

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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FEBRUARY, 1993

Montréal—1993

The Fifty-Ninth Annual Meeting of the American Musicological Society will take place at the Queen Elizabeth Hotel in Montréal, Quebec, Canada from 4 to 7 November 1993. This will be a joint meeting with the Society for Music Theory. Montréal is the largest French-speaking city outside of Paris, and a wonderful mixture of old world charm and North American vitality. All major airlines fly into Montréal, including U.S. Air and Air Canada, and it is a terminal point for both Amtrak and Via Rail. Connected by freeway to the U.S. interstate system, and equidistant from New York, Boston, and Toronto, the city is easily accessible, and those driving will be treated to a spectacular view of the downtown area coming across the Champlain Bridge from the south. The Orchestre Symphonique Montréal, under its music director Charles Dutoit, L'Opéra de Montréal, and Les Grands Ballets Canadiens top the list of performance organizations in the city, but whether it be music from earlier historical periods, with L'Ensemble Arion and La Société de Musique Ancienne de Montréal, or music of the twentieth century, with La Société de Musique Contemporain du Quebec and Le Nouvel Ensemble Moderne, Montréal is a city of great variety. And should you prefer jazz, or French film and theater, you will not be disappointed. Montréal offers a host of other attractions for its November visitors. There is a fabulous Biodome, opened this past summer, which recreates several environmental habitats, from arctic to tropical, the Botanical Gardens with its oriental section and impressive bonsai collection, the Canadian Center for Architecture, the Musée des Beaux-Arts, and Musée d'Art Contemporain de Montréal, to name only a few. For the sports-minded, of course, there is always Saturday night hockey with the Montréal Canadiens. Montréal has a notorious underground. The central core of the city is a veritable maze of tunnels, going everywhere. They are safe, and in winter,

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Pittsburgh—1992

Rain-swept skies, snow flurries, and even an enforced 4 A.M. "wake-up call" (occasioned by an aborted fire alarm) could not, it seems, prevent the AMS membership from savoring the gracious hospitality and easy flow of the 1992 Annual Meeting in Pittsburgh this past November. The Local Arrangements Committee and staff, led by Barbara Coeyman and Deane L. Root (and including David Brodbeck, Bruce Carr, Robert M. Copeland, Don O. Franklin, Kenneth Langevin, Mary S. Lewis, Kathryn Logan, and Matthew Rosenblum), "set up shop" in the Pittsburgh Hilton and Towers, a pleasant, medium-sized hotel, in which most every event, including the exhibits hall, could be found on the same convenient floor. Lots of details had been carefully thought out by Local Arrangements, from a child care room to a student lounge, the presence of which aroused more than one envious faculty eye. I speak for many when I thank our Pittsburgh colleagues for their efforts over the last year on our behalf.

This year's program (chosen by a committee comprised of Robert Bailey, Margaret Murata, Delores Pesce, Christopher Reynolds, Gretchen Wheelock, and myself) represented the usual wide array of musicological offerings, from Javanese female gender players to Fluxus representations of flushing water closets and all imaginable topics in between. Traditional musicological concerns were decidedly in the majority—as in sessions devoted to "Quilisma and Clausula" and "Renaissance Sources," though the move to include newer areas of research and criticism—as in sessions entitled "The Feminine and the Feminized" and "Madness"—was unmistakable. One "high-tech" event,

though unplanned, was a paper transmitted at the very last minute by fax (and read by proxy) when the speaker found herself trapped in a Minnesotan snow-drift.

Four so-called Special Sessions—a new regular feature of AMS offerings inaugurated with the Pittsburgh meeting—brought together like-minded panelists to discuss issues such as "Musical Borrowings" or "Musicology and Sociology in Dialogue," and the exchange (between panelists and audience) proved especially successful when opening statements were kept relatively brief. An evening session organized by the AMS Council's Outreach Committee in conjunction with the College Music Society was convened to discuss teaching the Middle Ages. Several medievalists reported that this event was especially stimulating, and it is hoped that these kinds of forums will be proposed in future years to deal with pedagogical issues in treating other historical periods as well.

Chairs of the thirty-three sessions did an admirable job of facilitating questions as well as sticking to the time-table, though some seemed to shun the strong-arm tactics necessary to rein in those prolix speakers who hindered the proper reception of their colleagues' work later in a session. Not so very long ago I can recall written admonitions by the chair shoved forcefully in the face of speakers about to exceed their allotted time. (I speak here as a recovering rambler.) One can hope, though, that this problem will be addressed by the move to the lengthier discussion periods prescribed at the Montréal meeting.

The Performance Committee (Elizabeth Aubrey, chair, with Barbara Coeyman and Leta E. Miller) arranged for a fine set of musical

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Next Board Meeting

The next meeting of the Board of Directors is scheduled for 13-14 March 1993 in Montréal.

E-Mail Directory

The electronic mail directory is still being assembled. Members who submit their e-mail addresses may continue to receive the directory by e-mail. The *AMS Directory* will also include e-mail addresses. To submit an e-mail address contact: AMSlist@ucdavis.edu.

Nominating Committee Chair

The Board of Directors has appointed D. Kern Holoman Chair of the 1993 Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Department of Music, University of California, Davis, CA 95616.

AMS Fellowships, Awards, and Prizes

Guidelines for AMS Fellowships, Awards, and Prizes appear in the *AMS Directory*.

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 Ellen Rosand, President, AMS, Department of Music, Yale University, P. O. Box 4030 Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

Montréal—1993

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heated! From the Queen Elizabeth Hotel you will have access to some of the finest shopping in Montréal, to restaurants, to the subway, and to the central train station, all without having to don a coat. Old Montréal is a must, with its cobblestone streets, restaurants, museums, and churches, some dating back to the seventeenth century. Here is Montréal's old world charm at its best. Why not visit a church or museum, take a walk along the St. Lawrence River, and head for a gourmet meal in one of Montréal's fine restaurants? Montréal is an exciting city, a city of contrast and surprises, and members of the Local Arrangement Committee are keen to have you and your family visit. We are planning a few surprises of our own and would extend a special welcome to students. Proposals for Special Sessions on issues of general interest are once again invited, and in 1993, papers will be limited to twenty minutes in order to allow more time for questions and discussion. Chair of the Program Committee is Christopher Reynolds (University of California, Davis); Leta Miller (University of California, Santa Cruz) is Chair of the Performance Committee. Chair of the Local Arrangements Committee is Bruce Minorgan (McGill University). Requests for meeting rooms for special interest groups during the conference should be sent *as soon as possible*, but no later than 1 April 1993, to Bruce Minorgan, Chair, Local Arrangements Committee, Faculty of Music, McGill University, Montréal, QC, Canada, H4X 1T9; (514) 398-4548 x 5643.

—Bruce Minorgan

Report of the Publications Committee

The Publications Committee met four times since the last report in these pages. At each meeting it reviewed the current status of ongoing projects and considered a number of requests for subventions in support of significant and costly scholarly works already accepted for publication. Each of our meetings began (after the approval of the minutes) with exactly the same agenda item. And it is likely that each of the meetings of the Publications Committee (extending further back in time than the vast majority of us can remember) began with the same item: namely, a discussion of the status of one of the longest running ongoing projects since Chartres Cathedral. The first volume of *The Collected Works of Johannes Ockeghem*, consisting of eight Masses, edited by Dragan Plamenac, was published in 1927 by Breitkopf & Härtel in the series *Publikationen älterer Musik*. Volume Two of the edition, with the remaining Masses

The 1993 *AMS Directory* will be distributed under separate cover in March.

and Mass Sections followed—expeditiously enough (or so it seems in retrospect)—a mere twenty years later, in 1947, as the inaugural volume of the newly launched *American Musicological Society Studies and Documents*. As for Volume Three: on page 71 of the Spring 1952 issue of the *JOURNAL*, the Chair of the Publications Committee, Arthur Mendel, reported that “Dr. Plamenac promises the completion of the manuscript of Volume III of the Ockeghem Works in 1952, and there seems no reason why publication should not go forward at once. . . .” “1952” must have been a misprint. At all events, the undersigned has the distinct pleasure of announcing, on behalf of the seven Publications Committee Chairs who have served since Arthur Mendel delivered his optimistic forecast, that the third and final volume of *The Collected Works of Johannes Ockeghem*, consisting of the Motets and Chansons, edited by Dragan Plamenac and completed after his death in 1983 by Richard Wexler, went to press on Thursday, 5 November 1992. A page has been turned in the chronicle of our Society.

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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

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

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Presidential Message

The publication schedule of this *Newsletter* is such that every two years, the incoming president has the ambiguous responsibility/opportunity of filling the "President's Message" columns during the week following the Annual Meeting, after what seems like a mere "giorno di regno." Although daunted by inexperience, I can see certain advantages in this opportunity. They include a kind of delicious liberty to comment—with impunity?—on issues raised by the meetings just past, in sessions as well as lobbies and hallways, during which the incoming president—unlike the outgoing one, whose presence is required at the wall-to-wall committee meetings that keep the gears of the Society in good running order—could circulate freely, listening, observing, questioning.

Several things about the Pittsburgh meeting struck me. I had the impression, seconded by a number of you who made a point of mentioning it to me, that it was one of the least stressful meetings in recently memory. In part this was due to the particularly felicitous physical setup of the hotel, the location of all meeting rooms on a single floor together with ample space for informal conversation between sessions, the availability of quick breakfasts and lunches, and (for the musicologist with pressing problems) an iron in every room. The Local Arrangements Committee functioned like a well-oiled machine; intense pre-emptive trouble-shooting kept problems to a minimum—I was hardly aware of any. One especially welcome novelty that we hope will continue, a reception for graduate students, was well-attended and helped break the ice for many first-timers. The numerous complaints I heard about exorbitant prices for soft drinks have been duly registered.

As for the program, the menu of sessions seemed particularly eclectic: choices ranged from the critically determined ("The Feminine and the Feminized," and "Narrative and Allusion") to the historically or topically defined ("Bach, Bach, and Bach," "Of Quilisma and Clausula," and "Madness"). (The Program Committee evidently relished the job of entitling.) Variety extended to the length of the sessions as well, with a number of two- and three-

paper sessions interspersed among the more normal four-paper ones. These offered the possibility of somewhat less-frenetic-than-usual session-hopping. It also indicates that the Program Committee was not deterred from accepting a good paper simply because it could not find a home among three other papers. One of the innovations of this meeting, a series of special sessions, one a day (on Music and Ideology, French Music, Musical Borrowings, and Musicology and Sociology), encouraged what seemed like greater interchange between panelists and the audience. And there were several even less formal evening or lunch-time sessions sponsored by various AMS committees and interest groups, which inspired great enthusiasm from those in attendance: two about which I heard glowing reports were those on technology and on "Teaching the Middle Ages," the latter co-sponsored by the CMS and the AMS Committee on Outreach. All in all, it seems as though much of the "work" at the meetings was accomplished at such special interest sessions between the acts.

On a more general note, I have to confess becoming aware of a certain amount of grumbling within the membership of the Society. Many of the negative vibes resonated on one issue: the sense of disenfranchisement felt by a number of you. In the Council it was the perception of the Board of Directors as an elite group drawn from the "Eastern establishment" and therefore supposedly removed from—insensitive to—the concerns of "the people." In the Committee on Cultural Diversity it was a sense of alienation from many of the topics on the program. I can assure all of you that the Board of Directors is sensitive to these feelings, and can only reiterate Past-President Hitchcock's imprecation in several previous *Newsletters* that you keep the flow of suggestions for committee appointments coming to the President or any member of the Board of Directors. We try very hard to achieve geographical, biological, philosophical, cultural, and ideological balance on every committee, but we need your input. Most important, as Wiley Hitchcock reminded those present at the business meeting, you have the power to elect representatives of your own choosing, though that power has not been consistently

exercised. Normally, fewer than twenty percent of the Society's members cast ballots for the Board of Directors. Make your voices heard—by voting, by volunteering to serve on committees, and by offering suggestions for improvement.

On the subject of representation: one issue that elicited considerable emotion at the Business Meeting was the matter of the proposed non-discrimination amendment to the By-Laws of the Society. A number of questions were raised at that meeting, including several concerning the legal responsibility of the Society in the face of lawsuits that might ensue, were the amendment to be ratified. These questions are serious enough to have convinced the Board of Directors to place the entire matter on hold until legal advice is obtained, and to reconsider the whole issue of the amendment and its wording at the Board Meeting in March. I will apprise you of the results of our reconsideration in the next issue of the *Newsletter*. If you have any further comments on the subject, please communicate them to me before mid March.

Finally, I take this opportunity to reiterate the message of my very brief remarks at the close of the Business Meeting, in which I expressed my admiration of and thanks to the outgoing president, Wiley Hitchcock—on your behalf as well as my own—for his diplomatic, subtle, gracious, cool yet passionate, generous, efficient, debonair, alliterative, thorough, ingenious, philosophical, firm, modest, creative, witty, elegant, tactful, and loving stewardship of the Society. Although some of these qualities were revealed primarily behind the scenes, most of them were fully in evidence in his moving valedictory hymn to the health and vigor of the Society to which he has contributed so much as President. Thank you, Wiley.

P.S. I take it as a good omen that the first threatened disaster of my presidency, the suspected fire at 4 A.M. on Sunday in the Pittsburgh Hilton, never materialized, and I trust that all of you were as relieved (and unable) as I was to follow the comforting advice broadcast over the hotel's public address system to "resume normal activity."

—Ellen Rosand



Greenberg Award Winner Alexander Blachly



Kinkeldey Award Winner James Webster



Einstein Award Winner Cliff Eisen

Awards and Prizes

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the early stages of his or her career, was granted this year to Cliff Eisen (New York University) for his article "The Mozarts' Salzburg Copyists: Aspects of Attribution, Chronology, Text, Style, and Performance Practice," *Mozart Studies*, edited by Cliff Eisen (Clarendon Press), 253-307.

The Noah Greenberg Award was given this year to Alexander Blachly (Pomerium Musices, Inc.) for a Busnoys Recording Project. This grant-in-aid is intended to stimulate historically aware performances and the study of historical performing practices.

The Otto Kinkeldey Award went to James Webster (Cornell University) for his book *Haydn's Farewell Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in His Instrumental Music* (Cambridge University Press). This award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The Paul A. Pisk Prize, awarded annually to a graduate music student for a scholarly paper to be read at the Annual Meeting of the Society, was presented to Luisa Vilar-Payá (University of California, Berkeley) for her paper "Schoenberg's Re-

Centerings: Pitch Organization and Formal Processes in the Early Twelve-Tone Music," read at the 1992 Annual Meeting.

The NEH has awarded the following grants for major projects in the humanities: Ruth Steiner (Catholic University of America), to create indices for manuscripts of Gregorian chant, to be added to existing indices and distributed on diskette or electronically; Thomas J. Mathiesen (Indiana University), to prepare a database of Latin music theory that includes works produced during the Middle Ages and the Renaissance; William R. Meredith (San Jose State University), to index and produce bibliographic records for the published and manuscript Beethoven materials at the Ira F. Brilliant Center for Beethoven Studies; David E. Crawford (University of Michigan), to catalogue liturgical books printed between 1450 and 1600 and to create records to be added to an existing database of these Renaissance religious texts; Barry S. Brook (City University of New York Research Foundation and The Graduate School), for the preparation of a critical edition of the compositions of Pergolesi; Philip Gossett (University of Chicago), to support the preparation of a critical edition of the works of Verdi; Michael Jaffee (Waverly Consort, Inc.), for lectures, colloquia, lecture-demonstrations, and publications on the cultural milieu of the twelfth through the seventeenth centuries in conjunction with performances of early music; Carol K. Baron (Bach Aria Group, State University of New York), for a program entitled "The International Bach."

Five books by Society members were published recently with NEH support: Philip Brett (University of California, Riverside) Editor, *The Byrd Edition, Volume 6a: Gradualia (1605), All Saints and Corpus Christi* (Stainer & Bell); Eric Thomas Chafe (Brandeis University), *Tonal Allegory in the Music of J. S. Bach* (University of California Press); Marcia J. Citron (Rice University), *Cecile Chaminade: A Bio-Bibliography* (Greenwood Press); Ellen Rosand (Yale University), *Opera in Seventeenth Century Venice: The Creation of a Genre* (University of California Press); Eileen Southern and Josephine Wright (College of Wooster), *African-American Traditions in Song, Sermon, Tale, and Dance, 1600s-1920: An Annotated Bibliography of Literature, Collections, and Artworks* (Greenwood Press).

The American Society of Composers, Authors, and Publishers has announced the winners of the ASCAP-Deems Taylor Awards for outstanding print and media coverage of music for 1991. Among the books honored were Thomas McGeary (Champaign, IL), *Harry Partch: Bitter Music—Collected Journals, Essays, Introductions, and Librettos* (University of Illinois Press); Ellen Rosand (Yale University), *Opera in Seventeenth-Century Venice: The Creation of A Genre* (University of California Press); Christoph Wolff (Harvard University), *Bach: Essays on His Life and Music* (Harvard University Press); among the writers of journal, magazine, and newspaper articles honored was Ralph Locke (Eastman School of Music), "Constructing the Oriental 'Other': Saint-



Pisk Prize Winner Luisa Vilar-Payá

Saens's *Samson et Dalila*," *Cambridge Opera Journal*, and "Paris: Center of Intellectual Ferment," *The Early Romantic Era*.

The Council of the Royal Musical Association awarded the Dent Medal for 1992 to Kofi Agawu (Cornell University).

Report from the Committee On the Status of Women

The Committee sponsored a panel discussion entitled "Our Place, Our History: Resources and Strategies for Courses on Women in Music" at this year's open meeting. The three panelists—Lydia Hamessley (Hamilton College), Karin Pendle (University of Cincinnati), and Paula Higgins (University of Notre Dame)—have considerable experience in teaching such courses in a variety of settings, and all three have done research in areas of feminist musicology and topics related to women's history. They shared anecdotes about their teaching experiences, explained how they put together a course syllabus, and discussed possibilities for class assignments and the use of other kinds of materials. (For example, Lydia Hamessley suggested using the video *Dream Worlds*, which deals with the misogynistic violence of some rock music videos; both Professors Hamessley and Pendle made copies of their syllabi available to those attending.) All three panelists noted their use of journal-keeping as an activity that allowed students to focus on readings and musical examples as well as

affording them a place to put down their personal reactions and reflections about course material.

It is difficult to summarize the rest of the lively and fruitful discussion that continued among the presenters and the standing-room-only crowd. Other topics raised included how "women in music" courses differ from other historical or musicological offerings, dealing with student anger generated around issues of feminism and patriarchy, the necessity of including issues of race and sexuality as well as gender, library resources, and finding support from women's studies programs. To this end I would like to bring to the attention of interested readers a free electronic forum for women's studies teachers and researchers with computer access to Bitnet or Internet. Participants may use the forum to exchange information about teaching strategies, useful texts, courses, curriculum building, publications, etc. To subscribe, send the following command to listserv@umdd (Bitnet) or listserv@umdd.umd.edu (Internet): Subscribe WMST-L Your Full Name. For further information contact Joan Korenman, Women's Studies Program, University of Maryland-Baltimore County, Baltimore, MD 21228.

At our closed meeting on Saturday morning, the Committee discussed plans for next year's open meeting, which we hope will be jointly sponsored with our sister organization in SMT. Also discussed was the desirability of inclusive language guidelines for Society publications, as have been discussed already by SMT and CMS.

Continuing on the Committee are James Briscoe, Deborah Hayes, and Christine Smith. Joining the Committee are Margo Chaney, Richard Leppert, and Catherine Parsons Smith. Completing their terms on the Committee this year were Linda Austern, Michael Beckerman, and Lois Rosow; I wish to thank them for their work. Again, I encourage AMS members who have suggestions for Committee activities or concerns that they think the Committee should address to contact me or any of the other members listed above.

—Susan C. Cook

Committee on the Publication of American Music

The Society's Committee on the Publication of American Music (COPAM) is pleased to announce that the first two volumes of *Music of the United States of America* (MUSA), a national series published for AMS by A-R Editions of Madison,

Wisconsin, with support from a National Endowment for the Humanities grant, are scheduled for publication in spring 1993. MUSA's goal is to publish representative American works that are previously unpublished or now unavailable. Vol. 1 contains two chamber works by Ruth Crawford: *Music for Small Orchestra* (1926) and *Suite No. 2 for Four Strings and Piano* (1929), edited by Judith Tick and Wayne Schneider. Vol. 2 presents Adrienne Fried Block's edition of Amy Beach's *Quartet for Strings in One Movement, Op. 89* (1929). The next two MUSA volumes planned for publication are Karl Kroeger's edition of collected works by New England psalmist Daniel Read and the *Complete Early Songs of Irving Berlin, 1907-14*, edited by Charles Hamm.

Next June the MUSA series will complete five years of residence at Brown University's Department of Music; in July 1993 MUSA headquarters will move to the School of Music at the University of Michigan, Ann Arbor. To celebrate the publication of the first MUSA volumes and to express appreciation to Brown for housing the project through its first years, the Society is helping to sponsor a concert in Providence, Rhode Island, on 6 March 1993. With the Charleston String Quartet and pianist Virginia Eskin as players, the program will include performances of Crawford's *Suite No. 2*, Beach's string quartet, and Dvořák's "American" string quartet. Editors Tick, Schneider, and Block will be on hand to speak about the works.

COPAM continues to encourage scholars to propose editions for MUSA, a projected forty-volume series for which fourteen volumes are now under contract. For more information, please write MUSA's executive editor, Wayne Schneider, Department of Music, Brown University, Providence, RI 02912.

—Richard Crawford

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events to complement the conference. For this listener the highlights included an intimate recital by the English viol consort "Fretwork" at the Heinz Chapel in Oakland, a moving performance of Balanchine's *Prodigal Son* at the Pittsburgh Ballet Theater, and an opportunity to hear Brahms's rarely performed *Rinaldo* with the Pittsburgh Symphony Orchestra. Many of us, I am sure, will cherish fond memories of our stay in Pittsburgh, even as we begin to think ahead to our next rendezvous in Montréal.

—Laurence Dreyfus

AMS Archives Receive Attention

The AMS Archive, housed in the Department of Special Collections in the University of Pennsylvania's Van Pelt-Dietrich Library Center is currently being processed on a part-time basis. With financial assistance from the Society, an inventory has been under preparation over the past two years. Approximately fifteen cartons of papers have been sorted to date, with sixteen currently remaining (this number will undoubtedly rise as we continue to receive additional material). Seventy-two archival boxes have been filled with the contents of these cartons; each contains an average of fifteen to twenty files. The inventory includes a description of the contents of each file and the dates encompassed. Unlike past practice and in accordance with archival management standards, the integrity of the files is being maintained. Only the files themselves are being organized into logical groups (e.g. Presidential Papers, Publications Committee, AMS 50, etc.).

Once all of the files have been sorted—we estimate completion by the end of the summer 1993—a printed inventory will be created using computer software, which will permit revisions as additional material is added to the Archive. Also at the time, in consultation with the University Library's Curator of Manuscripts, preservation issues will be addressed: staples and paper clips will be removed from all papers, acidic file folders will be replaced with their archival counterparts, and individual papers in need of special attention will be placed in protective Mylar sleeves. Finally, those remaining items (photographs, plaques, awards, and publications) will be re-housed as necessary and will be added to the inventory.

—Marjorie Hassen

RISM-US Center for Musical Sources Receives NEH Grant

The Eda Kuhn Loeb Music Library at Harvard University has been awarded a two-year grant from NEH to support the continuing operation of the RISM-US Center for Musical Sources. Under the direction of John B. Howard, Acting Director of the Eda Kuhn Loeb Music Library and Keeper of the Isham Memorial Library, the Center's activities focus on RISM Series A/II, an inventory of music manuscripts of the period 1600–1800. The Center identifies relevant music manuscripts in U.S. repositories and catalogues them according to RISM bibliographic standards. Information is entered into a local database management system, which enables the export of data to RISM head-

quarters in Frankfurt, Germany, and which further supports conversion of data to USMARC format for music scores and the production of printed inventories and catalogues. The long-term planning of the RISM Central Editorial Office calls for the eventual distribution of the complete RISM Series A/II data on CD-ROM. Staff at the Center, including James Barkovic, Sharon Prado, and Sylvie Stewart, have already compiled some 25,000 bibliographic records for manuscripts at more than sixty American libraries, including the Boston Public Library, the Library of Congress, the Newberry Library, the New York Public Library, the University of California, Berkeley, the University of Michigan, the University of Rochester, and Harvard University. Over the next two years, the Center will concentrate on the remaining manuscripts at the Library of Congress and the collections of Boston University and the University of Louisville. Inquiries about the Center and information it has compiled may be sent to: RISM-US Center for Musical Sources, Music Building, Harvard University, Cambridge, MA 02138; (617) 495-1624; E-mail: RISM@harvarda.harvard.edu.

International Study Group on Theater Music Seeks Members

An international team of scholars has formed to investigate the reciprocal relations between Italy, Spain, Portugal, and the countries of Latin America, taking as its first project the musical theater, specifically its establishment, transmission, reception, diffusion, and interrelationships. It is the expressed purpose of the Study Group to stimulate, integrate, and disseminate the activities that fall within its thematic area. It is intended to promote the rapid exchange of all research through the establishment of an active network open to all participants and a database that will include information concerning producers and agents, circulation, reception and diffusion, publishing and scenic design, and contracts, librettos, periodicals, and other documentary sources. The Study Group is supported by the Spanish and Italian musicological societies, which have offered to publish the research of the Group in their respective periodicals, and to promote its activities through the auspices of the International Musicological Society, including the proposal to convene a round table during the Fifteenth Congress of the International Musicological Society in London, in 1997. Those interested in collaboration in this project should direct their inquiries to: Istituto per lo Studio della Musica Latino Americana, Casella Postale 1079, I-35100 Padova, Italy.

Obituaries

Armen Carapetyan (1908–1992)

Armen Carapetyan, founder and director of the American Institute of Musicology and general editor and publisher of the Institute's publications from its inception in 1946 until 1980, died of a heart attack at his daughter's home in Frankestown, New Hampshire, on 5 September 1992. He was eighty-three years old. With him at the time of his death was his beloved wife of fifty-five years, Harriette, who was his companion and collaborator throughout his career.

Carapetyan was one of the principal figures in post-World War II American musicology. Singlehandedly, he did more than any of his contemporaries in making available modern editions of the musical treasures of the European Middle Ages and Renaissance. He also founded and edited a journal and initiated a number of series of publications devoted to historical and theoretical aspects of Medieval and Renaissance music. These were later augmented by facsimile editions, editions of early keyboard music, and catalogues of musical manuscripts. With the exception of one series, all of this was done on his own, with no financial help from elsewhere.

From the outset, as witnessed by his remarks in a number of early editorials in his journal, *Musica Disciplina*, Carapetyan's goals were clear. First and foremost, in his words, were "the advancement of musical history as an integral part of the history of culture" and "the advancement of its place in the program of humanistic studies in our universities and colleges." It may be difficult for many of us to imagine that this latter could have even been an issue in 1946, but as any number of our colleagues can tell us, it certainly was a novel thought for the times. Another of Carapetyan's objectives was "the understanding of [musical] style with a view to correct performance." How prescient were his words! A year later, after noting that there were a number of periodicals serving the general history of music, Carapetyan defended the idea of one devoted exclusively to Medieval and Renaissance music and cited the ever-burgeoning interest in those areas. Again, his foresight was remarkable and his example, an inspiration for several other journals that followed in the wake of his own. In an editorial written in 1954 Carapetyan summed up the belief that was to guide him ever after in all of his publishing endeavors with the remark that "in no discipline can much be done of a serious nature and of lasting value without source material." "In musicology," he added, "publication of sources is the primary need, the first challenge to the intelligent

musicologist, and the compelling task before us under which all else should find its proper hierarchy."

It is no small tribute to Carapetyan that musicology in the last forty-six years has fulfilled many of his dreams and aspirations. The list of contributors to his various series of publications reads like a Who's Who of musicology, embracing as it does at least three generations of distinguished American and European scholars. In 1980 when Carapetyan relinquished control of the printing and distribution of the Institute's publications, *Musica Disciplina*, which he continued to edit, had entered its thirty-third year, *Corpus Mensurabilis Musicae*, the most ambitious of his many enterprises, had reached ninety-two series, ranging from editions of the Las Huelgas and Bamberg codices through the complete works of Dufay, Compère, Rore, and Wert; the thirty-one volumes of *Corpus Scriptorum de Musica* included, among others, the writings of Guido, Franco of Cologne, and Tinctoris; *Corpus of Early Keyboard Music*, with its forty-two volumes, ran the gamut from the earliest preserved keyboard music of the fourteenth and fifteenth centuries through that of Frescobaldi; the thirty-five series in *Musiological Studies and Documents* embraced such diverse materials as bells in the Middle Ages, Mei's letters to Galilei and Bardi, the origins of the toccata, and the theoretical works of Rameau; and the *Census Catalogue of Manuscript Sources of Renaissance Polyphony* had already inaugurated the first of three series in *Renaissance Manuscript Studies*.

Carapetyan's was a remarkable achievement, one that was attained with no small measure of hard work, perseverance, and disappointment as well as a large dose of optimism, enthusiasm, and love of music and musicology. Harriette said when she called to tell me of his death that Armen's career was full of rain clouds and sunshine. If that is so, surely, the profitless pot of gold at the end of his rainbow—for there certainly were never any great financial rewards from his work—was the satisfaction he received from witnessing the advancement of musical scholarship to which he had contributed so much. Those of us who knew him well will never forget his warmth and understanding, his vision, and his unstinting encouragement of our work.

—Frank A. D'Accone

Martin Williams (1924–1992)

Martin Williams died at his home in Washington, DC on 13 April 1992, some two years after being diagnosed with cancer. Pre-eminent jazz critic and prolific writer on American culture, Martin took an active role in the AMS, the Sonneck

Society for American Music, and the Center for Black Music Research. He read papers and chaired sessions on jazz, encouraged and assisted graduate students, and repeatedly exhorted musicologists to bring their knowledge, training, and above all, critical acumen to the study of American musical traditions.

Born in Richmond, Virginia, Martin began writing about jazz while a student there at the St. Christopher Episcopal Preparatory School. After a stint in the Navy during World War II, he graduated from the University of Virginia (1948), received a master's degree in English literature from the University of Pennsylvania (1950), then pursued advanced studies in English at Columbia University. Martin's literary training provided methods and models for his writing on jazz—especially the New Critics' close reading techniques and Matthew Arnold's views on aesthetics.

It was during his New York years, from the early 1950s to 1970, that Martin emerged as one of the leading voices in jazz criticism. He contributed reviews and essays to the *American Record Guide*, the *Saturday Review*, and *Down Beat*, and annotated many recordings. In 1958 he and Nat Hentoff co-founded the *Jazz Review*, a short-lived but high-powered monthly that brought American jazz criticism to a new level of seriousness and intellectual distinction. Between 1959 and 1970 Martin published an important series of books, including monographs (*King Oliver, Jelly Roll Morton*), historical studies (*Jazz Masters of New Orleans, Jazz Masters in Transition, 1957–60*), anthologies of criticism (*The Art of Jazz, Jazz Panorama*), and a guide for listeners (*Where's the Melody?*). This period culminated with the single most significant book of Martin's career: *The Jazz Tradition* (1970, revised editions in 1983 and 1993), a collection of learned, insightful, and provocative essays on major figures in the history of jazz.

Martin began a second phase of his professional life when he moved to Washington in 1971 to head the newly-created Jazz Program in the Smithsonian's Division of Performing Arts. One of his first achievements was *The Smithsonian Collection of Classic Jazz* (1973, revised 1987), a set of recordings responsible, more than any other source, for establishing a canon of jazz masterpieces. Over the next two decades, while based at the Smithsonian, Martin oversaw—often carrying out himself—many recordings and publication projects in American music. For Oxford University Press he put out three more volumes of jazz, also books on film director D. W. Griffith, and on television. He organized concert series, lectured widely, and taught at various institutions—most recently the Peabody Conservatory, where he directed a master's degree program in music criticism. From 1981 to

1991 he worked as editor for the Smithsonian Institution Press, launching a series of handbooks on American musicians and sponsoring scholarly editions of music by Stephen Foster and ragtime composer James Scott. His final book, *Hidden in Plain Sight* (1992), celebrated diverse aspects of American culture, from the dance of Fred Astaire and music of Duke Ellington to the cartoon art of Rocky and Bullwinkle.

The two stages of Martin's career were fused by a third, overriding vocation: that of teacher. Everything Martin did aimed to instruct, whether by writing, producing records or concerts, or simply holding forth in conversation. Sure of his critical instincts and musicianship, Martin could be highly opinionated, at times overbearing. But his many friends also knew him as generous, loyal, kind, and compassionate. All who came into Martin's orbit became his students, fundamentally transformed and enriched by the experience.

The Blair School of Music has established "The Martin Williams Award" for excellence in undergraduate writing on music. Contributions may be made to the Blair School of Music, Vanderbilt University, 2400 Blakemore Avenue, Nashville, TN 37212.

—Mark Tucker

Publications Committee

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The Publications Committee recommended to the Board of Directors, and the Board has approved, the award of subventions toward publication of the following items:

Anna Maria Busse Berger, *Mensuration and Proportion Signs: Origins and Evolution*. Oxford University Press.

Thomas Connolly, *Mourning Into Joy: Music, Raphael, and Saint Cecilia*. University of Toronto Press.

Peter Jeffery and Kay Shelemay, editors: *Ethiopian Christian Liturgical Chant: An Anthology*. A-R Editions.

Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra*. University of California Press.

As to other ongoing projects, see Richard Crawford's report for the Committee on the Publication of American Music (COPAM) regarding the forthcoming series *Music of the United States of America* (MUSA) in this *Newsletter*, and Lawrence F. Bernstein's report on the Monograph Series in the forthcoming *August Newsletter*.

—Robert L. Marshall

Deadlines and Addresses:

AMS Awards

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *1 October*; final application: *15 January*. FAX MATERIALS NOT ACCEPTABLE. Address: Rena Charmin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Bldg., Washington Square, New York, NY 10003.

Afred Einstein Award

Deadline: *1 June 1993*. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations. Address: Paula Higgins, Chair, Einstein Award Committee, Department of Music, Crowley Hall of Music, University of Notre Dame, Notre Dame, IN 46556.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Craig Wright, Chair, Kinkeldey Award Committee, Department of Music, 143 Elm St., Yale University, New Haven, CT 06520.

Paul A. Pisk Prize

Deadline: *1 August 1993*. Send five copies of eligible paper together with supporting materials and affidavit of graduate student status. Address: Floyd K. Grave, Chair, Paul A. Pisk Prize Committee, Department of Music, Rutgers University, Douglas Campus Box 270, New Brunswick, NJ 08903.

Guidelines for all AMS awards appear in the Directory.

Grants and Fellowships Available

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 1993*. Address: German-American Cooperative Research, ACLS, 228 East 45th St., New York, NY 10017-3398; (212) 697-1505.

American Philosophical Society

For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: \$5,000 (\$4,000 for full professors). Deadline: *15 January, 1 March, 1 July, and 1 November* for decisions by end of March, May, September, and January respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106-3387; (215) 440-3429.

NEH Fellowships for University Teachers

Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: *1 May 1993* for projects beginning after 1 January 1994. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; (202) 786-0466.

1993 Summer Seminars and Institutes

The *National Endowment for the Humanities* will be offering two summer seminars for 1993 in the field of music. Lewis Lockwood will conduct a six-week seminar on *The Beethoven String Quartets*. The seminar will undertake critical, analytical, and historical studies of the Beethoven quartets, selected from the entire span of his creative development. After an overview, discussion will center on contrasting works from early, middle, and late phases: from Opus 18, Opus 59, and two of the last quartets, Opus 130 with its original finale, the "Grand Fugue" (Opus 133), and Opus 131. Some reading will be assigned, but no special foreign-language competency is expected. Written projects will be expected of all seminar members; topics may vary in approach, and may include performance-related problems. The seminar is open to college or conservatory teachers of music in any field (e.g., theory, composition, music history, or performance, including string performers) and to those having comparable background but who are not currently teaching in colleges or conservatories. Dates: 28 June–6 August 1993. Address: Lewis Lockwood, Department of Music, Harvard University, Cambridge, MA 02138.

Jonathan Kramer will be offering an eight-week seminar on *The Temporal Art of Music*. Music exists in time and only in time. Music theory and musicology have traditionally been concerned with scores, yet the temporal study of music demands confronting music as performed and as heard. Taking cues from both cognitive psychology and critical theory, the seminar will consider music to be imperfectly represented by scores. Participants will study performances and perceptions as well as notated music. The seminar will focus not only on rhythm and meter as written but also on such intangibles as motion, continuity, progression, pacing, proportion, and tempo. This seminar is essentially about how music unfolds in time, uses time, and possibly even creates its own special kinds of time. Dates: 7 June–30 July. Address: Professor Jonathan Kramer, c/o Summer Session Office, 418 Lewisohn Hall, Columbia University, New York, NY 10027.

Seminar participants must be independent scholars or faculty members in universities, colleges, or conservatories that do not grant the Ph.D. Participation in the eight-week seminar carries a stipend of \$4,000, and in the six-week seminar a stipend of \$3,200. Application instructions and forms, as well as detailed information about the subject matter and requirements of individual seminars, are available directly from the seminar directors at the

addresses indicated above. General information about the Summer Seminars for College Teachers is available from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, Washington, D.C. 20506. Application deadline: *1 March 1993*.

The *Aston Magna Foundation for Music and the Humanities* will hold a cross-disciplinary academy on Schubert's Vienna: Viennese Culture in the Reign of Francis I (1792-1835), 13 June-3 July 1993 at the Mason Gross School of the Arts on the New Brunswick campus of Rutgers, the State University of New Jersey. The three-week Aston Magna Academy provides a venue for intensive, non-competitive interaction among scholars of many humanities disciplines (history, languages and literature, theater, dance, history of science, philosophy, music, art and architecture) and performing artists seeking to rediscover and relearn lost performance arts. Members of each Academy include about two dozen faculty and about fifty other professionals, selected by application, from all the areas represented by the faculty. In conjunction with the Academy, Rutgers University's *Summerfest* will sponsor a concert series featuring music related to the Academy theme. Fellowship assistance includes twenty-two NEH stipends for full-time teachers of the humanities in American colleges and universities; at least half of these will be reserved for non-music scholars. Application deadline is *1 March 1993*. For further information contact Constance Baldwin, Administrator, Aston Magna Academy, 105 Hudson Street, Fifth floor, New York, NY 10013; (212) 941-7534.

The *Newberry Library Center for Renaissance Studies* is offering a summer institute in the Italian Archival Sciences directed by Armando Petrucci and Franca Nardelli, 28 June-6 August 1993. Professor Petrucci will provide intensive training in the reading, transcribing, and editing of Italian vernacular manuscripts (1300-1650). He will also offer a thorough orientation in the organization of Italian archives, libraries, and manuscript collections. The course will be conducted in Italian. Full-time faculty members and librarians with instructional responsibilities employed in American institutions of higher learning are eligible to apply for stipends of \$1,500, plus travel expenses and a \$1,200 allowance for room and board (for non-local scholars only). The deadline for application is *1 March 1993*. For further information and application materials, contact the Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610-3380; (312) 943-9090.

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars, to undertake full-time research. Deadline: *1 May 1993*. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: *1 June 1993* for projects beginning after 1 April 1994. Subventions for publication of humanistic studies. Deadline: *15 March 1993* for projects beginning after 1 October 1993. Address: Division of Research Programs, Room 318, (see above); (202) 606-8207.

NEH Reference Materials

Grants supporting preparation of reference works and guides. Deadline: *1 September 1993*. Address: Division of Research Programs, Room 318, (see above); (202) 606-8358.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 3 mos. to 1 year, as well as for travel only. Deadline: *1 August 1993* for all countries for projects during 1994-95. Address: CIES, 3007 Tilden Street, N.W., Suite 5M, Box NEWS, Washington, DC 20008-3009; (202) 686-7877.

Newberry Library Short-Term Resident Fellowships

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

Vaughan Williams Research Fellowships

For six to eight weeks during May-July 1993 to do scholarly work in England on Vaughan Williams. Stipend: £1,500 and room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: *1 March 1993*. For application details, write Byron Adams, Dept. of Music, University of California, Riverside, CA 92521.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under the age of 40 with a good command of German. Provides maximum monthly stipends of DM 3,800 net; plus possible assistance for travel expenses, married accompanying partners and children, language courses, etc., for a period of 6 to 12 months residency at a research institute in Germany. Up to four months of this period may be spent at research institutes in other European countries (up to six months at a German research institute elsewhere in Europe). Deadline: None. Address: Suite 903, 1350 Connecticut Ave., N.W., Washington, D.C. 20036; (202) 296-2990.

Humboldt Research Awards for Foreign Scholars

For full/associate professors or equivalent standing with internationally recognized research record. Nominations may be made at any time by eminent German scholars. Award winners are invited to spend a research stay of 4 to 12 months at German institutes. Maximum award: DM 120,000. Address: see above.

Call for Papers

The *Journal of Musicological Research* invites original articles representing a wide range of approaches to the study of music, including historical and archival studies, theory and analysis, ethnomusicology, interdisciplinary explorations, critical and interpretive essays and reports, and reflections on the current state of musical scholarship. The editors also welcome the submission of book-length manuscripts for possible publication in the companion *Musicology* book series. Send articles and manuscripts to: Ralph P. Locke, Acting Editor, Eastman School of Music, University of Rochester, New York, NY 14604. The book review editor is Susan Youens, Department of Music, University of Notre Dame, Notre Dame, IN 46556.

The *Sonneck Society for American Music* will hold its twentieth national conference in Worcester, Massachusetts, 6–10 April 1994, hosted by the American Antiquarian Society. Proposals for papers or performances in all aspects of American music are invited. Because of Worcester's geographical location and the American Antiquarian Society's emphasis on collecting antebellum materials, however, proposals dealing with the relationships and interactions between music of the city and music in the countryside, music in the northeast, music through the Civil War period, and music of ethnic and minority groups are particularly encouraged. Five copies of the proposal (maximum of 500 words), a brief abstract (100 words), and some background material on the proposal and the proposer should be sent to: Nym Cooke, Program Chair, 2 Stratham Road, Lexington, MA 02170-2173. All materials must be received by 1 October 1993.

The *Carolinas Symposium on British Studies* invites proposals for its annual meeting to be held at West Virginia University in Morgantown, West Virginia, 30–31 October 1993. The program committee invites proposals for individual papers, full sessions, and panel discussions on any aspect of British studies, including history, literature, art and architecture, government, dance, and music. The general theme of the conference will be "Revisions and Retrospectives in British Studies." Proposals or papers should be sent by 15 April 1993 to Dr. Jon Crawford, Department of History, Mars Hill College, Mars Hill, NC 28754.

Papers are invited for the inaugural issue of the *Yearbook of Musicology*, an annual journal, published by the Edwin Mellen Press, devoted to historical and critical studies of Western music from all periods of music history. The *Yearbook of Musicology* seeks to promote historical and critical studies in music that are based on the works themselves. It also seeks to

broaden the range and scope of musicology and to recapture the original interdisciplinary spirit of the field adumbrated in 1924 by Guido Adler in his *Handbuch der Musikgeschichte*. Submissions should be between fifteen and thirty pages in length. The anticipated date of publication is 1 October 1993. Send submissions by 15 June 1993 to: William E. Grim and David A. Sheldon, Editors, *Yearbook of Musicology*, P. O. Box 358, Westborough, MA 01581. (508) 366-1804. Send books for review to: Suzanne Moulton-Gertig, Review Editor, *Yearbook of Musicology*, 7111 Montview Blvd., University of Denver, Denver, CO 80210; (303) 871-6427.

Musica and the *International Musicological Society* are sponsoring a Lassus colloquium at Antwerp, Belgium, 24–26 September 1994. Papers are invited on the secular works of Lassus and on Lassus and his time. Send abstracts by 1 September 1993 to: *Musica*, Flemish Center for Early Music, Postbus 45, B-3990 Peer, Belgium; FAX: 32-11-634911.

The *Antiqua Musicae Italicae Studiosi (A.M.I.S.)-Como* is organizing its fifth international meeting at Menaggio (Como), 25–27 June 1993, on the subject of opera in the Baroque period. Papers are encouraged on the "minor" centers of North Italy and Germany. [Ed.—No due date specified.] Direct proposals to: Dr. Andrea Luppi, A.M.I.S.—Como, via Milano, 151, I-22100 Como, Italy.

Ars Musica Denver is now considering articles, book reviews, musical compositions, conference reports, and other scholarly materials for publication. This semi-annual journal is now in its fourth year of publishing materials from the broad range of music scholarship, including music history and theory, education, performance, ethnomusicology, and other areas. Materials should be submitted in hard copy and on disk (ASCII or WordPerfect) to Paul R. Laird, Editor, *Ars Musica Denver*, Lamont School of Music, University of Denver, 711 Montview Blvd., Denver, CO 80220.

The *Cantors' Institute* of the Jewish Theological Seminary of America will host a Jewish musicological conference, 2 May 1993. Abstracts are welcome on any topic relevant to both the discipline of Jewish studies and the discipline of musicology. Papers should be no more than twenty minutes long. Please submit abstracts before 21 March 1993 to Dr. Daniel Katz, The Cantors' Institute, JTSA, 3080 Broadway, New York, NY 10027.

Gary A. Green (Northeast Louisiana University) is seeking contributing authors for a book on twentieth-century conductors to be published by Greenwood Press. The purpose of the book is to provide the

reader with an overview of conducting during the century via selected critical biographical essays. It offers the various authors an opportunity to fit a conductor into this overview, justifying his/her inclusion and indicating what qualities distinguished him/her as a conductor of stature. Prospective contributors should contact Gary A. Green, School of Music, Northeast Louisiana University, Monroe, LA 71209.

The *Iowa Dvořák Centennial Symposium*, 4–7 August, invites twenty-minute papers on Dvořák's music, America's impact on him, and his impact on American culture and music. Send abstracts by 31 March to: Peter M. Alexander, Arts Center Relations, 100 Old Public Library, Iowa City, IA 52242-1373.

Eastman Studies in Music

The University of Rochester Press has announced the inception of the *Eastman Studies in Music* series. The editors seek a mix of titles and formats, ranging from studies by a single author to symposia treating a given repertoire or aspect of music from differing points of view. Topics may lie in any area of musicology, broadly defined to include ethnomusicology, music theory, and other specialties. The editors are particularly interested in projects that bear upon historical performance, interpretive traditions, analysis and performance, history of theory, speculative theory, twentieth-century music, American music in its many strands, and the social anthropological, aesthetic, and critical contexts that have impinged on composing, music-making, and listening in various places and times (including the present). Submit proposals to the Senior Editor, Ralph P. Locke, Department of Musicology, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604-2599; (716) 274-1450; FAX (716) 271-8778.

North American Society for the Study of Romanticism

The North American Society for the Study of Romanticism (NASSR) has been established to provide a forum for the discussion of Romanticism and to encourage a wide variety of theoretical approaches to works of all genres and disciplines. The NASSR plans to organize an international conference annually and to establish a computer network through which scholars can exchange information. The first conference, "Romanticism and the Ideologies of Genre," will be held at the University of Western Ontario, 26–29 August 1993. Membership includes the society newsletter, a discount on conference fees, and access to the network once it is

established. Please address inquiries to NASSR, Department of English, University of Western Ontario, London, ON, Canada, N6A 3K7.

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 cooperation between scholars and performers by fostering outstanding contributions to historically aware performance and to the study of historical performing practices. Deadline is 1 March 1993. For further information, write Professor Tharald Borgir, Chair, Noah Greenberg Award Committee, 1012 N.E. 71st St., Seattle, WA 98115.

News Briefs

The 1993 Schubertiade entitled "Schubert and the Piano" will take place at the Tisch Center for the Arts in New York City. It will consist of a symposium, six concerts, a master class, and a gallery exhibition. The symposium will take place 21 March from 1 to 9:30 PM. Presenters will be Joseph Horowitz, Steven Lubin, Robert Winton, Ruth Solie, Richard and John Contiguglia, and Leon Botstein. The six concerts, comprising a complete survey of the piano sonatas performed by Andras Schiff, will be given on 17, 20, 24, 28, 31 March and 3 April. The art exhibit, Christopher Gibbs, curator, will investigate the piano's role in music-making in Schubert's Vienna. For further information write to Jacqueline Taylor, Managing Director, Tisch Center for the Arts, 1395 Lexington Avenue, New York, NY 10128.

Case Western Reserve University in conjunction with Cleveland State University and the Ohio Shakespeare Conference will host a conference entitled "There the Whole Palace Open'd: Court and Society in Jacobean England," 25-27 March 1993, at the Marriott Society Center in Cleveland. This will be an interdisciplinary conference on the court of James I: its politics, culture, and impact on English society, with scholars from history, literature, art history, as well as musicology. A focal point of the conference will be a fully-staged production of the Jonson masque, *Oberon* (1611), featuring dancer/choreographer Ken Pierce and music director David Douglass. Plenary speakers are Leeds Barroll, Peter Holman, Fritz Levy, Stephen Orgel, and Annabel Patterson. Address inquiries to David Evett, Ohio Shakespeare Conference, Cleveland State University, Cleveland, OH 44115.

The Charles Frankel Prize awarded by the NEH honors individuals who have made outstanding contributions to the public's understanding of history, literature, philosophy, and other humanities disciplines. The award is named after Charles Frankel (1917-1979), who was a teacher, statesman, and author known for his commitment to scholarship, education, and public affairs. U.S. citizens are eligible for the prize, as are citizens of other countries who have maintained resident alien status in the United States for at least the past three consecutive years. Nominations will be accepted from any individual or organization. Once nominated, an individual remains eligible for consideration for three years. Nominators should submit a biographical summary of no more than two pages, together with a letter describing the candidate's qualifications. The letter should indicate how the nominee has fostered a greater understanding of the humanities, what the nature of the contribution was, who the audience was, what impact was made, and what legacy remains? Up to five prizes of \$5,000 will be awarded each year. The deadline for receipt of nominations is 7 October 1993. Send nominations to Charles Frankel Prize, Room 403, National Endowment for the Humanities, Washington, D.C. 20506.

The Stefan Wolpe International Festival and Symposium will take place in Toronto, Canada, 30 April-2 May 1993. The symposium theme "Structures of Fantasy—Fantasies of Structures" takes up Wolpe's challenge to develop pluralistic approaches to the musical image and its context, and in particular to examine the interactive and imaginal dimensions of the performance event. Sessions will address such topics as: Wolpe's formative experiences at the Bauhaus, contact with Dada, and involvement with the left-wing Novembergruppe and Agitprop movements; the impact of exile from Germany to Palestine and America; the connection with the abstract expressionist painters of New York, the poets of Black Mountain, and the post-war developments at Darmstadt. Workshop sessions will treat practical issues of projecting Wolpe's music in live and recorded performances of particular compositions. The Festival includes five concerts of music by Wolpe and his circle and exhibitions on Dada and the artists László Moholy-Nagy and Hanna Höch. For information contact: The Stefan Wolpe Archive, 236 Winters College, York University, North York, ON, Canada, M3J 1P3; Tel. (416) 736-2100 ext. 77129; FAX (416) 736-5321.

The Institute of Advanced Musical Studies (King's College) and The Royal Academy of Music in collaboration with English National Opera will present an international workshop/conference dedicated

to Handel opera performance in the style of Baroque drama, "Ariodante: Baroque Drama & Handel Opera," in London, 13-18 April 1993. This workshop/conference is dedicated to the arts of speech, gesture, dramaturgy, and stagecraft that Handel's contemporaries would have expected from a *dramma per musica*. Conference presenters, panelists, and workshop instructors include: Nicholas John (ENO), Reinhard Strohm (King's College), Curtis Price (King's College), David Alden (New York), and Brian Trowell (Oxford). Please direct inquiries to: IAMS, King's College, London WC2R 2LS; Tel. 071-873-2576.

The Department of Music at the School of Fine Arts of the University of Connecticut is sponsoring a conference on "Beethoven in Vienna 1792-1803: The First Style Period," 25-28 March. The conference has two primary goals: 1) to begin to correct the imbalance in Beethoven scholarship and stimulate further research in early Beethoven; 2) to examine the concept of style period—its usefulness and limitations—by studying the events of Beethoven's life and his compositions through the lens of the style-period concept. Evening concerts will feature Malcolm Bilson, the Classical Quartet, members of the music faculty at the University of Connecticut, and the university orchestra, chorus, and soloists. For further information contact: University of Connecticut, Business Services Office, U-56 R, One Bishop Circle, Storrs, CT 06229-4056; (203) 486-1073; FAX (208) 486-3968.

Papers Read at Chapter Meetings, 1991-92

Allegheny Chapter

26 October 1991
California University of Pennsylvania

Deane Root (University of Pittsburgh): "Politics and Myth in the Case of Stephen Foster"

Irving Godt (Indiana University of Pennsylvania): "Marianne von Martines: Accademia Filarmonica"

Alan Krueck (Brownsville, PA): "Concepts of Requiem in the Second Half of the Twentieth Century: Attitudes of Text and Musical Techniques"

Istvan Hegyi (Indiana University of Pennsylvania): "Strata in Hungarian Folk Music"

Franco Sciannameo (Carnegie Mellon University): "The Extraordinary Music of Giacinto Scelsi: A Personal Experience"

Carl Rahkonen (Indiana University of Pennsylvania): "Shamanism and the Kan-tele"

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Chapter Meetings *continued*

24–26 April 1992

Indiana University of Pennsylvania

Sharon S. Graf (Kent State University): "Denny Jones: Today's Folk Fiddler"

Deborah Kauffman (Stanford University): "A Re-examination of Romantic Vocal Portamento"

T. Temple Tuttle (Cleveland State University): "Applied Ethnomusicology: Classrooms around the World"

Istvan Hegyi (Indiana University of Pennsylvania): "The *Verbunkos* (Recruiting Music)"

Panya Roongruang (Kent State University): "The Khmer Mahori Ensemble of Buriram Province, Thailand"

Gary A. Emond (Cleveland State University): "Culturally Unbiased Music Analysis with Rapid Data Entry"

Guang Lu (Kent State University): "A Study of the Music of the Tibetan Drama"

John Heyer (Indiana University of Pennsylvania): "Jean Giles's Early Works"

E. Patrick Carroll (Cleveland State University): "Acculturation in the Orchestration of Popular Lebanese Music"

Denise Seachrist (Kent State University): "Folk Songs or Church Chorale Tunes? The Music of the Ephrata Cloister"

Carl J. Santora (Cleveland State University): "Mridangam Construction"

Alisa Pesavento (Kent State University): "The Alpine Concert Zither in America: Its Past and Present Practice"

Eric B. Weimer (Cleveland State University): "An Organology of the South Indian Veena"

Capital Chapter

12 October 1991

Mary Washington College

Neil Ratliff (University of Maryland, College Park): "In the Shadow of the Library of Congress"

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

Jonathan Bellman (University of Richmond): "Schubert, Freedom, and the *Style Hongrois*"

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

E. Douglas Bomberger (University of Maryland, College Park): "German Conservatories, 1850–1900: The American Perspective"

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

8 February 1992

George Washington University

Ruth Steiner (Catholic University of America): "CANTUS: A Data Base for Gregorian Chant"

Laura Youens (George Washington University): "The *Opera Omnia* of Thomas Crecquillon: A Progress Report on the French Chansons"

Roy J. Guenther (George Washington University): "Thoughts on Current Trends in Research on Russian Music"

James Boyce (Felician College): "The Office of St. Clare of Assisi and the Question of Musical Adaptation"

Ignacio L. Moreno (Phillips Collection, Washington, D.C.): "Musical Instruments in Seventeenth-Century Dutch Paintings: An Art-Historical Perspective"

Jean-François Thibault (George Washington University): "Debussy's Unfinished American Opera: *La chute de la maison Usher*"

Susan Key (University of Maryland, College Park): "Fugitives to Chaos: Neoromanticism in the Late Twentieth Century"

11 April 1992

University of Maryland, College Park

Deborah Kauffman (Stanford University): "A Re-examination of Romantic Vocal Portamento"

Mary McCarthy (George Washington University): "Alma Gluck and the Dawn of the Classical Recording Industry"

Carolyn Smith (University of Maryland, College Park): "Samuel Barber, James Joyce, and *Nuvoletta*"

Joyce Boyce, O. Carm. (Felician College): "Carmel in Transition: A Seventeenth-Century Carmelite Supplement"

Claudia A. Stalb (University of Maryland, College Park): "The Decline of Utilitarianism among Music Theorists in the Mid-Eighteenth Century"

Philip Vandermeer (University of Maryland, College Park): "Debussy, Whistler, and the Nocturne"

Greater New York Chapter

12 October 1991

New York University

A. Peter Brown (Indiana University): "Haydn and Mozart's 1773 Stay in Vienna: Weeding a Musicological Garden"

Cliff Eisen (New York University): "Mozart's Salzburg Symphonies: A Biographical Interpretation"

James Webster (Cornell University): "Musical Plotting in Mozart's Later Operas"

John Platoff (Trinity College): "Catalogue Arias and the 'Catalogue Aria'"

22 February 1992

New York University

Helen Greenwald (New England Conservatory of Music): "Through the Looking-Glass and What Puccini Found There"

Martin Chusid (New York University): "Stage Music in Dvořák's Late Operas: The Verdi Connection"

25 April 1992

New York University

Floyd Grave (Rutgers University): "Metrical Ambiguity in Haydn's String Quartets"

John Kmetz (New York): "Singing Texted Songs from Untexted Song Books: The Evidence of the *Basler Liederhandschriften*"

Mid-Atlantic Chapter

19 October 1991

Haverford College

Peter A. Hoyt (University of Pennsylvania): "Anton Reicha's Accounts of the *Grande Coupe Binaire*"

Richard Freedman (Haverford College): "Marenzio, Sannazaro, and Cultural Politics in the *Cinquecento* Madrigal"

Scott Balthazar (West Chester University): "A Progressive Model of the Symphonic Sonata-Form Exposition and Mozart's 'Haffner' Symphony"

29 February 1992

University of Pennsylvania

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

Eugene K. Wolf (University of Pennsylvania): "The Rediscovered Autograph of Mozart's Fantasy and Sonata in C Minor, K. 475/457"

Midwest Chapter

5–6 October 1991

University of Minnesota

Gretchen Peters (University of Illinois): "Urban Minstrelsy in Montpellier during the Late Middle Ages"

Steven C. Krantz (St. Anselm College): "Modal Ethos in Medieval and Renaissance Theoretical Writings"

Todd Borgerding (University of Minnesota): "Processional Motets at Seville Cathedral during the Sixteenth Century: Style and Function"

Donna Mae J. Gustafson (University of Minnesota): "Musical Satire of Women in a Venetian Carnival Masquerade"

Theodore Albrecht (Park College): "Pastoral Elements in Mozart's *Bastien und Bastienne*"

Alexander Main (Ohio State University)

sity): "The Magic Flute: Can We Not Get it Right?"

A. Peter Brown (Indiana University): "Mozart and Haydn in 1773: Weeding a Musicological Garden"

Lois Rosow (Ohio State University): "Making Connections: Thoughts on Lully's Entr'actes"

Judith Schwartz (Northwestern University): "Pecour's Passacaille for Lully's *Armide*: A Demonstration of Phrase Structure in the Choreography and the Music"

Elinor Nichols Olin (Winnetka, Illinois): "The *Concerts de l'Opéra*: Opening the Door to New Music at the Monument Garnier"

Susan M. Filler (Chicago, Illinois): "Ein Arger Hypochonder: Gustav Mahler through the Eyes of Medico-Psychological Researchers"

Richard Wattenbarger (University of Minnesota): "'Art' and Non-'Art' in Richard Strauss's *En Heldenleben*"

James L. Zychowicz (Madison, Wisconsin): "The Odyssey of Kurt Weill's *Ulysses Africanus*"

28-29 March 1992
Washington University

Michael Beckerman (Washington University): "The Dance of Pau-Puk-Keewis and the Song of Chibiabos: Reflections on the Scherzo of Dvořák's Symphony 'From the New World'"

Wei-Tsu Fan (Evanston, IL): "Variant Performances of Franz Liszt's Piano Music in Early Recordings: A Historical Perspective on Textual Alterations"

Garry Ziegler (Washington University): "Under the Lindentree"

Peter Laki (Cleveland Symphony): "From Lights Flickering to Sounds Twinkling: Some Remarks on Shostakovich's Fifteenth Symphony"

Gary D. Zink (Washington University): "A Viennese Contribution to the Corellian *Sonata da camera*?"

Stephen Self (Mount Vernon Nazarene College): "Purcell and Tonal Organization: A Reconsideration of the Large-Scale Dramatic Works"

Sven Hansell (University of Iowa): "Once Again, Poetic Meters and Instrumental Music: The Flute Sonatas of Giovanni Platti (ca. 1743)"

Dennis Lloyd (University of Illinois): "Overall Linear Processes in Mozart's Variation Sets"

Hans Tischler (Indiana University): "Trouvère Songs and the Editing Process"

Liane Curtis (Ohio State University): "Polyphonic and Vernacular Additions to the Christmas Liturgy of Cambrai"

Christopher Hill (A-R Editions): "Sollage, the Progressive"

Philip T. Jackson (Ball State University): "Four Italian Composers of Masses after Trent: Asola, Baccusi, Giulio Belli, and Massaino"

New England Chapter

28 September 1991
University of Massachusetts, Lowell

Jeremy Yudkin (Boston University): "Beethoven's 'Mozart' Quartet: Stages in the Anxiety of Influence"

Richard Boursee (Yale University): "The Music of Giuseppe Baini"

Mark Devoto (Tufts University): "The Russian Sixth and Viennese Sixth"

David Schulenberg (Cambridge, MA): "The Keyboard Music of William Byrd: Problems of Authenticity, Chronology, and Style"

1 February 1992
Boston College

Ray Komow (Clark University): "The Structure of Wagner's 'Assembly of the Mastersinger's Guild'"

Teresa Davidian (Brunswick, ME): "Debussy, d'Indy, and the Société Nationale"

David J. Metzger (Yale University): "The New York Reception of *Pierrot Lunaire*"

David Kilroy (Harvard University): "Mozartian Metadrama"

25 April 1992
Boston University

Roye Wates (Boston University): "Eduard Mörike, Alexander Ulibishev, and the 'Ghost Scene' in *Don Giovanni*"

Helen M. Greenwald (New England Conservatory): "Verdi's Patriarch and Puccini's Matriarch: Through the Looking Glass and What Puccini Found There"

Ronald Broude (Broude Brothers, Ltd.): "The Precision of the Composer's Intentions and the Significance of Received Texts"

William Summers (Dartmouth College): "Newly Discovered and Recently Recovered Manuscript Sources of Colonial Polyphonic Music from Spanish California"

Daniel Beller-McKenna (Harvard University): "The Orchestral Sketches to Brahms's *Vier ernste Gesänge*, Op. 121, Reconsidered"

New York—St. Lawrence Chapter

28-29 September 1991
Geneva, NY

Laura Buch (Eastman School of Music): "Text in Transformation: The Canzonetta of Tomaso Pecci (1576-1640)"

Stanley Malinowski (Hobart and William Smith Colleges): "The St. Matthew Passion of J. C. Rothe"

Andrea Kalyn (Eastman School of Music): "Concerts and Festivals of American Music: The First Ten Years, 1925-35"

Ernest F. Livingstone (Eastman School of Music): "Monostatos and Pamina—Absolute Evil and Absolute Good?"

Reed J. Hoyt (State University of New York, Albany): "The Role of the Subdominant in Beethoven's Seventh Symphony"

Dillon Parmer (Eastman School of Music): "Deconstruction, Criticism, and Musicology: The Beginning of the End of the Book"

David Loberg Code (Hobart and William Smith Colleges): "Ghost in the Machine: Beethoven's Trio, Op. 70, No. 1"

Timothy L. Jackson (Connecticut College): "The Metamorphosis of Richard Strauss's *Metamorphosen*—New Analytical and Source Critical Discoveries"

28-29 March 1992
Cornell University

Mary E. Frandsen (Eastman School of Music): "The Sacred Concerto at the Dresden Electoral Court Chapel: New Documentary Evidence"

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

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

Berthold Hoekner (Cornell University): "The Multiple Persona and Robert Schumann's Heine *Liederkreis*, Op. 24"

Brian E. Power (University of Toronto): "Rules for Discant Singing in Fifteenth-Century England: Lyonel Power on Counterpoint"

Steven Zohn (Cornell University): "Carmen as *Corrida de Toros*"

Murray Dineen (University of Ottawa): "Still Life with Insects: Adorno Defended Against His Devotees"

Northern California Chapter

19 October 1991
University of California, Berkeley

Susan Erickson (Sydney University Conservatorium): "Rhythmic Inequality in Italian Music: A Look at Some Sources"

Daniel Hertz (University of California, Berkeley): "Portrait of a *Primo Uomo*: Carlo Scalzi in Venice c. 1739"

Anthony Newcomb (University of California, Berkeley): "A New Context for Weber's Wolf's Glen Scene"

Anatole Leikin (University of California, Santa Cruz): "Playing Scriabin: Performance Versus Notation"

8 February 1992
Mills College

D. Kern Holoman (University of California, Davis): "The *Société des Concerts du Conservatoire*, 1918-1967: Decline and Fall"

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Chapter Meetings *continued*

Pamela Potter (Stanford University): "Musik und Rasse: The Revival of Racial Theory in German Musicology in the 1930s"

Mitchell Morris (University of California, Berkeley): "Skryabin's Third Symphony and the Sublimities of Self-Assertion"

Joseph Kerman (University of California, Berkeley): "Mozart's Piano Concertos and Their Audiences"

Joint Meeting, Northern California and Pacific Southwest Chapters

25-26 April 1992

San Francisco State University

Anthony Newcomb (University of California, Berkeley): "Narrative Archetypes in Mahler's Ninth Symphony"

Christopher Williams (University of California, Berkeley): "Post-romantic Ambivalence in *Das Lied von der Erde*"

Catherine Parsons Smith (University of Nevada): "Music and Politics in Progressive-Era Los Angeles: The People's Orchestra of 1912-14"

Alan Mason (University of California, Berkeley): "Sheet Music Illustration and the Publication of Piano Ragtime, 1897-1917"

Patricia Taylor Lee (San Francisco State University): Lecture/Recital "The Solo Piano Music of Darius Milhaud: A Centennial Celebration"

Richard Crocker (University of California, Berkeley): "Medieval Polyphony as Three-in-One Melody"

Donald Meyer (University of California, Davis): "Special Note Shapes of the *Ars Subtilior*"

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

Robert Stevenson (University of California, Los Angeles): "Columbus Centennials Commemorated Musically"

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

Luisa Vilar-Payá (University of California, Berkeley): "Of Row Forms and Counterpoint: Axes of Symmetry and Pitch-Class Retention in the Minuet of Schoenberg's Suite, Op. 25"

Charles Cronin (Stanford University): "Donizetti's *Opere Semiserie* and the End of the Age of Bel Canto"

Rebecca Edwards (Santa Clara, CA): "Setting the Tone at San Marco: Gioseffo Zarlino between Procurators and Personnel"

Giulio Ongaro (University of Southern California): "Venetian Printed Anthologies of Music and Their Editors in the 1560s"

Richard King (Stanford University): "C. E. Graaf's *Kerk-Gezangen* (1781)"

Jane Stevens (University of California, San Diego): "Sources of the 'Dramatic' in Mozart's Piano Concertos: Generic or Gestural?"

Pacific Southwest Chapter

23 November 1991

Claremont Graduate School and Claremont Colleges

John Koegel: "Musical Genres in an Hispanic-American Village of the Lower Rio Grande River Valley: Tomé, New Mexico, since 1739"

Sue Carole DeVale (University of California, Los Angeles): "Harps and Harpists in Medieval Persian Miniatures: Preliminary Investigations"

Sandra S. Yang: "Rhythm: Extension or Division of Time? Conceptual Duality in Olivier Messiaen's *Visions de l'Amen*"

Byron Adams (University of California, Riverside): "The Rediscovery of Tudor Music and Its Influence upon the English Musical Renaissance: 1890-1940"

Alyson McLamore (Pasadena City College): "Prodigies of Nature': Mozart and the 'Musical Children' of London"

Albert Rice (Fiske Museum): "The Classical Clarinet: Some Aspects of Performance Practice"

15 February 1992

University of California, Riverside

Mark F. Doerner (Los Angeles, CA): "From Rococo to Biedermeier: Louis Spohr's *Der Berggeist* (1825)"

Bonnie Stallings (University of California, Los Angeles): "The Dramaturgical Role of the Stage Music in Britten's *Death in Venice*"

Bryan R. Simms (University of Southern California): "The Dramatic Conception of Berg's *Lulu* and Its Sources in Theater of the 1920s"

Nancy van Deusen (Claremont Graduate School): "Operatio: Towards a Theory of Performance in Thirteenth-Century Intellectual Culture"

Donald Johns (University of California, Riverside): "Historical Models and New Music"

Rocky Mountain Chapter

6-7 March 1992

University of Colorado, Boulder

John T. Brobeck (University of Arizona): "Some Liturgical 'Motets' Printed by Pierre Attaignant: A Reconsideration of Genre in the Sixteenth-Century French Motet"

Steven M. Bruns (University of Colorado): "Quotation in the Music of George Crumb"

Ariel A. Downing (University of Colorado): "Her Spurs Were A-Jingling: An Investigation of Modern Cowboy Music"

Maxine Fawcett-Yeske (University of Colorado): "Aspects of Allegory in Hildegard of Bingen's *Ordo Virtutum*"

Julie Hedges (Weber State University): "The Two Versions of the Trio in B Major, Op. 8, of Johannes Brahms: A Comparative Study of the First Movements"

Steven Johnson (Brigham Young University): "Rothko Chapel and Rothko's Chapel: The Role of Visual Arts in Morton Feldman's Music"

Karl Kroeger (University of Colorado): "The Life and Music of Merit N. Woodruff, an Early American Psalmist"

Paul R. Laird (University of Denver): "The Dissemination of the Spanish Baroque Villancico"

Hidemi Matsushita (Metropolitan State College of Denver): "Maria Theresia von Paradis's Operas of the 1790s and a Bicentennial Look at *Der Schulkandidat*"

Roger L. Miller (University of Utah): "Formal Structure in Luciano Berio's *Labirintus II*"

Suzanne Moulton-Gertig (University of Denver): "More than Sergeant Preston of the Yukon: The Late Romanticist Emil Nikolaus von Reznicek and His Music"

Harrison Powley (Brigham Young University): "In Search of the Sacred in Monastic Chant"

Bryce Rytting (Brigham Young University): "Schenkerian Interruptions and Musical Form"

Marina Tichotsky (University of Utah): "The Topic Sentence in the Symphonies of Haydn"

South-Central Chapter

2-4 April 1992

West Georgia College

John C. Dressler (Murray State University): "Haydn and Mozart: Viennese Art Song Precursors"

Lawrence Schenbeck (Spelman College): "Leporello as Picaresque Hero"

Carl Johnson (West Georgia College): "Mozart and Breitkopf & Härtel, 1792-1905"

Frank Richmond (University of Louisville): "Some Thoughts on Cerebral Lateralization and Classical Keyboard Style"

Thomas B. Milligan (Carson-Newman College): "Changing with the Times: The Music of J. B. Cramer"

Sharon Momany (Bethel College): "Rossini's Keyboard Legacy: *Péchés de Vieillesse*"

Gregory W. Harwood (Georgia Southern University): "Schumann's Requiem and the Ghost of Mozart: A Haunted Reception?"

James P. Fairleigh (Jacksonville State University): "The Piano Quartets of Gabriel Fauré"

Kenneth J. Bindas (West Georgia College): "Those Who Made Us Dance: Race, Class, and Ethnicity among Swing Musicians, 1935-1939"

David Haas (University of Georgia): "Shostakovich's Sixth: Three Riddles of the Headless Torso"

Joseph Byrne (West Georgia College): "When Clio and Euterpe Meet, They Make Beautiful Music"

Daniel Taddie (Maryville College): "Historical Usage of the Terms *Scala* and *Gamma* to Designate Aspects of a Tone System"

Stephen A. Crist (Emory University): "Harmonic Figures in the Arias of J. S. Bach"

John Schuster-Craig (University of Louisville): "Webern's Atonal Sonata Form: Op. 5, No. 1"

Regina Murphy (Memphis State University): "An Experiment with Text Insertion in the Frottole of Marchetto Cara"

Susan Parisi (University of Louisville): "Once Fired, Twice Almost Rehired: An Assessment of Monteverdi's Relations with the Gonzagas"

Jane L. Johnson (Crab Orchard, TN): "The Sound of the Historic Portuguese *En Chamade* Organ Stops"

Southeast Chapter

22 November 1991

University of North Carolina, Chapel Hill

Stephen Keyl (Duke University): "A Guide to Text Underlay ca. 1515: Schöffer's Second Book of Lieder"

Richard Rischer (University of North Carolina): "A Reevaluation of the *Sirventes*"

Janet K. Page (Duke University): "Orchestral Color and Musical Structure in Haydn's 'Chaos'"

29 February 1992

Duke University

Gene Leonardi (North Carolina Central University): "Novel into Opera: A Study of the Operatic Treatment and Situation in *The Wings of the Dove* by Douglas Moore"

Stephanie Schlagel (University of North Carolina, Chapel Hill): "Josquin's *Missa L'homme armé super voces musicales* and the Sequential Ostinato Technique"

Elizabeth Teviotdale (Davidson College): "The Affair of John Marshal"

Elizabeth Randell (University of North Carolina, Chapel Hill): "A Northerner Goes Native: Guillaume Dufay and Italian Musical Style"

John Michael Cooper (Duke University): "Felix Mendelssohn's Arrangement of the D-Minor 'Chaconne': A Case Study in Nineteenth-Century Bach Reception"

Anna Hedrick Harwell (Duke University): "Liszt's *Totentanz*, *Paraphrase über 'Dies Irae'*: A New Approach to Its Programmatic Origins"

Southern Chapter

31 January-1 February 1992

University of Florida

Charles Brewer (University of Alabama-Tuscaloosa): "Anglo-Norman Song Collections from the Late Twelfth Century"

Beverly Beard (Florida State University): "Musical Iconography in the Gardens of Versailles"

Robert Schmalz (University of Southwestern Louisiana): "Music and Empire: Maximilian I as Patron in the *Weisskunig* and *Triumphzug*"

Lenore DeCarlo (Florida State University): "Italian Influence on Russian Orthodox Church Composers during the Reign of Catherine the Great"

Charles Michael Carroll (St. Petersburg Junior College): "The Reality of Don Juan"

Alan Armstrong (Southeastern College): "The Evolution of Fidès's Act V Grand Aria, 'O prêtres de Baal,' from Meyerbeer's *Le Prophète*"

David Beveridge (University of New Orleans): "The Reception of Dvořák's Operas in the United States"

Howard Irving (University of Alabama-Birmingham): "William Crotch on the Ethics of Borrowing"

Allen Scott (Florida State University): "England Encounters Wagner: A Study in Esthetic Conflict"

Stephen Hefling (Case Western Reserve University): "The Long and Short of It: *Notes Inégales* and Overdotting"

Debra Hess (University of Florida): "The Pedagogical Works of Johann Christian Gottlieb Graupner"

Edward Eanes (Louisiana State University): "The String Quartets of Giuseppe Ferrara"

Miriam Zach (University of Florida): "German-American Esthetics and Ernst Toch"

Oliver Greene (Florida State University): "Ethnomusicology, Performance, and Cross-Cultural Communication: A Case Study of Paul Robeson"

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

David Kushner (University of Florida): "Marc Blitzstein: Social Conscience in Music"

Southwest Chapter

19 October 1991

Texas Christian University

Ernest Trumble (University of Oklahoma): "Canon Law and Music in the Late Middle Ages"

Mark Whitney (West Virginia University): "The Fresneau Fricassée: A Mirror of French 'Popular' Taste ca. 1540"

Paul Horsley (Houston, TX): "Following the Trail of an Eighteenth-Century Master: Research in the 'New' Czechoslovakia"

Deanna D. Bush (University of North Texas): "Mozart's Character Types: Goldoni's Paradigm and Mozart's Practice"

John A. Rice (University of Houston): "The Operas of Antonio Salieri as a Reflection of Viennese Opera, 1770-1800"

Robert Katz (University of Texas, Austin): "Symmetrical Balancing of Local Axes of Symmetry in Bartók"

Laurie C. Shulman (Dallas, TX): "A Rediscovered Violin Sonata by Krzysztof Penderecki"

Paula Eisenstein Baker (University of St. Thomas): "L. Zeitlin's *Eli Zion*: Attribution Etched in Stone"

28 March 1992

University of Texas, Austin

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

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

John S. Powell (University of Tulsa): "The Public Reception of a Court Success: Molière's and Lully's *La Princesse d'Elide*"

Michael Collins (University of North Texas): "Benedetto Marcello's *Il teatro alla moda*, in Which He Reveals Himself as a Musical Reactionary"

James Parsons (University of North Texas): "He Wrote It, He Wrote It Not"

Gary Gibbs (Houston Grand Opera): "Opera Activity in Texas before the Twentieth Century"

Shelley B. Archambo (Midwestern State University): "The Evolution of the Double-Action Pedal Harp in Pictures"

Laurine Elkins-Marlow (Texas A & M University): "Hollywood's View of Women Musicians: Practice and Performance on the Big Screen"

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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Forthcoming Meetings *continued*

International Congress of Verdi Studies: 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.

Charles Gounod Centenary Symposium, 10-12 March 1993, Pittsburgh, PA. Address: Kenneth Langevin, Director, Institute for Gounod Studies, Carnegie Mellon University, College of Fine Arts 105, 5000 Forbes Avenue, Pittsburgh, PA 15213-3890.

Schubert and the Wanderer: Critical Perspectives on the Works of Franz Schubert, 20-22 March 1993, Victoria, BC. Address: School of Music, Attn: Harald Krebs, University of Victoria, P. O. Box 1700, Victoria, B.C., Canada V8W 2Y2.

Schubert and the Piano, Symposium, 21 March 1993, New York, NY. Address: Tisch Center for the Arts, 1395 Lexington Avenue, New York, NY 10138.

Interdisciplinary Conference: Court and Society in Jacobean England, 25-27 March 1993, Cleveland, OH. Address: David Evett, Ohio Shakespeare Conference, Cleveland State University, Cleveland, OH 44115.

Beethoven in Vienna 1792-1803: The First Style Period, 25-28 March 1993, Storrs, CT. Address: Professor Andrea Graffam, Conference Facilitator, University of Connecticut Community School of the Arts, 1 Bishop Circle, U-56R, Storrs, CT 06269-4056.

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.

Ariodante: Baroque Drama and Handel Opera, An International Workshop/Conference, 13-18 April 1993, London, UK. Address: IAMS, King's College, London WC2R 2LS.

Southeastern and Midwestern Historical Keyboard Societies, Joint Meeting, 15-17 April 1993, Louisville, KY. Address: David Doran, 6506 Watch Hill Road, Louisville, KY 40228.

Musicology and Archival Research, Colloquium, 22-23 April 1993, Brussels, Belgium. Address: Archives Générales du Royaume/Algemeen Rijksarchief, Brussels, Belgium.

Society for Seventeenth-Century Music, 22-25 April 1993, St. Louis, MO.

Address: Prof. Jeffrey Kurtzman, Department of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899.

Stefan Wolpe International Festival/Symposium, 30 April-2 May 1993, Toronto, Canada. Address: The Stefan Wolpe Archive, Music Department, York University, 4700 Keele Street, North York, ON, Canada M3J 1P3.

Tales of Revenge: A Symposium on Legend in German Romantic Music, 1 May 1993, Bethlehem, PA. Address: Nadine Sine, Music Department, Lehigh University, 690 Taylor Street, Bethlehem, PA 18015.

Jewish Musicological Conference, 2 May 1993, New York, NY. Address: Daniel Katz, The Cantors' Institute, J TSA, 3080 Broadway, New York, NY 10027.

Practicing Postmodernisms, Interdisciplinary Conference, 6-8 May 1993, Eugene, OR. Address: Department of Romance Languages, College of Arts and Sciences, Eugene OR 97403-1233.

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, 17-20 June 1993, Rochester, NY. Address: University Conference and Events Office, University of Rochester, Rochester, NY 14627-0041.

Antiqua Musicae Italicae Studiosi - Como, International Meeting: Opera in the Baroque Period, 25-27 June 1993, Menaggio (Como), Italy. Address: Dr. Andrea Luppi, A.M.I.S. - Como, via Milano, 151, I-22100 Como, Italy.

College Music Society, Institute on Women and Music, 27 June-3 July 1993, Washington, DC. Address: CMS, 202 West Spruce Street, Missoula, MT 59802.

Aston Magna Academy: Schubert's World, 13 June-3 July 1993, New Brunswick, NJ. Address: Constance Baldwin, Aston Magna Academy, 105 Hudson Street, Fifth Floor, New York, NY 10013.

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.

Early Brass Festival Conference, 30 July-1 August 1993, Amherst, MA. Address: Dr. Steward Carter, Co-Director, 1993 Early Brass Festival, Department of

Music, Wake Forest University, Winston-Salem, NC 27109.

Iowa Dvořák Centennial Symposium, 4-7 August 1993, Iowa City, Cedar Rapids, Spillville, IA. Address: Peter M. Alexander, Arts Center Relations, 100 Old Public Library, Iowa City, IA 52242-1373

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.

North American Society for the Study of Romanticism: Romanticism and the Ideologies of Genre, 26-29 August 1993, London, Ontario. Address: NASSR, Department of English, University of Western Ontario, London, ON, Canada N6A 3K7.

Tchaikovsky and His Contemporaries: An Interdisciplinary Conference on Slavic Cultures, 7-9 October 1993, Hempstead, NY. Address: Hofstra Cultural Center, Hofstra University, Hempstead, NY 11550-1090.

College Music Society, Annual Meeting, 14-17 October 1993, Minneapolis, MN. Address: College Music Society, 202 West Spruce Street, Missoula, MT 59802.

International Symposium on Rachmaninoff, 21-24 October 1993, London, ON. Address: Dr. Anne McLean, Faculty of Music, University of Western Ontario, London, ON, Canada N6A 3K7.

Society for Ethnomusicology, Annual Meeting, 28-31 October 1993, Oxford, MS. Address: Chris Goertzen, Music Department, University of North Carolina at Chapel Hill, CB #3320, Hill Hall, Chapel Hill, NC 27599-3320.

Carolinas Symposium on British Studies, Annual Meeting: Revisions and Retrospectives in British Studies, 30-31 October 1993, Morgantown, West Virginia. Address: Dr. Jon Crawford, Department of History, Mars Hill College, Mars Hill, NC 28754.

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.

Sonneck Society for American Music, Annual Meeting, 5-9 April 1994, Worcester, MA. Address: Dr. William Everett, Department of Music, Washburn University, Topeka, KS 66621.

Lassus Colloquium, 24-26 September 1994, Antwerp, Belgium. Address: Musica, Flemish Centre for Early Music, Postbus 45, B-3990 Peer, Belgium.