, VA 23173.

Music Library Association Annual Meeting, 3–6 February 1993, San Francisco, CA. Address: Ned Quist, Art Friedheim Library, Peabody Conservatory, 1 East Mt. Vernon Place, Baltimore, MD 21202.

Sonneck Society for American Music, Annual Meeting, 12–16 February 1993, Asilomar, CA. Address: Kathryn Bumpass, Department of Music, California State University, Fresno, CA 93740-0077.

International Congress of Verdi Studies: Middle Verdi from Luisa Miller to Un ballo in maschera, 3–7 March 1993, Belfast, Northern Ireland. Address: Eighth Verdi Congress, Department of Music, 24 Waverly Place, Room 268, New York, NY 10003.
New York, NY 10003.

Symposium Commemorating the Centenary of the Death of Charles Gounod, 8–14 March 1993, Pittsburgh, PA. Address: Kenneth Langevin, Director, Institute for Gounod Studies, Carnegie Mellon University, Pittsburgh, PA 15213-3890.

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.

Royal Musical Association and British Musical Analysis Conference: Joint Meeting, 26–28 March 1993, Southampton, U.K. Addresses: (RMA): Mark Everist, Department of Music, King's College London, Strand, London WC2R 2LS, UK, or (BMAC) Nicholas Cook, Department of Music, University of Southampton, Highfield, Southampton SO9 5NH, UK.

Southeastern and Midwestern Historical Keyboard Societies: Joint Meeting 15–17 April 1993, Louisville, KY. Address: Dr. Barbara Garvey Jackson, 235 Baxter Lane, Fayetteville, AR 72701.

American Musical Instrument Society, Annual Meeting, 12–16 May 1993, Nashville, TN. Address: Margaret D. Banks, American Musical Instrument Society, 414 East Clark Street, Vermillion, SD 57069-2390.

Feminist Theory and Music II: A Continuing Dialogue, June 18–21, 1993, Rochester, NY. Address: Ellen Koskoff or Gretchen Wheelock, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

Music in Eighteenth-Century Spain: Conference, 16–19 July 1993, Cardiff, UK. Address: Mr. Malcolm Boyd, Music Department, University of Wales College of Cardiff, Corbett Road, Cardiff CF1 3EB, UK.

International Conference on Cognitive Musicology, 26–29 August 1993, Jyväskylä, Finland. Address: Jukka Louhivuori, University of Jyväskylä, Department of Musicology, P.O. Box 35, 40351 Jyväskylä, Finland.

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.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1991 to June 30, 1992

CURRENT OPERATIONS

RECEIPTS					
Membership dues	46,470.00	101,807.78			
Journal	6,420.00				
Subscriptions	214.20				
Advertising	4,709.52				
Offprints & covers	25,995.67				
Oakland 1990					
Chicago 1991					
Annual Meetings	1,957.00				
Sale of Mailing Labels	20,734.14				
AMS 50 Fund	625.05				
	53,675.43				
Members gifts					
Vanguard GNMA Fund					
Vanguard Prime Reserve					
Shearson Lehman Mtg Bonds					
members for operations					
Gifts					
Interest, cash reserves					
Miscellaneous					
EXPENDITURES					
Administrations	3,460.41				
Officers	9,013.17				
Board of directors	31,192.31				
Executive Director					
Vol. XLIV-2&3 & XLV-1					
Vol. XXI-2 & XXII-1					
Chicago 1991	4,760.33				
Pittsburgh 1992	3,221.66				
ACLs, IHS, NCA, NHA					
Allotments & Subventions					
Dues					
Chapter Fund					
Archives					
AMS 50 Fellowships					
Transfer to AMS 50 Fund					
Bank service charges					
Miscellaneous					
Excess of Receipts over Expenditures		251,204.42			
		21,324.99			

PUBLICATIONS

RECEIPTS					
Endowment Fund	18,533.88				
Bukofzer Bequest	6,217.16				
Kinkdeley Bequest	1,815.83				
Hibberd Bequest	1,506.63				
Greenberg Award Bequest	1,259.79				
Reese Bequest	2,150.67				
Plamenac Bequest	1,616.18				
Pisk Bequest	70.37				
H. M. Brown Fund					
stock appreciation					
transfer from					
Sonneck Society	3,000.00				
Eva H. Einstein	400.00				
members	98.00				
COPAM from NEH					
Back issues, JAMS	3,151.00				
Billings I-IV	2,448.84				
Essays in Musicology	2,379.23				
Doctoral Dissertations, 1990	2,291.39				
Studies & Documents	1,517.00				
Index to JAMS etc.	755.00				
Summartini Catalog	707.35				
Doctoral Dissertations, 1984	564.75				
Abstracts of Papers Read	526.50				
Proceedings & Bulletins	175.00				
Haydn Studies	95.99				
IHS Congress Report	80.00				
EXPENDITURES					
COPAM					
Subventions					
Yale University Press	3,500.00				
University of California Press	5,000.00				
Ockeghem III					
Doctoral Dissertations					
JAMS Reprints					
AMS Monographs					
RILM					
Awards					
Einstein, Greenberg, Pisk					
Royalties					
Administration					
transfer to Endowment Fund					
Excess of Receipts over Expenditures		107,586.59			

STATEMENT OF ASSETS

	July 1, 1991	June 30, 1992	Increase
Current Operations account			
PNB checking account	1,579.19	1,604.40	
PNB savings account	21,203.15	61,461.76	
Prime Reserve Fund	51,677.74	74,460.08	
Publication reserves			
New Income Fund	8,242.45	8,666.82	
Prime Reserve Fund	48,322.26	67,281.09	
Vanguard Money Market	47,090.83	38,312.49	
Bukofzer Bequest			
Mass. Investors Trust	73,492.23	80,274.87	
New Income Fund	17,122.65	18,003.82	
Dreyfus GNMA Fund	49,236.34	139,851.22	
Kinkdeley Bequest			
Mass. Investors Trust	34,833.44	38,048.26	
New Income Fund	3,317.00	3,487.70	
Dreyfus GNMA Fund	17,933.20	18,520.77	
Hibberd Bequest			
Mass. Investors Trust	7,393.20	8,075.82	
New Income Fund	7,082.26	7,446.73	
Dreyfus GNMA Fund	3,853.40	3,979.66	
Greenberg Award Bequests			
New Income Fund	8,515.94	8,954.18	
Wellesley Fund	10,927.40	11,816.76	
Reese Bequest			
Wellesley Fund	16,209.99	17,529.14	
Plamenac Bequest			
Wellesley Fund	27,673.07	29,925.20	
Pisk Bequest			
Wellesley Fund	20,795.45	22,487.91	
Howard M. Brown Fund			
Vanguard GNMA Fund	00,000.00	00,000.00	
AMS 50 Fund			
Vanguard Money Market	24,238.29	25,205.04	
Vanguard GNMA Fund	239,494.96	274,459.33	
Guar Mtg Corp GNMA	6,240.00	00,000.00	
Ryan Mtg Accep Corp	33,086.19	24,432.67	
Ryland Mtg Corp	289,841.31	306,968.38	
Lomas Mtg GNMA Corp	19,994.00	18,000.00	
Residential Res Mtg	10,123.60	00,000.00	
Fed Home Loan Mtg	11,894.09	12,073.89	
Fed National Mtg	20,089.15	28,940.33	
Standard Mtg Asset	00,000.00	5,066.40	
Cash	1,774.00	695,146.04	
Totals	1,133,277.13	1,233,518.98	

The world-wide sustained recession over the last two years makes itself felt at a number of points in our finances. The steady lowering of interest rates by the Federal Reserve Board is manifest in the reduced income from money market funds; and some of our long term mortgage bonds, at rates as high as 10%, are being recalled because the current lending rates offer opportunities for re-financing. The capital funds we have to invest, consequently, are at much lower rates than we enjoyed just a few years ago. The sale of mailing labels for direct mail advertising has fallen off by 41% from last year, perhaps to some extent because of the increase in postal rates. On the other hand, advertising in the Journal has held firm. To be expected, income from the sale of publications is down by 23% and membership gifts by 31%. Nevertheless, despite the distress in the economy, the impact on our financial position is slight. Members and subscribers have maintained their support, the Society manages its affairs with due regard for prudence in all matters fiscal, and consequently we enjoy the sense of well-being that comes from fiscal security. From that vantage point, the Board has voted to expand the Directory in 1993, to add an administrative assistant in the Society's central office, and contemplates other administrative conveniences for its members.

July 12, 1992

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson

AMERICAN MUSICOLOGICAL
SOCIETY

INDEX

TO THE

*PAPERS, BULLETIN, AND
JOURNAL*
1936-1987

compiled by
Marjorie Hassen and Mark Germer

American Musicological Society
1990

\$7.00 postpaid (\$5.00 for individual members)

American Musicological Society
201 South 34th Street
Philadelphia, PA 19104-6313