

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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FEBRUARY, 1994

## Minneapolis—1994

The Sixtieth Annual Meeting of the American Musicological Society will take place from 27 to 30 October 1994 at the Hyatt Regency in downtown Minneapolis. Society members with fond memories of the city from the 1978 meeting will no doubt be struck by its new "profile," a dramatic and imposing skyline of architecturally adventurous skyscrapers, indicative of the city's continual growth and dynamic, thriving lifestyle. Arts attractions abound in the Twin Cities, making them the cultural center of the upper Midwest. The Minnesota Orchestra under Edo de Waart, the Saint Paul Chamber Orchestra under Hugh Wolff, and the Schubert Club recital series may be the most internationally recognized of our musical organizations, but a number of others, among them the Minnesota Opera, Minnesota Composers' Forum, Philip Brunelle's Plymouth Music Series, and the Dale Warland Singers, contribute to a rich musical life. In addition, two historic downtown theaters regularly host touring Broadway, pop, jazz, and rock events. The world famous, Tony-award winning Guthrie Theater is merely the most celebrated of our many active professional theater companies, which are supplemented by dozens of community theaters. Heading the list of art museums are The Minneapolis Institute of Arts, a comprehensive fine arts museum recognized as one of the finest in America, and the exciting Walker Arts Center, with its adjacent Minneapolis Sculpture Garden, devoted to modern art and a highly diversified, avant-garde series of special exhibitions combined with music, dance, film, and educational activities. The Frederick R. Weisman Art Museum, which opened in November 1993 on the campus of the University of Minnesota overlooking the Mississippi River, was designed by Frank O. Gehry, and its bold, faceted metal, sculptural form has made it the most controversial structure in the area. Among the attractions of downtown Saint Paul are the Schubert Club collection of

continued on page 2

## Montréal—1993

The meeting in Montréal was different. Some of the credit belongs to the unique ambiance of the city, which helped attract one of the largest turnouts in recent years. And some belongs to the spaciousness of the Queen Elizabeth Hotel. Thanks to the first-class organizational efforts of Bruce Minorgan and the members of his Local Arrangements Committee, the Queen Elizabeth easily managed the seven (and sometimes eight) simultaneous sessions needed to accommodate the joint meeting of the American Musicological Society and the Society for Music Theory.

But for AMS members, the most significant change was in the shorter, twenty-minute limit for papers. Since that left another twenty-five minutes for questions, many arrived in Montréal with firm doubts that the new format would work. However, by Friday afternoon, it seemed that the experiment was working better than even the few optimists had anticipated. Numerous speakers received not just two or three questions from the floor but ten or twelve; after some papers in large rooms, there were six or seven questioners lined up behind the audience microphone, patiently waiting their turn. This meant that junior as well as senior scholars had their say, that one member of the audience could respond to another, and that extended conversations occurred. For the first time in my memory, chairs did not have to interject, "I'm sorry, we're running late; we need to move directly to the next paper." The old peremptory refrain was no more.

The expanded question period largely explains the greater number of official respondents (25) appointed by session chairs. A few chose a separate respondent for each paper, but

most invited none at all, leaving maximal time for participation from the floor. Chairs generally handled their extra responsibility very well; to cite just one, after getting no initial response from the floor, Eva Linfield generated a lively twenty-minute discussion with one particularly deft question at her session on "Italian Lute Practices."

Two Special Sessions widened the interactive possibilities between speaker and audience: while William Summers and Alejandro Planchart coordinated fourteen speakers and respondents for the session on "Hispanic Music and Its Challenges to Accepted Historiography," that on "Work, Performance, and Meaning" featured only its three organizers, Wye Allanbrook, Katherine Bergeron, and Mary Hunter.

The program itself ranged broadly, both in terms of topics and methodologies. Selected by Thomas Bauman, Laurence Dreyfus, Margot Fassler, James Hepokoski, Lois Rosow, and myself (as well as the theory papers by William Caplin and the members of his SMT Program Committee), it reflected the diverse interests of our profession. Offerings on American topics enjoyed a banner year, contributing all or part of seven AMS sessions. And as in Pittsburgh the year before, there was one pedagogical session, this one on "Integrating African-American Music into the History Curriculum." Those who attended received, among other handouts, a list from Lucius Wyatt of African-American music available in print and recordings. They also got to see Richard Crawford transported into a "pedagogical zone" by Thelonius Monk's waltz, *Ugly Beauty*.

A few of the many highlights included the performance of Ruth Crawford's *Second Suite for Piano and String Quartet* at the business meeting;

continued on page 9

## New Executive Director

The Search Committee appointed by the Board of Directors, consisting of Ellen Rosand, Philip Gosset, and chaired by James Haar, is pleased to announce the appointment of Ruth Steiner of Catholic University as Executive Director of the Society.

## 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.

## Nominating Committee Chair

The Board of Directors has appointed Gary Tomlinson Chair of the 1994 Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104.

## 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 208310 Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

## Corrections

The Society's Meeting in Minneapolis will not be held jointly with the Society for Music Theory, as announced in the August *Newsletter*. The next joint meeting will be New York in 1995.

Leta Miller will remain Chair of the Performance Committee for 1994. The call for performances in the August *Newsletter* reported Paul Echols as Chair.

## Minneapolis—1994

*continued from page 1*

historic musical instruments in the Landmark Center, the new Minnesota History Center, and the Science Museum of Minnesota with its Omnitheater, which boasts the world's largest film projector and a domed screen that is 76 feet in diameter. For outdoor recreational activities, Minneapolis alone offers 22 lakes and 153 parks joined together by a 45-mile system of paved paths. Nightlife runs the gamut from comedy and jazz clubs to world-class restaurants and professional sports. Just twenty minutes from downtown Minneapolis one may find gambling casinos operated by tribal governments on Indian reservations or the Mall of America, the nation's largest shopping and entertainment complex. Shopping in downtown Minneapolis is concentrated along twelve blocks on Nicollet Mall. Much of the downtown area is connected by the skyway system, four miles of second-story climate-controlled walkways. Visitors should be aware that the average daily high temperature is 60 degrees in October and 41 in November. Downtown Minneapolis is a short shuttle ride away from Minneapolis-Saint Paul International Airport, the world's fifth safest and fifteenth busiest airport, with over 1,000 daily arrivals and departures on ten commercial airlines and seven regional carriers. Amtrak runs a major east-west train line from Chicago (and the East) to Seattle and Portland; the Amtrak depot in Saint Paul's Midway area is only 15 minutes from downtown Minneapolis. Buses also arrive daily from all parts of the country to terminals in downtown Minneapolis and Saint Paul. Minneapolis is located at the intersection of Interstates 35 and 94 and is thus easily accessible by car. Chair of the Program Committee is James Hepokoski (University of Minnesota); Leta Miller (University of California, Santa Cruz) is Chair of the Performance Committee; David Grayson (University of Minnesota) is Chair of the Local Arrangements Committee. Requests for meeting rooms for special interest groups during the conference should be sent *as soon as possible* but no later than 1 April 1994 to David Grayson, Chair, Local Arrangements Committee, University of Minnesota, School of Music, 100 Ferguson Hall, 2106 Fourth Street South, Minneapolis, MN 55455; (612) 624-4087. Also welcome are suggestions for making the meeting as pleasant and efficient as possible.

—David Grayson

## Next Board Meeting

The next meeting of the Board of Directors is scheduled for 11-12 March 1994 in Minneapolis.

## E-Mail Directory

An independent electronic mail directory of musicologists is still being assembled, provisionally, at the University of California, Davis. AMS members who submit their e-mail addresses may continue to receive this directory by *e-mail*. (The printed *AMS Directory* will also include e-mail addresses, which should be sent directly to the Society's Office. It is expected that during 1994 the administration of the independent electronic directory will also be transferred to the Society's Office.) To subscribe to this independent directory, send an e-mail message to: listserv@charles.ucdavis.edu with the following content (not on the "Subject" line): subscribe amslist [your name]. Your e-mail address is recorded automatically, so send your note from your own e-mail address.

## 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:

Barbara R. Hanning  
Editor, AMS Newsletter  
410 Riverside Drive  
New York, NY 10025

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

Jacqueline Bruzio  
Associate Executive Director  
of the AMS  
University of Pennsylvania  
201 South 34th Street  
Philadelphia, PA 19104-6313

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## Presidential Message

Still warmed by the positive vibes generated at the Montréal meeting (though I was dismayed to see snow on the ground when my plane landed—left over from last March, I feared), I begin the second half of my term with a renewed sense of appreciation for and pride in our Society. Although I have never personally heard fewer papers than I did at Montréal—the proverbial back-room meetings seemed to consume virtually all of my time—I have never sensed greater enthusiasm among colleagues for the general level of the papers and, especially, for the discussion they inspired. Clearly, the twenty-minute format was a success—even some of the more curmudgeonly of our members felt compelled publicly to rescind their initial disapproval of the idea. Audiences seemed in agreement not only that twenty minutes was a more manageable soundbite than thirty, from the point of view of concentration, but that the discussions actually allowed airing of even more material than ten additional minutes of paper would have done. To be sure, the chairs of the various sessions had to work especially hard to ensure that there would be no awkward silences or longeurs, but, according to all reports, they managed their task admirably. Local arrangements, too, seemed to go particularly well. Aided by the exceptionally congenial layout of the meeting spaces in the Queen Elizabeth Hotel, Bruce Minorgan and his minions deserve an enormous vote of thanks for seeing to every imaginable detail, including engaging the most spectacular dance band within memory and supplying the already hyper hordes with regular doses of caffeine during session-breaks. (I wonder if the extra caffeine didn't help to stimulate the discussions as well.)

The sessions themselves, thanks to the efforts of the program committee under Chris Reynolds's persuasive leadership, seemed to appeal to a wider constituency than usual, with more sessions on American music and interdisciplinary topics. I have the sense that whatever the "new" musicology is, we're doing it: we've integrated new approaches, fields, methods, all without discarding the better-worn ones.

My own major concerns at the meeting, inevitably, had more to do

with the inner workings of the Society than with the outward manifestations of its health. As I mentioned in the August *Newsletter*, and again at the business meeting in Montréal, the nightmare feared by every AMS President for the past decade or more finally came to pass. Alvin Johnson, our Executive Director and Treasurer since time immemorial (actually since 1971), suffered a stroke in April that interfered with his ability to carry out his duties. With foresight and out of his intense concern for the well-being of the Society, he had prepared for such an eventuality the year before by hiring an administrative assistant, Belinda Mortensen, to whom he was in the process of revealing the various layers of his job—or, rather, his three jobs (see below)—when he was stricken. Although Belinda's personal circumstances made it impossible for her to continue in the AMS office, she was able, with the help of Jean Wolf, who has kept a close watch on AMS things from her perch in the Architectural Preservation Department at Penn, to train her successor, Jacqueline Bruzio.

Although ostensibly working only part-time, Jackie was often sighted—Alvin-like—in the AMS office on week-ends. A person of enormous commitment and organizational ability, she has taken over the management of the office with energy and grace. On December first, she assumed the full-time responsibility of running the Society's office in Philadelphia, one of Alvin's three jobs, with the title of Associate Executive Director of the Society. To cover the second of Alvin's jobs, which involves overseeing the Society's publications, its participation in the ACLS and National Humanities Alliance, and other matters pertaining to its identity as a scholarly organization, I am delighted to announce the appointment of Ruth Steiner of Catholic University as Executive Director. To Martin Picker, who has held this post on an interim basis since August, we all owe a debt of gratitude. Finally, to fill Alvin's third job, the elective office of Treasurer, the Board of Directors approved the appointment of Rebecca Baltzer of the University of Texas, Austin, to fill out the remainder of Alvin's term—that is, until next November, when a regularly elected Treasurer (one of the two names on the enclosed ballot) will take office. And just in case

three people cannot handle his job, Alvin has assured us all that he will be available for consultation indefinitely—as he has been for all but a few weeks after the onset of his illness. This is, of course, crucial, since he is the essential memory bank for most of the history and workings of our Society.

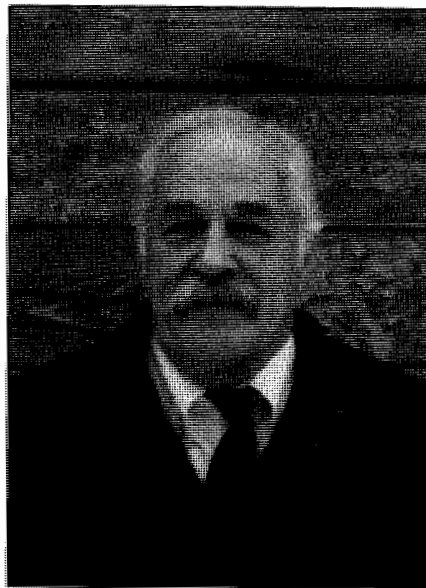
As I mentioned at the business meeting in Montréal, because Alvin essentially contributed his services to the Society as a gift, the new arrangements in the office—that is, one full-time and one part-time employee—will require a considerably larger financial outlay than is available in the present budget. It will therefore be necessary to increase membership dues, effective in 1995. Although the exact amount of the increase has not yet been determined, we will try to spread it out over several years to minimize the impact on individuals and libraries, and we will make every effort to keep student dues at a minimum. You should realize, however, that even if increased by 100%, our dues would still be lower than those of most learned societies—the historically low level of our dues is concrete evidence of Alvin's personal generosity to the Society, his willingness to donate his services. It was in recognition of his extraordinary service to the Society, both in the past and in the present, unique in our history, that, at the business meeting, by acclamation, the membership honored him with the title of Treasurer/Executive Director Emeritus.

In closing, I should emphasize that none of the administrative changes that have taken place during the past months would have been possible without the contribution of too many members of the Society to mention individually. From the Board of Directors, to the ad-hoc committee of past presidents convened for experienced advice, to the many colleagues who called to volunteer their help, everyone rose to the occasion. This spirit reminded me of what is unique about our Society and why being president has so many rewards: it is small enough so that most of us know one another and can call upon one another in times of crisis. And it is not so set in its ways that it cannot change. Political factions are relatively good-humored, and the spirit of cooperation is enormous. It's been a tough but very encouraging year.

—Ellen Rosand



Honorary Member Lewis Lockwood



Honorary Member Charles Hamm

### Charles Hamm and Lewis Lockwood Elected Honorary Members

The AMS Council nominated and the Board of Directors elected Charles Hamm and Lewis Lockwood as Honorary Members of the Society. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Charles Hamm, a versatile scholar best known for his studies of Renaissance music and the music of the twentieth century, including American and popular music, was President of the Society, 1973-74, and currently serves on the Editorial Board of the JOURNAL as well as on the Committee for the Publication of American Music. Lewis Lockwood, a leading scholar in the fields of Renaissance music and Beethoven studies, served as the Society's President, 1987-88, and as Editor-in-Chief of the JOURNAL, 1964-67. His book *Music in Renaissance Ferrara, 1400-1505: The Creation of a Musical Center in the Fifteenth Century* (Harvard University Press) won the Society's prestigious Kinkeldey Award in 1985 and, more recently, his *Beethoven: Studies in the Creative Process* (Harvard University Press) was honored with an ASCAP-Deems Taylor Award.

### Andrew Porter Elected Corresponding Member

The AMS Council nominated and the Board of Directors elected Andrew Porter as Corresponding Member of the Society.

The AMS By-Laws describe Corresponding Members as "persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Porter is known for his elegant and insightful music criticism, which has regularly graced publications in London and New York, as well as for his original contributions to scholarship, especially in the field of opera.

### CANTUS: A Data Base for Gregorian Chant

With funding from the NEH, Catholic University of America, and the Dom Mocquereau Foundation, Ruth Steiner (Catholic University) is carrying out a research project that is of interest to musicologists. CANTUS is a data base that assembles indices of the chants contained in the manuscript and early printed sources of the Divine Office. It uses as models two older kinds of indices—those published in various facsimile editions of sources (e.g., *Paléographie musicale*), and those presented by Dom René-Jean Hesbert in *Corpus Antiphonalium Officii* (Rome, 1963-79). In CANTUS, each computer file corresponds to a single source; each chant is represented by one record. The fields in a CANTUS record are as follows: folio number, sequence number (a two-digit number that indicates the order in which chants appear on the page), feast, office, genre, position,

text incipit (limited to 29 characters), CGBEMV, HRDFSL (letters indicating those of the sources surveyed by Hesbert in which the chant appears), CAO reference number, mode, differentia, feast code, and MS code. (A detailed description of each of the fields, along with a list of all the abbreviations that are employed, is contained in the CANTUS file description, which is available on request from the project director.) Chants that do not appear in *Corpus Antiphonalium* are included in such a way that they can be extracted from the file and printed in a separate list.

This project is addressing the need for indices of sources of the Divine Office that supplement those already available; a CANTUS index of a particular source will normally be used by a scholar who possesses a microfilm of that source. Since CANTUS files are in "standard data format" (also known as "system data format"), searches and modifications can be made on a mainframe or on a microcomputer using any standard word processing program. A user who requests a CANTUS file on diskette receives with it a dBASE file structure and a READ ME file explaining how to use it. If one prefers to use a different data base program and is thoroughly familiar with its use, one should experience no difficulty once having incorporated the CANTUS data into the file structure of one's program of choice. (CANTUS files have also been used successfully by scholars who have Macintosh computers). Some more sophisticated users will prefer to design their own file structure. Difficulties reported to the CANTUS office are subject to corrective measures.

To date, CANTUS indices have been prepared for the Office chants in more than ten sources; others are in progress. A few are also available in book form. Requests may be sent to CANTUS, School of Music, Catholic University, Washington, DC 20064, or steiner@cua.edu; CANTUS files are distributed via Internet without charge. For those sent on diskette through conventional mail there is a nominal charge for postage and handling.

### NEH Invites Electronic Mail Correspondence

From NEH Public Information Officer Joy Evans comes the announcement that the National Endowment for the Humanities has joined the electronic age. Requests from individuals and institutions for publication and application materials may now be processed through e-mail, thus decreasing the turnaround time for information about NEH programs, deadlines, and new publications. An NEH Bitnet Directory is available from Suzanne Volpe at nehopa@gwuvvm.

## International Hispanic Music Study Group Formed

During the Annual Meeting of the Society in Montréal, an International Study Group was formed to promote research on Hispanic music and to coordinate the growing interest of scholars from many parts of the world in the legacy of artistic and cultural achievements of Hispanic musicians. The Study Group will issue a Newsletter twice yearly to disseminate information relevant to the study and performance of Hispanic music. Individuals and institutions are encouraged to submit newsworthy information for inclusion. The Group will also maintain a directory of individuals who study and/or perform Hispanic music that will be made available to participants. Contact William Summers, Coordinator, International Hispanic Music Study Group, Music Department, Dartmouth College, Hanover, NH 03755; (603) 646-3310; fax (603) 646-2551; wjsums@dartmouth.edu.

## Early Music America Names New Director

The Board of Directors of Early Music America has named Beverly Simmons (Case Western Reserve University) to the position of Executive Director. A member of AMS, she was also a founding member of Early Music America and has served on its Board since 1986. With her appointment the organization moved its national office to Cleveland. Early Music America is now located at 11421½ Bellflower Road, Cleveland, OH 44106; (216) 229-1685; fax (216) 229-1688.

## Book Donations to Asia

Officers of the nonprofit organization, Bridge to Asia, whose purpose is to provide donated educational materials and services to universities, schools, and hospitals in developing Asian countries, expressed their thanks for the support of our Society in a letter to Alvin Johnson. The need for scholarly materials among faculty and researchers in China, Indochina, the Philippines, and other poor countries in the region continues to be acute, and any materials (such as books, journals, information-rich magazines, newsletters, conference proceedings, manuals, syllabi, reference works, textbooks, audio/ videotapes, software, sheet music) that members can continue to donate are certain to be deeply appreciated and well used. Bridge to Asia has its main office in Oakland (1214 Webster Street, Suite F, Oakland, CA 94612-3919) but chapters are being formed elsewhere. For more information, call (510) 834-1919.

## Report of the Publications Committee

The Publications Committee met three times since the last report in these pages. As promised at the 1992 business meeting of the Society, the third volume of *The Collected Works of Johannes Ockeghem*, edited by Richard Wexler and Dragan Plamenac, appeared in December 1992. Another longstanding publication venture of the Society has just borne fruit as well: Volume 1 of the series *Music in the United States of America* (MUSA) has recently come off the press. Richard Crawford, Chair of the Committee on the Publication of American Music (COPAM), presents the details about that, as well as the current status of the MUSA project in general, and other work of COPAM elsewhere in this *Newsletter*. The other major publication enterprise sponsored by the Society and falling within the purview of the Publications Committee is the AMS Monograph Series. (See the report of the general editor of the Monograph Series, Lawrence F. Bernstein.)

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

Richard Kramer, *Distant Cycles: Schubert and the Conceiving of Song* (University of Chicago Press).

Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (University of California Press).

Louise K. Stein, *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (Oxford University Press).

Finally, the Committee revised the *Guidelines for Applying for AMS Publications Subventions*, which now read as follows:

1. The AMS Publications Committee will consider a subvention for the publication of original and significant research in any recognized field of musicology, whether in the form of a book, a monograph, or an edition. The Committee will ordinarily not recommend a subvention for a *Festschrift*, a similar collaborative volume without a unifying theme, or a retrospective volume by a single author. It will consider support for conference proceedings and the like, but such volumes are likely to be uneven in quality and consequently may be difficult to recommend for support. We strongly urge that the organizers of conferences include provisions for the eventual funding of their proceedings in their budget for the conference itself. Translations of secondary literature will not be considered for subvention.

2. The request for a subvention must come to the Publications Committee *from the publisher*, not the author. The publisher must have agreed to bring out the volume before an application is made.
3. Application should be made early in the publishing process, *viz.*, as soon as readers' reports are available and a commitment to publish has been made. The Committee expects that, with a subvention, the author and publisher will be able to incorporate the recommendations of the Committee's reader(s).
4. The publisher should send: a copy of the manuscript, copies of the readers' reports, and a detailed financial statement (a) breaking down the costs of publication showing format, size of printing, and projected costs, (b) indicating the amount requested from the AMS, (c) showing the impact of the subvention on the price of the book.
5. The Committee normally meets in February, May, September, and November to consider applications. Applicants should anticipate a wait of several months before a decision is reached.
6. Financial support should also be sought from other sources.

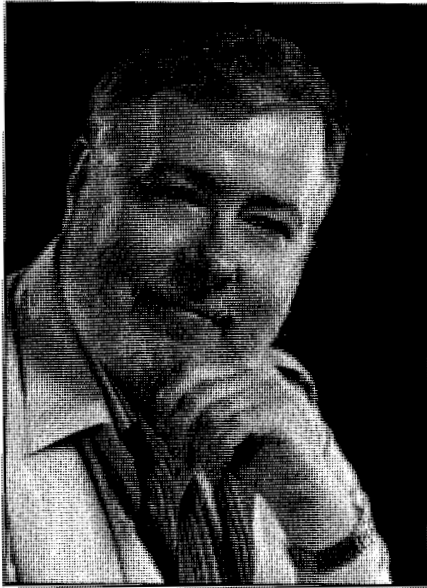
—Robert L. Marshall

## Purcell Autograph Discovered

The *London Times* reported the discovery of 24 pages of keyboard music in the hand of Henry Purcell by an antiquarian-music dealer in Devon, England. The attribution was made by Curtis Price (King's College, London), in time for inclusion in the New Purcell Edition scheduled for publication in 1995, the composer's tercentenary. The manuscript contains several previously unknown keyboard pieces by Purcell, and is of further significance in that it shows evidence of having been a "working" manuscript, with the composer's own keyboard fingerings added.

## Russian Journal

The Russian musicological journal *Muzikal' naya akademiya* (formerly *Sovetskaya musika*) never ceased publication and is now functioning as a quarterly. Foreign subscriptions were accidentally discontinued in the confusion that followed the collapse of Soviet power. Issues that appeared in 1992 unfortunately cannot be back-ordered, but subscriptions can be secured or renewed through the Victor Kamkin Bookstore, 4956 Boiling Brook Parkway, Rockville MD 20852; (301) 881-5973.



Lewis Rowell  
Kinkeldey Award Recipient



Eric T. Chafe  
Kinkeldey Award Recipient



Richard G. King  
Greenberg Award Winner

### 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 Massimo Ossi (University of Rochester) for his article, "Claudio Monteverdi's *Ordine novo, bello et gustevole*: The Canzonetta as Dramatic Module and Formal Archetype," *Journal of the American Musicological Society* XLV (1992), 261-304.

The Noah Greenberg Award was given this year to Richard G. King for editing and recording eighteenth-century Dutch music for viola da gamba, in keeping with its stated intention to stimulate historically aware performances and the study of historical performance practices.

The Otto Kinkeldey Award, presented annually by the Society to honor the most distinguished musicological publication(s) of the preceding year, went to two scholars this year: Eric T. Chafe (Brandeis University) for his book *Monteverdi's Tonal Language* (Schirmer Books), and Lewis Rowell (School of Music, Indiana University) for his study of *Music and Musical Thought in Early India* (University of Chicago Press).

The Paul A. Pisk Prize, awarded annually to a graduate music student for a scholarly paper accepted for presentation at the Annual Meeting of the Society, was given to John R. Clevenger (Eastman School of Music, University of Rochester) for his paper, "Achille at the Conservatoire (1872-84)," read at the 1993 Meeting in Montréal.

Bruno Nettl, Professor Emeritus of Music and Anthropology at the University of Illinois, Urbana-Champaign, was awarded an honorary degree, Doctor of Humane Letters, by the University of Chicago on October 20, 1993. The award was conferred at the inauguration of the new President of the University of Chicago, Paul Sonnenschein.

The NEH has awarded publication subventions to two members: Elizabeth Davis (New York, NY) for the revision of a directory of music repositories with print and manuscript source materials in sixteen Western European countries (*Directory of Western European Music Research Libraries*); and J. Peter Burkholder for his book, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (Yale University Press).

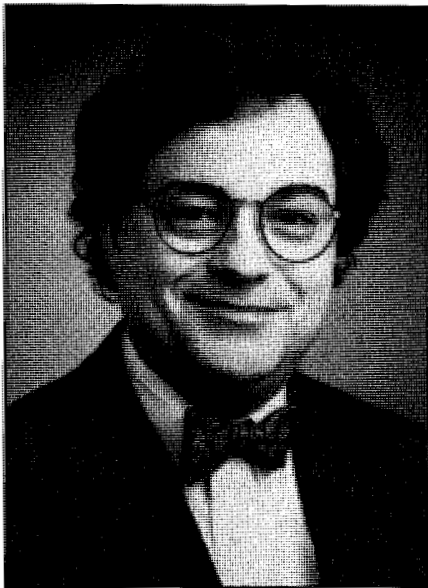
Robert J. Snow (University of Texas, Austin) recently received a grant from the Centro de Documentación Musical de Andalucía to support the preparation of his edition of the *Obras completas de Rodrigo de Ceballos*. The Centro is in Granada, where Ceballos, one of the leading composers of his generation, spent the last twenty years of his life as *maestro de capilla* at the Royal Chapel. Professor Snow also received a cash prize from the Portuguese Association of Music Education for his book *Gaspar Fernandes: Obras sacras* (1990).

The American Council of Learned Societies has awarded research fellowships or grants-in-aid to the following members: Camilla Cai (Kenyon College), "Musical Dialogue between Siblings Fanny Hensel

and Felix Mendelssohn: Its Influence in Their Piano Pieces"; Daniel E. Freeman (University of Minnesota, Twin Cities), "Joseph Myslivecek in Naples"; Brian Hyer (University of Wisconsin, Madison), "Figuring Music: Rhetoric and the Tonal Imagination"; Frederick Neumann (Emeritus, University of Richmond), "The Interpretation of Beethoven's Ornaments"; and Steven E. Saunders (Colby College), "Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Hapsburg."

The following members received ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1992: Eric T. Chafe (Brandeis University), *Monteverdi's Tonal Language* (Schirmer Books); Barbara B. Heyman (Brooklyn College, CUNY), *Samuel Barber: The Composer and His Music* (Oxford University Press); Lewis Lockwood (Harvard University), *Beethoven: Studies in the Creative Process* (Harvard University Press); Arthur Groos (Cornell University), "Constructing Nuremberg: Typological and Proleptic Communities in *Die Meistersinger*" (*Nineteenth-Century Music*); Olivia Mattis (Salt Lake City, UT), "Varèse's Multimedia Conception of *Déserts*" (*The Musical Quarterly*); and Richard Taruskin (University of California, Berkeley), "The Case for Rimsky-Korsakov" (*Opera News*).

Anne Swartz (Baruch College and the Graduate School, City University of New York) received a grant from the National Endowment for the Humanities, Special Opportunity for Archival Research, for

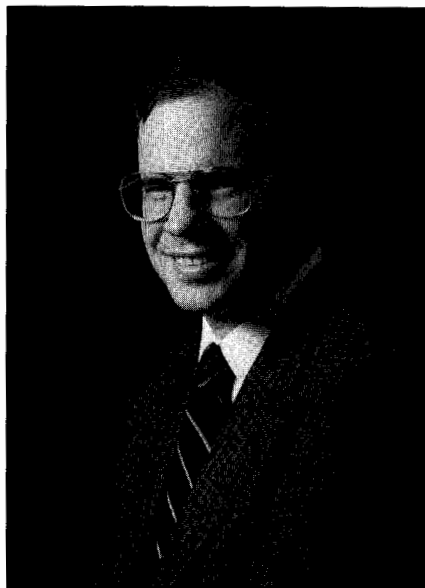


**Massimo Ossi**  
Einstein Award Recipient

her project, "Crafting Music in Russia: Artisans, Empresses, and Entrepreneurs, 1801-25," for which she carried out research in the archives of the Russian National Library in St. Petersburg. Mimi S. Daitz (City College, City University of New York) was awarded a grant by the International Research and Exchanges Board for research in Estonia on the composer Velio Tormis.

The NEH awarded summer stipends in 1993 to nine members: Camilla Cai (Kenyon College), "Johannes Brahms's New Collected Works Edition: The Piano Works"; Christine S. Getz (Baylor University), "Music, Patronage, and Politics in Milan during the Reign of Carlo V"; Claudia S. Macdonald (Oberlin College), "Robert Schumann and the Piano Concerto, 1810-53"; Roberta M. Marvin (University of Alabama), "Verdi the Student—Verdi the Teacher"; Rena C. Mueller (New York University), "Liszt's *Les Préludes*: An Edition"; John S. Powell (University of Tulsa), "Music in French Theater from Jodellé to Molière"; Marian E. Smith (University of Oregon), "Ballet and Opera in Paris"; Amy K. Stillman (University of California, Santa Barbara), "The *Hula Ku'i*: A Tradition in Hawaiian Music and Dance"; and JoAnn Taricani (Arizona State University), "The Library of a Renaissance Merchant: Musical Life in Sixteenth-Century Augsburg."

The following members have won Newberry Library Short-Term Fellowships: Bonnie Blackburn (with Leofranc Holford-Strevens), "A Book of Days and Seasons: Calendars and Calendar Cus-



**John R. Clevenger**  
Pisk Prize Recipient

toms"; Jon W. Finson (University of North Carolina, Chapel Hill), "Selected Songs of Harrigan and Braham"; Don Harrán (Hebrew University), "Salomone Rossi: Jewish Music in Renaissance Mantua"; and Howard Pollack (University of Houston), "John Alden Carpenter and the Chicago Renaissance."

The Selection Committee of the Alexander von Humboldt Foundation in Bonn, Germany, has awarded fellowships for long-term collaborative research projects to John Daverio (Boston University), Thomas Grey (Stanford University), and John Rice (University of Houston).

### Guidelines for Announcements of Awards and Prizes

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

### New AMS Monographs Series Solicits Manuscripts

The Society announces the founding of the *American Musicological Society Monographs*, a series to be published under the supervision of the Publications Committee by the University of Nebraska Press. One or two volumes will be published each year, beginning in 1994 with Graeme Boone's *Patterns in Play: A Model for Text-Setting Procedures in the Early Chansons of Guillaume Dufay*.

The essential criteria for selection of titles will be inherent academic excellence and the balance of subjects for the series as a whole. The Publications Committee wishes to entertain the broadest possible spectrum regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and outlooks, are all welcome.

Manuscripts submitted for consideration should not exceed about 250 pages (ca. 84,000 words) in length, including footnotes, musical examples, and other illustrative and bibliographical matter. Typescripts must be double-spaced throughout on standard 8½" x 11" stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be directed to the General Editor: Lawrence Bernstein, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104-6313. Manuscripts should be submitted in duplicate: one copy to the General Editor at the above address, the other to the Chair of the Publications Committee: Professor Robert Marshall, Department of Music, Brandeis University, Waltham, MA 02254-9110.

### 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 performing practices. Deadline is 1 March 1994. For further information, contact Professor Thomas Kelly, Chair, Noah Greenberg Award Committee, 251 Forest Street, Oberlin, OH 44074.

## Obituaries

### John Merrill Knapp (1914–1993)

John Merrill Knapp was born in New York City in 1914. After a secondary education at Hotchkiss he took an undergraduate degree at Yale and then a graduate degree in music at Columbia. He came to Princeton as an instructor and director of the University Glee Club in 1941. War intervened, and he returned there after four years of distinguished service as a naval officer in the Atlantic and Pacific theaters. Once back, he rose quickly through the academic ranks.

Merrill was tall and athletic in person, courtly in bearing, genial in address. To those human and social endowments he added musical and intellectual gifts of an uncommon order. As an instructor of undergraduates and graduate students, he initiated many generations of Princetonians into the mysteries of the musical classics. He enjoyed particular success as a lecturer in the introductory music course, which he took over in 1950 from the legendary Roy Dickinson Welch. Then too, he was an able administrator who among other things served for five years as Dean of the College.

In extra-curricular service, Merrill was for many years director of the university's Glee Club, where he regularly exhibited his conducting skills with both chorus and orchestra. The rafters of Richardson Auditorium still ring with the operas and oratorios of Handel and Bach that he led there. In later years he exercised those skills, not only with professional European ensembles, but also with a home-grown organization dear to his heart: the Princeton Society of Musical Amateurs.

During his undergraduate days, Merrill was noted as a jazz pianist and as one of Yale's fabled Whiffenpoofs. Many a social occasion during his mature years was brightened when he was persuaded to recall, in masterly performance, songs stemming from his college career and wartime service. He brought to Princeton the noble tradition of small-group singing; he was the "father" of the Nassoons, the university's oldest a cappella singing group. The many small ensembles and varieties of vocal style that flourish there today are legacies of his vision and talent.

Along with this went an impressive and varied output of articles and books. He was a specialist in the music of Wagner, and the author of a fine general introduction to the world of opera. His scholarly legacy will be most enduring in the monumental study of Handel's Italian operas, which remains authoritative in that field. In connection with his devotion to Handel, Merrill was for many years a regular visitor to conferences in Eastern Germany, where during difficult political

times he was an able cultural ambassador for the West.

Over a long and distinguished career, Merrill Knapp contributed generously to the world of music at large and to Princeton's record in that art. As a discerning former student put it, "his enthusiasm was contagious, his vast knowledge inspiring"; everything he did was marked by "personal warmth, absence of affectation, and gentleness of character."

—Kenneth Levy and Harold S. Powers

### Dénes Bartha (1908–1993)

Hungarian musicologist Dénes Bartha died on 7 September 1993, at the age of 85, near his family in Budapest, the city of his birth. After studying musicology in Berlin with Wolf, Sachs, Hornbostel, Schering, Abert, and Blume, he received the Ph.D. in 1930, when he returned to Budapest. He worked there until 1964, serving first as a librarian at the music division of the National Museum (1930–42), then as *Privatdocent* at Budapest University, music critic, and editor of the periodical *Magyar zenei szemle* (1941–44). He was also co-editor of *Zenei szemle* (1947–49), *Zenetudományi tanulmányok* (1953–61), and *Studia musicologica* (1961–93). In 1935 Bartha became a lecturer, and later professor, at the Franz Liszt Academy of Music. There, together with Bence Szabolcsi, he founded the Department of Musicology in 1951, where several generations of successful musicologists have been trained. To this day it remains the only musicology department in Hungary.

Professor Bartha was a leading figure in the musical life of his country. A prolific writer and editor of music, he was comfortable in four languages. Among his publications are twelve books on topics ranging from Hungarian music history to Bach, Beethoven, and Haydn, including *Haydn als Opernkapellmeister* (with László Somfai, 1960), and *J. Haydn: Gesammelte Briefe und Aufzeichnungen* (1965). He was also editor-in-chief of a Hungarian music dictionary (1965) and edited Hungarian folk melodies and Haydn operas. A fine lecturer, he was extremely successful in popularizing music through public lectures and radio broadcasts.

From 1964 to 1981, Professor Bartha taught almost continuously in the United States, first at Smith College (1964), Harvard University (summers of 1964 and 1965), and Cornell University (1965–66), then at the University of Pittsburgh (1966–67, 1969–79), and finally at the University of Washington (1980–81). During this period he taught seminars in Viennese Classical style and developed a structural theory of *Liedform* or *Quatrain-Modell* in music of the Classical period. He

was elected and re-elected several times to the IMS council from 1961 to 1977, became a corresponding member of the AMS in 1982 and of the Hungarian Academy of Sciences in 1990. He was awarded the Dent Medal in 1963, in recognition of his Haydn research, and won the Austrian *Ehrenkreuz für Kunst und Wissenschaft* in 1982. At the age of 73 he retired from teaching and returned to Hungary, where he lived with his wife Susanna, their three children and several grandchildren. His last years were marred by an increasing loss of eyesight and hearing, and he died quietly in a nursing home near Budapest. His death is a great loss to all of us.

—László Somfai

## Committee on the Publication of American Music

The publication of Volume 1 of the AMS-sponsored *Music of the United States of America* (MUSA), a national series of scholarly editions, was celebrated at the Annual Meeting in a proper way. At the behest of the Society's Board of Directors, an ensemble of faculty members from McGill University played one of the works from that volume—Ruth Crawford's *Suite No. 2 for Four Strings and Piano* (1929)—during the business meeting on 6 November. For members of the Society's Committee on the Publication of American Music (COPAM), the publication and performance marked the climax of a long cooperative effort involving the Society's Publications Committee, Board of Directors, and Executive Director Emeritus, the National Endowment for the Humanities, the Brown University Music Department (which housed the project during the start-up years), the University of Michigan School of Music (which houses it now), the Sonneck Society for American Music (which provides a COPAM representative and helped with funding), A-R Editions (the publisher), and volume editors Judith Tick and Wayne Schneider.

There may be something of a Rube Goldberg quality in the notion that so complex a mechanism had to be cranked up to produce a volume of slightly less than 100 pages. But the good news is that a second volume is well along in production, and we have hopes that the third item in our proposed forty-volume series will appear by the time the Society meets in Minneapolis next fall. Adrienne Fried Block's edition of Amy Beach's *String Quartet in One Movement*, Op. 89, now in press, is scheduled for publication in the spring of 1994; and Charles Hamm's edition of *The Complete Early Songs of Irving Berlin, 1907–1914*, now well along in the editorial process, should appear in print before the end of next year. (While the



Crawford and Beach volumes are slim, Berlin's songs won't fit between one set of covers or even two; look for a Berlin "volume" in three hefty parts.) Other MUSA projects in an advanced state of preparation include an edition of the African-American musical show *In Dahomey* (1903) by Thomas Riis, the collected works of the New England psalmodist Daniel Read (Karl Kroeger), Harry Partch's *Barstow* (Richard Kassel), *Slave Songs of the United States* (Eileen Southern), and *Historic Transcriptions of American Indian Music* (Victoria Lindsay Levine).

At its meeting in Montréal on 6 November 1993, COPAM approved two more proposals for volumes in the MUSA series: an edition by H. Wiley Hitchcock of Charles Ives's *114 Songs* (plus nine), and *American Fiddle Tunes*, edited by Paul Wells. The committee welcomes suggestions for editions of American music that is now unavailable but worthy of scholarly editing. Such suggestions should be sent to Jeffrey Magee, Executive Editor of MUSA, Burton Tower, University of Michigan, Ann Arbor, MI 48109. MUSA volumes are available from A-R Editions, 801 Deming Way, Madison, WI 53717, at a discount to AMS members of 25 percent.

—Richard Crawford

### Report from the Committee on the Status of Women

For its Thursday evening open meeting, the Committee once again sponsored a panel discussion. Over the past three years, the CSW open meetings have tried to address the widest possible range of issues that pertain to the status of women in our discipline, from the practical realities of obtaining tenure to curricular matters of teaching women-in-music courses. This year's panel, entitled "Whither Feminist Musicology?" returned to the central disciplinary concern of scholarship and the particular presence and influence of feminist scholarship on musicology. Panelists were Gretchen Wheelock (Eastman School of Music), Judy Tsou (University of California, Berkeley), Elizabeth Wood (Sarah Lawrence College), and Suzanne Cusick (University of Virginia). The meeting was attended by several hundred people.

It seemed especially appropriate to return to issues of scholarship given the success of last summer's "Feminist Theory and Music II" conference at Eastman that demonstrated the growing presence of feminist work in the discipline. A discussion of the future of feminist musicology also seemed appropriate, given the ap-

pearance of three multifaceted essay collections that explicitly deal with issues central to feminist research—difference, gender construction, sexuality, race, and class—as present in musical objects and practices. These three collections are Ruth Solie, ed., *Musicology and Difference* (University of California Press); Elizabeth Wood, Philip Brett, and Gary Thomas, eds., *Queering the Pitch: The New Gay and Lesbian Musicology* (Routledge), and Susan C. Cook and Judy S. Tsou, eds., *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (University of Illinois Press). That three such collections appeared so close together seemed particularly telling, especially in conjunction with a number of recent monographs that speak for the importance, necessity, and undeniable visibility of feminist methodology.

All four panelists played roles in the creation of these individual collections and spoke to their contents and aims. Gretchen Wheelock, who both contributed to the Solie volume and was a guiding force behind the Eastman conference, cited the 1988 AMS meeting as a kind of watershed year for the presence of new work that addressed gender and difference. Judy Tsou described the process behind the collection *Cecilia Reclaimed*, emphasizing the desire of the editors to present research addressing musical practices outside the western European concert tradition. Elizabeth Wood similarly discussed her volume, which celebrates the fact that lesbians have begun to find a voice. Suzanne Cusick, who was a featured speaker at the Eastman conference and contributed essays to both the Solie and Wood collections, provided a response to the other speakers and asked whether scholars doing feminist musicology have something important to say to feminist scholars outside music about how we come to be gendered and sexed. Lively discussion followed the panelists' remarks.

At our closed meeting on Saturday morning, the committee discussed plans for next year's open meeting, the desirability of working with our sister organization in SMT, and other new directions and projects for the committee. Completing terms on the committee this year are Susan Cook, Chair, James Briscoe, Deborah Hayes, Margo Chaney, and Christine Smith. Remaining on the committee are Richard Leppert and Catherine Parsons Smith. New members include Linda Austern, Chair, Suzanne G. Cusick, Judy Tsou, and Miriam Zack. As always, I encourage any Society members who have suggestions for committee activities or concerns they believe the committee should address to contact the new chair or any of the other members listed above.

—Susan C. Cook

### Montréal—1993

*continued from page 1*

the period recordings of Irving Berlin played by Charles Hamm during his talk; and various investigations of music and politics (Andrew Wathey), art (H. Colin Slim), philosophy (Massimo Ossi), criticism (Carol Oja), race (Ingrid Monson), and even surgery (Carolyn Abbate). For every step in a new direction—such as the implications of mnemonic theories (Anna Maria Busse Berger)—there were exciting applications of old techniques to new repertoires, such as watermark studies to Ives (Gayle Sherwood).

But not all of the meetings took place at the Queen "E" (as it is known locally). The city's restaurants and jazz clubs offered many opportunities for escape or diversion; indeed, their allure provided stiff competition to the evening sessions and concerts. Conversations—elevated and otherwise—took place in the depths of Montréal's underground sprawl, over breakfast in a subterranean coffee house or on strolls through the well heated blocks of shops. And after it was all over, those of us returning south of the border had ample time to compare impressions of the meeting in the lengthy queues at the checkpoints for customs, immigration, and security in Dorval airport.

I leave the last word to Leta Miller, Chair of the 1993 Performance Committee (assisted by Mary Cyr, Jacinthe Harbec, and Bruce Minorgan), who files this report: From a particularly large and competitive pool of applicants, we selected four evening concerts and four noontime lecture-recitals. Although the diversity of the applicants, both chronologically and geographically, was not as great as the committee would have liked (all applicants for the evening slots were either Medieval or Baroque groups), the quality was extremely high.

This year, performances were linked to papers whenever possible. Randall Wong's Friday noon performance of a machine-composed opera illustrated in sound David Cope's Thursday evening paper on computer composition. And London's famed Orlando Consort made a "surprise" appearance at Craig Wright's memorable paper on Dufay's *Nuper rosarum flores*, to the delight of the standing-room-only audience.

—Christopher Reynolds

## Deadlines and Addresses:

### AMS Awards

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

#### AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *15 October*; final application: *15 January*. FAX MATERIALS NOT ACCEPTABLE. Address: Rena Charnin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003.

#### Alfred Einstein Award

Deadline: *1 June 1994*. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations; the latter should be accompanied by a *curriculum vitae*. Address: Ruth DeFord, Chair, Einstein Award Committee, 118 Edgars Lane, Hastings-on-Hudson, NY 10706.

#### Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Lewis Lockwood, Chair, Kinkeldey Award Committee, Music Department, Harvard University, Cambridge, MA 02138.

#### Paul A. Pisk Prize

Deadline: *1 August 1994*. Send five copies of eligible paper together with supporting materials and affidavit of graduate student status. Address: Judith Schwartz, Chair, Pisk Prize Committee, 806 Chilton Lane, Wilmette, IL 60091-2153.

### Grants and Fellowships Available

#### American Philosophical Society

For basic post-doctoral research to subvene living expenses and travel. Maximum stipend: \$5,000 (\$4,000 for full professors). Deadlines: *1 January, 1 March, 1 July, and 1 November* for decisions by end of April, June, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106-3387. Telephone requests for forms cannot be honored. Written requests must specify area of research and proposed use of funds in itemized budget. Forms sent to those eligible.

#### The International Research and Exchanges Board Grants

Short-term travel grants to the Baltic States, Central and Eastern Europe, Mongolia, and newly independent states. Deadline: *1 June and 1 October 1994; 1 February 1995*. Address: Ann E. Robertson, IREX, 1616 H Street, N.W., Washington, DC 20006.

#### 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 1994* for projects beginning after 1 January 1995. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; (202) 606-8466.

*continued on page 11*

### 1994 Summer Seminars and Institutes

The *National Endowment for the Humanities* will be offering four summer seminars for college teachers in music and related disciplines in 1994. Walter Frisch will conduct a seven-week seminar at Columbia University on *Music and German Modernism: 1885-1915*. The seminar will undertake an exploration of the first generation of modernist composers, including Strauss, Mahler, and Schoenberg, and their cultural-historical context, and of some less-studied contemporaries like Reger, Pfitzner, and Zemlinsky. Attention will be given to relationships among the arts, especially music, literature, and painting, at the turn of the century. Applications from humanists in fields other than music will be welcome. Dates: 13 June to 29 July 1994. Address: Walter Frisch, c/o Summer Session Office, 419 Lewisohn Hall, Columbia University, New York, NY 10027.

John Spitzer and Ronald Waters will offer a seven-week seminar at the Peabody Conservatory (Johns Hopkins University) on *American Song and Culture in the Nineteenth Century*. The seminar will study nineteenth-century American song as a manifestation of popular culture. Songs will be examined in the context of political and social history, the history of the entertainment industry, and twentieth-century theories of popular culture. Participants will work with primary sources, such as sheet music in the collections of the Baltimore-Washington area. The seminar aims to attract teachers and scholars from diverse fields: historians, musicologists, librarians, folklorists, and others. Dates: 20 June to 5 August 1994. Address: John Spitzer and Ronald Waters, Peabody Conservatory, 1 East Mt. Vernon Place, Baltimore, MD 21202.

Robert Bailey and David Pituch will collaborate in teaching an eight-week seminar at New York University and Bayreuth, Germany on *Richard Wagner's Festival Dramas*. It will concentrate on Wagner's revolution in opera and its literary, social, and philosophical contexts. Dates: 27 June to 19 August 1994. Address: Robert Bailey and David Pituch, Department of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003.

Finally, Steven P. Scher will lead a six-week seminar at Dartmouth College on *Literature and Music*. This will focus primarily on the literary component, but will also explore the interrelations of the two arts, and study the major aspects, aesthetic implications, and analytical methods of comparing literature and music. Readings and discussions will maintain a balance between critical theory and interpretation and will range from the German and English Romantics through the French Sym-

bolists and the Dadaists to contemporary writers. Dates: 20 June to 29 July 1994. Address: Steven P. Scher, Department of German, Dartmouth College, Hanover, NH 03755.

All applicants must be teachers in colleges, conservatories, or university departments that do not offer the Ph.D.; or they may be independent scholars. In addition, they must be U.S. citizens, native residents of U.S. territorial possessions, or foreign nationals who have been residing in the U.S. or its territories for at least three years prior to the application deadline. Participation in the eight-week seminar carries a stipend of \$4,000, and in the seven- or six-week seminars, a stipend of \$3,600 or \$3,200, respectively. Application instructions and forms, as well as more detailed information about the subject matter and requirements of individual seminars, are available 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, DC 20506. Application deadline for all four seminars: *1 March 1994*.

The *Newberry Library Center for Renaissance Studies* is offering a summer institute in *The Latin Archival Sources of Medieval Western Europe, 1100-1500*, directed by Diana E. Greenway and Jane E. Sayers in Chicago, IL from 11 July to 19 August. The course will provide a thorough orientation in the typology and forms of medieval documents, including charters, writs, registers, cartularies, accounts, legal records, wills, manorial records, and title deeds. Documentary products of papal and imperial chanceries as well as of royal, ecclesiastical, and noble chanceries will be examined. There will also be training in the recognition of forgeries and an opportunity to look at narrative sources—annals, chronicles, and saints' lives. Other skills to be developed will include codicology, dating, sigillography, heraldry, and the reading, transcribing, and editing of records. There will be discussion of issues such as the function of written records in medieval society and the role of their writers, medieval record-keeping, and the survival of documents. Some knowledge of Latin is required. Full-time faculty members and librarians with instructional responsibilities in American institutions of higher learning are eligible to apply for stipends. For further details and application materials, contact the Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610-3380; (312) 943-9090. Application deadline: *1 March 1994*.

**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 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 1994* for projects beginning after 1 January 1995. 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 1994* for projects beginning after 1 April 1995. Subventions for publication of humanistic studies. Deadline: *1 April 1994* for projects beginning after 1 October 1994. 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 1994*. Address: Division of Research Programs, Room 318 (see above); (202) 606-8358.

**NEH Study Grants for College and University Teachers**

Provides \$3,000 for humanities teachers for independent, full-time summer study in the humanities. Deadline: *16 August 1994*. Address: NEH Study Grants, Room 316 (see above); (202) 606-8463.

**Fulbright Scholar Awards**

For post-doctoral research and university teaching abroad from 3 months to 1 year, as well as for travel only. Deadline: *1 August 1994* for all countries for projects during 1995-96. Address: CIES, 3007 Tilden St., N.W., Suite 5M, Box NEWS, Washington, DC 20008-3009; (202) 686-7877.

**Newberry Library Short-Term Resident Fellowships**

Provides access to Newberry Library resources for people living beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: *1 March* or *15 October 1994*. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; (312) 943-9090.

**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. Deadline: *1 September 1994*. Address: German-American Cooperative Research, ACLS, 228 East 45th St., New York, NY 10017-3398.

**Humboldt Research Fellowships for Foreign Scholars**

For post-doctoral scholars under the age of 40 with a good command of German, to do research in the Federal Republic of Germany for 6 to 24 months. Provides maximum monthly stipends of DM 3,800. Deadline: Five months prior to selection committee meetings, held in March, July, and November. Address: The Alexander von Humboldt Foundation, Suite 903, 1350 Connecticut Ave., N.W., Washington, DC 20036; (202) 296-2990.

*continued on page 12*

continued from page 11

**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 institutions. Maximum award: DM 120,000. Address: see above.

**The American Handel  
Society Research  
Fellowship**

An award of \$1,500 to be granted to an advanced graduate student pursuing research on Handel or related fields. Award winners are invited to speak at the biennial meeting of the American Handel Society. Applicants must currently be studying at a North American University and must submit a résumé, a description of the project (not to exceed 750 words), and a budget; two letters of recommendation should be sent directly to the Society. Deadline: 15 April 1994. Address: AHS Fellowship Committee, c/o Graydon Beeks, Music Department, Pomona College, Claremont, CA 91711.

**American Music  
Research Center  
Visiting Research  
Fellowship**

For one or two months at the Center (University of Colorado, Boulder) with a monthly stipend of \$800. Send abstract of proposed research and résumé. Deadline: 1 October 1994. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0301.

The *Westfield Center* is planning a conference on *Schubert's Piano Music* (pending funding from the NEH), to be hosted by the Smithsonian Institution in Washington DC, 9-12 March 1995. (The Westfield Center focuses on keyboard repertory, historical studies, and the art of instrument building. Through conferences, publications, and concerts for the general public and its members worldwide, the Center promotes appreciation and understanding of keyboard music of all periods.) For this proposed conference, papers are solicited addressing any aspect of Schubert's piano music, including historical performance practice, social contextualization, and critical and analytical perspectives. Send a one- or two-page typewritten abstract by 1 April 1994 to Dr. Thomas A. Denny, Music Department, Skidmore College, Saratoga Springs, NY 12866.

An international, interdisciplinary conference, *Rewriting the Pacific: Cultures, Frontiers, and the Migration of Metaphors*, will be held at the Davis Humanities Institute, University of California, Davis, on 18-22 October 1995. Its purpose is to promote a trans-national dialogue between scholars in the human sciences who are engaged in reconceptualizing questions of cultural identity in the contemporary cultures of the Pacific. Scholars are invited to consider the past and present impact of metaphors in reshaping the cultural, social, and physical landscape of California, Japan, Australia and New Zealand. Send one-page proposals by 30 April 1994 to Kay Flavell, Critical Theory, University of California, Davis CA 95616; fax (916) 752-8630.

The journal *Criticus musicus*, co-edited by James Deaville and Michael Saffle, is about to be launched. The journal, which will appear three times per year, is dedicated to the history, theory, and practice of music criticism. Contributions may be sent to either Professor Saffle at the Department of Music, Virginia Tech, Blacksburg, VA 24061-0240 or Professor Deaville at the Department of Music, McMaster University, Hamilton, Ontario L8S 4M2, Canada.

The *A.M.I.S.-Como (Antiquae Musicae Italicae Studiosi)* will hold its Sixth International Congress in the Villa Vigoni, Menaggio, on Lake Como, Italy on 10-12 July 1995. The program committee invites proposals for papers on any aspect of the musical relationships between Italy and Germany in the seventeenth and eighteenth centuries (except opera, which was the subject of the last conference). A one-page abstract should be sent by 15 September 1994 to Dr. Andrea Luppi, A.M.I.S., Via Milano 151, 22100 Como, Italy.

**Call for Papers**

*Current Musicology* invites submissions of articles from all areas of musicology, including music theory, history, and aesthetics; ethnomusicology; and related disciplines. Articles (following the guidelines on the back page of recent issues) should be sent to Karen Painter, Editor, Department of Music, Columbia University, New York, NY 10027. Submissions will be judged anonymously within two months; accepted articles will be published during the following semester. Questions may be addressed to the Editor at (212) 854-1632 or klp2@columbia.edu.

In 1994 *A-R Editions, Inc.* will celebrate thirty years of publishing *Recent Researches*. Its most recent series, *Recent Researches in the Oral Traditions of Music*, reflects the new developments and changes in the way music is perceived, edited, and studied. A-R remains committed to publishing engraved editions in a broad spectrum of historical cultures and seeks proposals for new editions in each of the *Recent Research* series. For further information and proposal guidelines, please contact Christopher Hill, Managing Editor, A-R Editions, Inc., 801 Deming Way, Madison, WI 53717; (608) 836-9000; fax (608) 831-8200.

The *American Handel Society* will hold its biennial Meeting and Conference at the University of Maryland, College Park, MD on 4-6 November 1994 in conjunction with the Maryland Handel Festival at which the featured work will be Handel's oratorio *Belshazzar*. The conference sessions will focus on *Belshazzar* as well as the topic, "Handel and His Librettists." The Society welcomes proposals for papers pertaining to but not restricted to the central topics. Abstracts of no more than 500 words should be submitted in four copies, postmarked by 1 April 1994, to: David Hurley, Chair, AHS Program Committee, 5514 S. Blackstone Avenue (#201), Chicago, IL 60637.

The *Association for Recorded Sound Collections* will hold its 28th Annual Conference at the Bruno Walter Auditorium, New York, NY on 8-11 June 1994. Written proposals for presentations should describe both the scope of the topic and the preferred methods of presentation (e.g., lecture with slides and/or audio tape, panel discussion, demonstration, interview). Contact: Holly E. Mockovak, ARSC Program Chair, Mugar Memorial Library, 771 Commonwealth Ave., Boston University, Boston, MA 02215; (617) 353-3705; Internet: mockovak@acs.bu.edu.

**The University of Rochester Press** is pleased to announce the inception of the *Eastman Studies in Music* series. The editors are particularly interested in projects that bear upon the following: historical performance, interpretive traditions, analysis and performance, history of theory, speculative theory, twentieth-century music, American music in its many facets, and the social, anthropological, aesthetic, and critical contexts that have impinged on composing music, music-making, and listening in various places and times (including the present). Thoughtful and challenging work of other sorts is not excluded from consideration. Contact: Ralph P. Locke, Department of Musicology, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604-2599; (716) 274-1450; fax (716) 271-8778.

The new editors of the *Mozart-Jahrbuch*, Dr. Wolf-Dieter Seiffert and Dr. Andrea Lindmayr (Reviews Editor) welcome contributions, which should be sent to: Mozart-Jahrbuch Schriftleitung, c/o Internationale Stiftung Mozarteum, Postfach 34, A-5024 Salzburg, Austria.

## News Briefs

The NEH invites applications for a new grant program developed to facilitate projects in the recently opened archives in newly democratized countries in Eastern Europe and the republics of the former Soviet Union. Projects may address topics in any field of the humanities, but preference will be given to those that investigate documents whose physical condition or whose uncertain future access necessitates urgent attention. Grants will provide limited support for travel (to a maximum of \$2,800), living expenses (not to exceed \$1,250 per month), and research expenses (including duplication of materials). The proposed grant period must be three or more weeks in duration, and the total request cannot exceed \$20,000. For detailed guidelines and applications contact: Special Opportunity for Archival Research (S.O.A.R.), NEH Interpretive Research Program, Room 318, 1100 Pennsylvania Avenue N.W., Washington, DC 20506; (202) 606-8210 or nehres@gwuvvm.gwu.edu (Internet) or nehres@gwuvvm (Bitnet). E-mail messages should list "Archival Research" in the subject line. The deadline for receipt of applications is 11 May 1994 and bi-monthly thereafter.

The International Society for the Promotion and Investigation of Wind Music announces the establishment of the Fritz Thelen Prize for Wind Band Research. The prize will be given for an outstanding

doctoral dissertation on the wind band, wind band music, or wind instruments accepted at an American University between 1990 and 1994. The winning dissertation will be published as Volume 17 of *Alta Musica*, the official journal of the Society. Nominations (including self-nominations), accompanied by two copies of the dissertation, should be sent to Dr. Robert Grechesky, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208, and must be received by 1 September 1994.

*Theatre Annual: A Journal of Performance Studies*, which has recently broadened its traditional focus on the theater to include all performances for a public audience, welcomes relevant articles from scholars in music, popular culture, anthropology, dance, philosophy, history, folklore, and theater, and especially from scholars who cross these and other disciplinary lines. Performance is defined as "restored behavior," any action involving live performers that can be rehearsed and repeated, thus including such diverse phenomena as interpersonal habits, wedding ceremonies, and roller derbies. *TA* is specifically interested in interpretive articles in the history or ethnography of performance, including investigations of the tensions between text and performance, the phenomenology and/or sociology of spectatorship, and the historical dynamics of performance and cultural hegemony. For the next issue, to be published in Fall 1994, the Editorial Board welcomes 15-30 page articles, liberally illustrated, in conformance with the Chicago Manual of Style. Send submissions in triplicate to: Bruce McConachie, Executive Editor, Department of Theater and Speech, College of William and Mary, Williamsburg, VA 23187.

The *Mediæ Aetatis Sodalitium*, an association established in Bologna in 1991, is devoted to the study and diffusion of medieval culture and of Gregorian chant in particular. Its activities include publication of bibliographic, historical, and musicological studies about the performance, semiology, and paleography of chant. Inquiries should be addressed to Alessandro Padoan, Secretary, *Mediæ Aetatis Sodalitium*, Via Varthema 5, 40137 Bologna, Italy; tel: 051-623-5895.

The Società Italiana di Analisi Musicale (SidAM), established in 1989, welcomes new members and solicits submissions from the American musicological community for its quarterly journal, *Analisi: Rivista di teoria e pedagogia musicale* (Ricordi). For further information and a sample copy of the publication, write to: Redazione "Analisi," Via Berchet 2, 20121 Milano, Italy.

The National Register of Scholars on CD-Rom is a directory containing full *curricula vitae* of all scholars in all disciplines. NRS covers scholars affiliated with colleges, universities, and research institutions as well as those working independently. The only restriction is the publication of at least one book-length work in the past 10 years. The NRS will offer a full résumé of each scholar, including a complete list of book-length publications as well as journal articles, the *cursus honorum*, academic and research positions held, and personal data. A subject index to the main biographical entries will provide access to the entries by subjects and disciplines, and an index of all publications, listed by subject and discipline, will help to identify the most active scholars in any particular field and also to chart the evolution of scholarly trends. The first edition of the National Register of Scholars on CD-Rom will be available in 1994 and revised yearly thereafter. For further information please write to: National Register of Scholars, P.O. Box 519, Baldwin Place, NY 10505, enclosing a self-addressed stamped envelope.

The Music and Brain Information Center (MBIC), recently established at the University of California, Irvine, is a source of information on research in music and behavior available free of cost to all interested persons. In the form of complete abstracts, the contents of books and articles in the areas of music education, music therapy, perception and psychology of music are included in the information base, which currently has more than 10,000 entries and is updated continually. Scholars are invited to send offprints and manuscripts about to be published to Norman M. Weinberger (Scientific Director, MBIC, Bonney Center, University of California, Irvine, CA 92717-3800) for entry into the data base. Information is directly accessible via computer link. To obtain a free account contact mbic@mila.ps.uci.edu.

The Rockefeller Foundation announces grant opportunities provided by the U.S.-Mexico Fund for Culture for initiatives in the performing arts, publishing and translation, and cultural studies (among other categories) that promote cooperation, collaboration, and exchange among artists and intellectuals residing in both countries. Guidelines and applications are available from Fideicomiso para la Cultura Mexico-EU, Londres #, 16, PB, Col. Juárez, 06600, Mexico D.F. Tel: 211-0042, Ext. 3473/4; fax: 2008-8943.

*continued on page 14*

## News Briefs *continued*

Volume 10 (1993) of *Italia* a periodical for research on the history, culture, and literature of Italian Jews, devotes three of its eight articles to music, as follows: Amnon Shiloah, "A Passage by Immanuel Haromi on the Science of Music"; Don Harán, "Allegro Porto, An Early Jewish Composer on the Verge of Christianity"; and Massimo Acanfora Torrefranca, "'Quando si apre l'arca al Signore': su di un manoscritto ebraico italiano del XVIII secolo." *Italia*, a publication of the Institute of Jewish Studies and the Institute of Languages, Literature, and Art at Hebrew University, appears annually with studies in English, Italian, and Hebrew. For information, write: *Italia*, The Magnes Press, Hebrew University of Jerusalem, P.O. Box 7695, Jerusalem 91076, Israel.

## Papers Read at Chapter Meetings, 1992-93

### Allegheny Chapter

24 April 1993  
Chatham College

*Theodore Albrecht* (Kent State University): "Two Contrabassoons' and More: The Orchestra at the Premiere of Beethoven's Eighth Symphony"

*Elizabeth Way* (University of Pittsburgh): "Raphael as a Compositional Model: Liszt's *Sposalizio*"

*Irving Godt* (Indiana University of Pennsylvania): "The Fortunes of Arianna"

*Ellen Grolman Schlegel* (Frostburg State University): "Some Trends in Works for String Orchestra and Piano Trio by Twentieth-Century American Women Composers"

*Alan Krueck* (California University of Pennsylvania): "Hanns Eisler's 'Die Mutter' Music: Political Dialectic in Pursuit of Musical Form"

*Judy Taylor* (University of Texas): "Skeletons in the Chapel: Louis IX and the *Sainte-Chapelle* of Paris"

23 October 1993  
Frostburg State University

*Irving Godt* (Indiana University of Pennsylvania): "The Dramaturgic Analysis of Opera: *Orfeo* and *Dido & Aeneas*"

*Theodore Albrecht* (Kent State University): "Too Little, Too Late or The *Gesellschaft der Musikfreunde* and Its Honorary Membership Diploma for Beethoven"

*Kenneth Langevin* (Carnegie Mellon University): "Mozart, Gounod, and French Classicism"

*Alan Krueck* (California University of Pennsylvania): "Identity Crises, or The Vienna *Preissymphonie* Competition of 1862"

*Linda Pohly* (Ball State University): "Welsh Choral Music in Pennsylvania in the Nineteenth Century"

*Irving Godt* (Indiana University of Pennsylvania): "Marianne in Italy: A Progress Report"

### Capital Chapter

3 October 1992  
Shenandoah University

*Homer Rudolf* (University of Richmond): "A Tale of 46 Cities (68 Libraries, 17 Weeks)"

*Richard Wexler* (University of Maryland, College Park): "Busnois and Compositional Process in the Late-Fifteenth Century"

*Howard Serwer* (University of Maryland, College Park): "Brahms and the Three Editions of Handel's Chamber Duets and Trios: A Collaboration *lungo intervallo*"

*Elizabeth Hudson* (University of Virginia): "Beyond Narrative: Verdi's *Otello* and the End of a Tradition"

*Charles Timbrell* (Howard University): "Walter Morse Rummel: Composer, Editor, and *Debussyste*"

*Richard L. Roberts* (University of Maryland, College Park): "The Horn Signal in Horn Music of the Nineteenth and Twentieth Centuries"

30 January 1993  
The American University

*Todd Ridder, S.M.* (Catholic University of America): "Gilding the Lily: The Impact of Accretions to and Adaptations of a Standard Set of Chants on the Celebration of Candlemas in Paris, *Pn n.a. lat.* 1235, Vienna, *Wn* 1845, and Benevento, *BV VI-35*"

*Joseph C. Morin* (University of Maryland, Baltimore): "Thirteenth-Century Conducti in the Hands of a Fourteenth-Century Scribe"

*Laura Youens* (George Washington University): "Variations on a Theme in the Post-Josquin Chanson"

*Michael Broyles* (University of Maryland, Baltimore): "Eccentric Individualism in American Music and New Directions in Musicology" (A "State-of-the-Art" Report)

*James Boyce, O. Carm.* (Cresskill, NJ): "Rhymed Office Responsory Verses: Style Characteristics and Musical Significance"

*Deborah Lawrence* (University of Chicago): "Romance and Villancico Pairs in the *Cancionero musical de Palacio*"

3 April 1993  
University of Virginia

*Denise P. Gallo* (Catholic University of America): "'Signori Poeti . . . attenzione a le vostre parole': Semantics and the Puzzles of *Lo sposo deluso*"

*Susan Key* (University of Maryland, College Park): "Sound and Sentimentality"

*Gail A. Miller* (Catholic University of America): "Bononcini, Plagiarist or Victim?: A New Look at the Controversy Surrounding Antonio Lotti's Madrigal, *La vita caduca*"

*Ronald Kidd* (Purdue University): "Thomas Jefferson as Collector and Bibliographer of Music"

*E. Douglas Bomberger* (Ithaca College): "Toward a Definitive Register of Liszt's American Students"

### Greater New York Chapter

12 December 1992  
Barnard College

*Walter Frisch* (Columbia University): "The 'New Musicology': A Roundtable"; *Stephen Blum* (Graduate School, CUNY), *Scott Burnham* (Princeton University), *Lawrence Kramer* (Fordham University), *Ruth Solie* (Smith College), and *Elizabeth Wood* (Sarah Lawrence College)

6 March 1993  
New York University

*Christopher Gibbs* (Haverford College): "'Komm, geh mit mir': Schubert's *Uncanny Erbkönig*"

*Joseph Horowitz* (New York City): "Why They 'Stood Up and Screamed Their Delight': America's Wagner Cult and the Women's Movement of the Late Gilded Age"

3 April 1993  
Barnard College

*Edward A. Berlin* (Queensborough Community College): "The Scott Joplin Manuscripts"

*Elizabeth Wood* (Sarah Lawrence College): "Desire Unmasked in Smyth's *Fantasia* and *Fête galantes*"

### Mid-Atlantic Chapter

27 October 1992  
Dickinson College

*Anne Tatnall Gross* (University of Delaware): "'Breve & facile instruction pour bien apprendre la musique': Vocal Anthologies and the Musical Amateur in the Low Countries, 1560-1660"

*Leslie Light* (Gettysburg College): "My Affair with Tailleferre"

Thomas Sipe (West Chester University): "Beethoven, Bonaparte, and Diplomacy: The Political Context of the *Eroica* Symphony"

27 March 1993  
West Chester University

Russell E. Murray, Jr. (University of Delaware): "Pontio's Definition of Counterpoint and Questions of Style and Genre of Unwritten Music in the Renaissance"

Rose M. Theresa (University of Pennsylvania): "Carmen the Feminist? The Uses of Phenomenal Music and Other Pleasures in Bizet's *Carmen*"

Caroline M. Cunningham (Temple University): "Giovanni Coprario's *Rules How to Compose* and His Four-part Fantasias: Theory and Practice Confronted"

### Midwest Chapter

3-4 October 1992  
Chicago, Illinois

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

Alexander Main (Ohio State University): "Liszt's *Les Préludes*: Is Program Music Real?"

Michael Vaillancourt (Urbana, IL): "Bringing the Country to the Symphony: A Study of Vaughan Williams' *Pastoral Symphony*"

David L. Mosley (Goshen College): "Voice and Accent in *fin-de-siècle* Vienna: Nietzschean Narrative Strategies in Hofmannsthal, Mahler, Klimt, and Wagner"

Mary Natvig (Bowling Green State University): "Structural Principles in the Latin-Texted Works of Antoine Busnois"

Ann S. Edahl (Madison, WI): "Cantus Firmus and Structure in the Early Tudor Mass"

Andrew Kearns (Urbana, IL): "The Eighteenth-Century Orchestral Serenade in South Germany: Characteristics of Four Local Repertoires"

Theodore Albrecht (Kent State University): "Beethoven's Graf Piano—Or Was It?"

Craig B. Parker (Kansas State University): "The Birth of a Cultural Phenomenon: The Inaugural Year of Sousa's Band"

Suzanne G. Snyder (Indianapolis, IN): "*Die neue Welt*: Columbus, Patriotism, and German-American Singing Societies in the Nineteenth Century"

Stephen Self (Mount Vernon Nazarene College): "The Students of Johannes Tapissier: Emulation in the Late Middle Ages"

Donna C. Jackson (University of Minnesota): "The Prince of Salerno and the Dynamics of Oral Transmission in Songs of Political Exile"

3-4 April, 1993  
Ohio State University

C. Matthew Balensuela (DePauw University): "*Per modos iuris*: Quotations of Canon and Civil Law in the *Ars cantus mensurabilis per modos iuris* (Coussemaker's *Scriptores* 3, Anonymous V)"

Olga Velichkina (Ohio State University): "On the Problem of 'Parody': Mass Movements by Antonius Zachara de Teramo as Examples of Compositions on Pre-existent Material"

Philip T. Jackson (Ball State University): "Giammateo Asola and the Ramifications of His 1574 Self-Serving Dedication"

Susan Parisi (University of Louisville): "The Jewish Community and Carnival Productions at the Mantuan Court in the Early Baroque"

Leonard B. Meyer, 1993 William Poland Lecturer: "Nature, Nurture, and Convention: The Cadential Six-Four Progression"

Annie Janiero Randall (University of Cincinnati): "Music in the Context of Wieland's *Teutscher Merker* 1774-1785: A Social-Historical Perspective"

Glenn Burdette (Cincinnati, OH): "Connections between Alberti Bass and Thorougness, or How to Make Even Dull Hands Exciting"

Gregory Karl (University of Cincinnati): "Challenge to Theoretical Tradition: Philosophy and Method in the Theory of Musical Narrative"

Sarah Hanks Karłowicz (Western Illinois University): "Maria Szymanowska: 'Music's Angelwings'"

Susan M. Filler (Chicago, IL): "Gustav Mahler's Unknown Scherzo in C Minor and Presto in F Major"

Frank E. Kirby (Lake Forest College): "The Germanic Program Symphony in the Nineteenth Century (1800-1914): An Overview"

### New England Chapter

3 October 1992  
Smith College

Kenneth Nott (University of Hartford): "Heroick Virtue: Handel and Morell's *Jeptha* in Light of Eighteenth-Century Biblical Commentary"

Martin Marks (Massachusetts Institute of Technology): "An Early Original Film Score: Camille Saint-Saëns's Music for the Silent Film, *L'Assassinat du Duc de Guise* (1908)"

Roberta M. Marvin (Boston University): "Verdi's Tempo Designations: *Imasnadieri*, A Case in Point"

John Daverio (Boston University): "The 'Wechsel der Töne' in Brahms's *Schicksalslied* (Op. 54)"

13 February 1993  
Harvard University

Mary Wolinski (Boston University): "Duple Rhythm in the Thirteenth-Century Motet"

Mary Rasmussen (University of New Hampshire): "Viols, Violists, and Venus in Grünwald's Isenheim Altar"

Candace Marles (Yale University): "Opera and Politics in Seventeenth-Century Hanover: Agostino Steffani's *Enrico Leone*"

Christine Smith (Westfield State College): "Mozart's *Idomeneo*: Gender Assumptions and Character Development"

Scott Milner (Brandeis University): "French *galant* Influence in an Aria by J. S. Bach"

Laurie H. Ongley (Yale University): "The Composer's Reappraisal: Revisions of Eighteenth-Century Masses from Dresden"

Ulrich Leisinger (Harvard University): "Bach Chorale or *Chorale à la Bach?*: The Historic Dimension of J. C. F. Bach's Vocal Compositions"

Peter Wollny (Harvard University): "Sara Levy, née Itzig, and Her Musical Salon"

David Ferris (Brandeis University): "Schlegel's Fragments and Schumann's Cycles"

3 April 1993  
Tufts University

Birgit Lodes (Harvard University): "Beethoven on His Way to Dramatic Vocal Composition: The Oratorio *Christus am Ölberge*, Op. 85"

Elizabeth Seitz (Boston University): "Manuel de Falla's Early Works for the Theater: Searching for Clues to His Mature Style in *Los amores de la Inés* and *La vida breve*"

Robert Marshall (Brandeis University): "J. S. Bach's *Tempo ordinario*: A Plain and Easie Introduction to the System"

Mark DeVoto (Tufts University): "Debussy's Images: 'Objets sonores' and Their Meanings"

Sharon Prado (Boston University): "Decadent Logic in Debussy's *Masques*: A Paradigmatic Model of Musical Decadence"

David Leskowitz and Kristin Taavola (Eastman School of Music): "Standardizing Segmentation in Music Analysis: A Flexible, Piece-Specific Approach"

Joel Galand (Yale University): "Le triomphe de l'amour' and the Fall of G in Richard Strauss's *Ariadne auf Naxos*"

Judy Lochhead (SUNY, Stonybrook): "Maps and the Analysis of Electronic Music"

continued on page 16

## Chapter Meetings *continued*

### New York State— St. Lawrence Chapter

3–4 October 1992

State University of New York, Albany

*Stephen Bonta* (Hamilton College): "The Use of Instruments in Italian Performances of the *canzona*"

*Dillon Parmer* (Eastman School of Music, University of Rochester): "Freudian Slips, Functional Ambiguity, and Emotional Conflict in a German Lied: Toward a Poststructuralist Reading of Schubert's *Auf dem Flusse*"

*Stanley E. Romanstein* (St. Lawrence University): "Giovanni Battista Buonamente and the Development of the Baroque Sonata"

*Maria Harley* (McGill University): "The Technique of Spatial Sound Movement in the Instrumental Music of Iannis Xenakis"

*David Fuller* (SUNY, Buffalo): "*Sous les doigts de Chambonnières*"

*Brian Mann* (Vassar College): "Michelangelo Rossi's Madrigals: Sources, Context, and Style"

*Michael Pisani* (Eastman School of Music, University of Rochester): "The American Composer's Indian: *Natoma* as a Subject for an Opera"

*Gregory S. Johnston* (University of Toronto): "Polyphonic Keyboard Accompaniment in the Early Baroque: An Alternative to Basso Continuo"

27–28 March 1993

State University of New York, Oswego

*Ernest Livingstone* (Eastman School of Music, University of Rochester): "Is Wagner's *Siegfried* Really a Comedy?"

*Maria Harley* (McGill University): "Technique of Comedy in Verdi's *Falstaff*"

*Members of the Production Staff and Cast of Madama Butterfly*: "Opera Titles (sur-, sub-, side-): Different Perspectives"

*Arthus Groos* (Cornell University): "The Consulate Act in *Madama Butterfly*: Its Genesis, Exodus, and Palingenesis"

*Reed J. Hoyt* (SUNY, Albany): "'L'italiano in Vienna': Aspects of Rossini's Influence on Schubert"

*David Rosen* (Cornell University): "*Mentir cantando*: Verdi's Treatment of Deception"

*Thurston Dox* (Hartwick College): "Samuel Feldsted's *Jonah*: Our Earliest American Oratorio"

*Alison Stonehouse* (University of Western Ontario): "'On a cru en tirer un grand spectacle': A Metamorphosis of Metastasio"

*Sharon Gelleny* (SUNY, Buffalo): "Cyclic Form in Debussy's *Nocturnes*"

*Virginia Newes* (Eastman School of Music, University of Rochester): "A Cypriot Double Ballad and Its Models"

### Northern California Chapter

Fall 1992

University of California, Davis

*Albert Cohen* (Stanford University): "Spanish National Character in the Court Ballets of Jean-Baptiste Lully"

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

*John Schechter* (University of California, Santa Cruz): "The Appearance of European Harps in Ecuador and Latin America"

*John Butt* (University of California, Berkeley): "Historical Performance of Bach in the Late-Twentieth Century: Meaningless, Desirable, or Unavoidable?"

20 February 1993

Mills College

*John Emerson* (University of California, Berkeley): "Neglected Aspects of the Oldest Troper (Pn lat. 1240, ca. 932–935)"

*Christopher Reynolds* (University of California, Davis): "Liszt's *Faust*, Schumann's *Vogel*, and Questions of Motivic Meaning"

*Thomas Grey* (Stanford University): "Leading Motives and Narrative Threads: Notes on the *Leitfaden* Metaphor and the Critical-Receptive Pre-History of the Wagnerian *Leitmotiv*"

17–18 April 1993

California State University, San Luis Obispo

*Beverly Stein* (Brandeis University): "Carissimi's Tonal System: The Expansion of Tonality through Transposition of Mode"

*David Nutter* (University of California, Davis): "Changing the Instrument for the Music (and Vice-versa): The Case of Salomone Rossi's Chitarrone"

*Seow-Chin Ong* (University of California, Berkeley): "Sketches for the Scherzo of Beethoven's 'Archduke' Trio"

*Richard King* (Stanford University): "Handel's 'Rival Queens': Representation of Faustina and Cuzzoni in Early Eighteenth-Century Satirical Literature and Prints"

*Alejandro Planchart* (University of California, Santa Barbara): "Sequences in the Old Roman Sources and Their Alleluias"  
*Nelda Smith* (Stockton, CA): "Josquin's *Illibata Dei* and the Inspiration Motets"

*Arthur A. Moorefield* (California State University, San Bernardino): "Dancing to the Chorales: The 1550 *Geistliche Ringelentze* of Valten Vogt"

*Dorothy L. Crawford* (Santa Monica, CA): "Bartók's Expressionism in Its Intellectual and Psychological Context"

*Stephen Rumph* (University of California, Berkeley): "'Vox populi, vox dei': The Politics of the Cadenza in Late Beethoven"

*Mark Brill* (University of California, Davis): "Colonial Rediscovery: A New-World Zapotec Mass"

*Paul Attinello* (University of California, Los Angeles): "Pfitzner, *Palestrina*, Nazis, Conservatives: Longing for Utopia"

*John Koegel* (Claremont Graduate School): "Hispanic-American and Mexican Professional Musicians in Los Angeles and the Central California Coast, c. 1850–1880"

*Robert Stevenson* (University of California, Los Angeles): "Ignace Jan Paderewski at Paso Robles"

### Pacific Northwest Chapter

16–18 April 1993

Western Washington University, Bellingham

*Joan Backus* (University of Victoria): "Prophecies Unheeded: Berlioz's Characterization of Cassandra in *Les Troyens*"

*David C. Parish* (University of Oregon): "Prévost's and Scribe's Versions of *Manon Lescaut*"

*Marian Smith* (University of Oregon): "Noisy Audiences and Masked Balls at the Opera"

*Mary I. Ingraham* (University of Nottingham): "Contemporary Reception of Brahms's *Rinaldo* and Its Influence on Modern Scholarship"

*Peter Bergquist* (University of Oregon): "The Latin Chansons and Madrigals of Orlando di Lasso"

*Arnie Cox* (University of Oregon): "Conservation of Materials in the *Cantiones sacrae* (1504) of Orlando di Lasso"

*Steven D. Nehrenberg* (University of Oregon): "The Transition from Modality to Tonality: An Examination of the Rising Importance of Vocal Sonorities and Tonal Organization in the Music of Orlando di Lasso"

*Erich Schwandt* (University of Victoria): "Gagliano's *La Flora* (1628): The Twilight of Florentine Opera"



Valerie M. McIntosh (Willamette University): "The Influence of the Italian Cantata on the Sacred Cantatas of Elisabeth-Claude Jacquet de la Guerre"

J. Robert Moore (University of Oregon): "The Tárogató, Hungarian National Woodwind Instrument, Past and Present"

J. Evan Kreider (University of British Columbia): "The Unceasing Transformation of 'Incessament': Poem, Chanson, Motet, Mass-cycle, *Bicinium*, *Contrafactum*, Solo Song, and Lute Intabulation"

Susan Kiddie (University of British Columbia): "Josquin's *Vultum tuum deprecabuntur* and the *Motetti missales* Repertory"

JoAnn Taricani (University of Washington): "A New View of Renaissance Ephemera: Transitory Music from a Patrician Establishment"

Tharald Borgir (Oregon State University): "Edvard Grieg, Norwegian Folk Music, and the Musical Present: Reflection on the 150th Anniversary of the Composer's Birth"

John E. Sawyer (University of British Columbia): "Handel and Irony"

Kevin Barrington-Foote (Douglas College): "The Westminster Opera House: A Forgotten Venue"

Lulu Huang Chang (Vancouver, Canada): "Cross-cultural Musical Processes in the *Yue-Ju* Operatic Traditions: The Post-World-War-II Period of the Fifties and Sixties to the Revival Period of the Eighties and Nineties"

John Gloscheskie (Douglas College): "Averting the Serpent's Gaze: Schubert, Schober, and the Iconographical Allegory"

### Pacific Southwest Chapter

21 November 1992  
Los Angeles State University

Mark Doerner (Los Angeles State University): "Meaning and Motif: The Semantic Structure of E. T. A. Hoffmann's *Undine* (1814)"

Nicole Baker (University of California, Los Angeles): "Italian Opera at Carl Theodor's Mannheim"

Craig H. Russell (California Polytechnic Institute): "New Jewels in Old Boxes: Retrieving the Lost Musical Heritages of Colonial Mexico"

Mary Evans Johnson (Del Mar, CA): "Why Re-bar?"

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

Walter Clark (University of California, Los Angeles): "Isaac Albeniz's Faustian Pact: A Study in Patronage"

20 February 1993  
University of Southern California

William Weber (California State University, Long Beach): "Opera Subscribers in Late-Eighteenth-Century London and Paris"

Kristine Forney (California State University, Long Beach) and Irene M. Girton (California State University, Los Angeles): "A World-Music Database: Demonstration of Work in Progress"

Marilyn L. McCoy (University of Chicago): "'Aus weiter Ferne': The Aesthetic Metamorphosis Expressed in Gustav Mahler's Exploration of the Otherworld"

William Prizer (University of California, Santa Barbara): "'Laude di popolo, laude di corte': Some Thoughts on the Function and Style of the Renaissance Lauda"

### Rocky Mountain Chapter

5-6 March 1993  
Arizona State University

Harrison Powley (Brigham Young University): "The Influence of the Enlightenment on Eighteenth-Century Music"

Joanne Kealinohomoku (Flagstaff, AZ): "Public Presentations as an Affirmation of Identity: The Sixth Festival of Pacific Arts in Rarotonga"

Alan Luhning (University of Colorado, Boulder): "Some Observations on the 'Browning'"

Nohema Fernández (University of Arizona): "The Cuban Contradance and the Emergence of a National Idiom"

Carmen Vega Carney (American Graduate School of International Management): "Music and Literature: Notes on Contemporary Caribbean Narrative"

Larry Worster (University of Colorado, Boulder): "Sacred and Secular Works in the Twentieth Century: Cecil Effinger's Answer to the Problem of Idiom"

Jack Boss (Brigham Young University): "'The Musical Idea' and Global Coherence in Schoenberg's Atonal Music"

Louise Spizizen (Tucson, AZ): "Johana and Roy Harris: Sewing the Emperor's Clothes"

Bryce Rytting (Brigham Young University): "Structure as a Technical Term in Schenkerian Analysis"

Leticia T. Varela (University of Hermosillo, Mexico): "Searching for the Mission Music of Nueva Vizcaya"

John M. Parsons (Colorado State University): "The Parsonage: A Collection of Sixteenth- and Seventeenth-Century English Composers Named 'Parsons'"

Rochelle Altman (Arizona State University): "More Than Words: The In-text Notational Encoding Systems in Early Manuscripts"

Luke Howard (Brigham Young University): "Hendryk Górecki and the Minimalists"

Marie Kroeger (University of Denver): "The Federal Music Project in Colorado (1935-1941)"

Richard Agee (Colorado College): "Portrait of a Family: The Gardano Music Printing Firm, 1569-1611"

Larry Shumway (Brigham Young University): "Gagaku in the Provinces: The Case of the Ikeda Fief at Bizen (Okayama Prefecture, Japan)"

Renée LaPerrière (Eastern New Mexico University): "From Paris to the Rio Grande: A Comparative Overview of the Varsoviense"

Mark E. Sunkett (Arizona State University): "A Process for Examining Djimbe Drumming by African-Americans and Possible Universalities in Music"

Peggy Vissicaro (Arizona State University): "Sowu, the Dance of Life: An Ideal Representation of Ewe Society"

Steven Johnson (Brigham Young University): "Factors of Variation in Morton Feldman's Middle-Period Music"

Mark Basinsky (University of Arizona): "Use of Argentine Folk Elements in the Final Movement of the *Sonata for Guitar*, Op. 47, by Alberto Ginastera"

### South-Central Chapter

2-3 April 1993  
Maryville College

Susan Parisi (University of Louisville): "Mantua, 1587-1632: Five Gonzaga Dukes and Music"

Beth L. Glixon (Louisville, Kentucky): "The Seduction of Silvia Gailarti Manni: A Young Singer's Education in *Mid-seicento Venice*"

Stephen A. Crist (Emory University): "Johann Sebastian Bach and Seventeenth-Century Music: Historiographic Perspectives"

Allen B. Mullinax (University of Louisville): "Musical Diversity in Reformation Strasbourg: Martin Bucer's *Strasbourg Song Book*, 1541"

Allan Comstock (Memphis State University): "The Use of the *Bajon* in the Cathedral of Palencia in the Sixteenth and Seventeenth Centuries"

N. Lee Orr (Georgia State University): "Dudley Buck: Leader of a Forgotten Tradition"

Roy Brewer (Memphis State University): "The History of the Song 'Try a Little Tenderness'"

Thomas D. Poole (University of Louisville): "'The Million-Dollar Quartet': The Music Behind the Photograph"

continued on page 18

## Chapter Meetings continued

**Guido Bimberg** (Martin-Luther-Universität): "The Present State of Musicology in Eastern Europe"

**David Carlidge** (Maryville College): "Calliope, Euterpe, and Terpsichore in the Trenches: Without the Arts There Are No Humanities"

**Christine de Catanzaro** (Georgia State University): "Messiah Revisited: Mozart's Reinterpretations of Handel"

**Ron Pen** (University of Kentucky): "Squares, Triangles, Circles, and Diamonds: An Examination of the Role of Folk Revivalism in Shape-Note Preservation"

**Elizabeth Sohler** (University of Kentucky): "The Influence of Gullah Culture on George Gershwin's *Porgy and Bess*"

**Rey M. Longyear** (University of Kentucky): "Liszt's Philosophical Symphonic Poems: Their Intellectual History"

**Bonny Miller** (Norfolk, VA) and **Thomas King** (Austin Peay State University): "A Musical *Jugendstil* Found in *Lieder* from Literary and Art Journals"

**Camille Crunelle Hill** (Elizabethtown Community College/University of Louisville): "Timbre Themes in Messiaen's *Saint François d'Assise*"

## Southeast Chapter

26 September 1992  
University of North Carolina,  
Greensboro

**Michael Moose** (University of North Carolina): "New Wine in Old Wineskins: A Look at Schoenberg's Op. 48, No. 2"

**Claire Fontijn** (Duke University): "A Venetian in Paris: Antonia Bembo's, *Les sept Pseaumes de David* (c. 1700)"

**James Haar** (University of North Carolina): "Josquin as Interpreted by a Sixteenth-Century German Musician"

**Stewart Carter** (Wake Forest University): "Georges Kastner (1810-67) and His Treatises on Orchestration"

**Keith Cochran** (University of North Carolina): "Intrigue at the Opera: The Berlin Premiere of Weber's *Euryanthe*"

**Camille Crittenden** (Duke University): "Dancing at the Station: Johann Strauss in Russia"

27 February 1993  
University of North Carolina,  
Chapel Hill

**Neil Lerner** (Duke University): "The Music of Adorno and the Problem of Tonal, Atonal, and Dodecaphonic Modernisms"

**Anna Hedrick Harwell** (Duke University): "New Insights into the Biography of Johannes Suzoy"

**Thomas Brothers** (Duke University): "'Causa pulchritudinis': *Musica ficta* and the 'Elevated Chanson,' c. 1275-1475"

**Sally Norman** (University of North Carolina): "Stefano Rossetto's *Il lamento di Olimpia*: Transposition, Transformation, and Commixture in Cyclic Madrigal Construction"

**Robert Nosow** (Cary, NC): "Beethoven's Audience and the Lesser Keyboard Publications"

## Southern Chapter

6-27 February 1993  
Loyola University

**Tim Watkins** (Florida State University): "Johannes Brahms's *Acht Zigeunerlieder*, Op. 103"

**William Horne** (Loyola University): "Brahms's Op. 10 Ballades and His *Blätter aus dem Tagebuch eines Musikers*"

**Reeves Ely** (Florida State University): "Brahms's *Fünf Gedichte*, Op. 19: A Structured Collection of *Lieder*"

**Charles E. Brewer** (Florida State University): "The Solo Violin Sonata from Late-Seventeenth-Century Central Europe"

**John O. Robison** (University of South Florida): "The Music of Gregor Peschin"

**Lenora Decarlo** (Florida State University): "Marian Doctrines in the Divine Liturgy of St. Basil and the *Kontakia* of Romanos"

**Robert Schmalz** (University of Southwestern Louisiana): "Evidence of Anglo-German Collaboration: Anonymous Sacred Polyphony in Hapsburg Lands ca. 1460/1480"

**William J. Smither** (Tulane University): "Cadiz Circumstances of Haydn's *Seven Last Words*"

**Alison Crum** (Guest Lecturer): "Whatever Happened to the Viol?"

**Billy K. Vaughn** (Florida State University): "Scotland as a Romantic Symbol: A Study of Felix Mendelssohn's *Sonate écossaise*, Op. 28"

**Douglass Seaton** (Florida State University): "Oedipus in Berlin: Antiquarianism in the Romantic Age"

**Marian Wilson** (University of Alabama): "Revisions in the Orchestral Autograph of Mendelssohn's Piano Concerto No. 1 in G Minor, Op. 25"

**Celia Ann Gittings** (Louisville, KY): "The De-Mythicization of Heroines in Opera or the Triumph of the Female Heroic Spirit"

**Mary Sue Morrow** (Loyola University): "Discussing the Indisputable: Taste and Nationalism in Late Eighteenth-Century German Music Criticism"

**Jeffery Kite-Powell** (Florida State University): "New Trends in Period Research"; panelists: **Jan Herlinger** (Louisiana

State University), **Jennifer Brown** (Louisiana State University), **Howard Irving** (University of Alabama), **David Beveridge** (University of New Orleans)

## Southwest Chapter

24 October 1992  
Rice University

**Brad Eden** (League City, TX): "The Sarum Sequence Repertory in the Thirteenth Century"

**Donna Mayer-Martin** (Southern Methodist University): "Toward a Typology of Medieval Secular Song: The Cases of Gace Brulé and Thibaut de Champagne"

**Dorothy Keyser** (University of North Texas): "Literacy and Orality in the Secular Music of Thirteenth-Century France: The Evidence of the 'Adam de la Halle' Manuscript"

**Marcia J. Citron** (Rice University): "Gender and the Field of Music"

**Mark Whitney** (West Virginia University): "Northern Antecedents of the Narrative Parisian Chanson"

**David Hamrick** (University of North Texas): "Guilielmus Vindicated: The Case for Coherence and Authorship in *De preceptis artis musicae*"

**Hanns Bertold Dietz** (University of Texas, Austin): "The Dresden-Naples Connection"

**Alan Houtchens** (Texas A & M University): "*Love's Labour's Lost*, the Tragedy: Martinû, Kaprálová, and Hitler"

3 April 1993  
Baylor University

**Christine Getz** (Baylor University): "Music in the Triumphal Entries into Milan during the Spanish Occupation of Carlo V"

**René Schmidt** (Dallas, TX): "Christoph Graupner (1683-1760), the Progressive: A Look at Some Trends in His Sacred Cantatas"

**Diane James** (Galveston, TX): "Haydn's Piano Trios, Hob. XV:21-23"

**Carol Bailey Hughes** (Southern Methodist University): "*The Ugly Duckling*: Prokofiev's Autobiography in Song"

**M. Fletcher Reynolds** (Dallas, TX): "Music Theory and the Law: Forensic Analysis of Plagiarism"

**John L. Snyder** (University of Houston): "Musicology in the Classroom: Prolegomena to a Course in the Pedagogy of Music History, Music Literature, and Music Appreciation"

**James H. Richards** (Waco, TX): "Hermann Who? A Forgotten Figure in Late-Nineteenth-Century Organology"

**Michael Meckna** (Texas Christian University): "The Legacy of Arthur Pryor, 'The Trombone King'"

## 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 Barbara Hanning, Editor, *AMS Newsletter*, 410 Riverside Drive, New York, 10025.

**Hearing the Motet:** Conference on the Medieval and Renaissance Motet, 13–14 February 1994, St. Louis, MO. Address: Dolores Pesce, Washington University, Campus Box 1032, St. Louis, MO 63130.

**Perspectives on Anton Bruckner:** An International Conference, 21–23 February 1994, New London, CT. Contact: Paul Hawkshaw (203) 439-2720 or 439-2408.

**Music Library Association, Annual Conference,** 2–5 March 1994, Kansas City, MO. Address: Joseph Fuchs, MLA Assistant Convention Manager, 1601 W. Mountain St., Glendale, CA 91201.

**Constructing Medieval Sexuality:** Renaissance Conference, 4–5 March 1994, Chicago, IL. Address: Newberry Library Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610-3380.

**Critical Perspectives on Schenker: Toward a New Research Paradigm,** 19–20 March 1994, Notre Dame, IN. Address: Center for Continuing Education, University of Notre Dame, Notre Dame, IN 46556.

**Gender, Culture, and Society in Renaissance Europe: Regional Central Renaissance Conference,** 24–27 March 1994, Saint Louis, MO. Address: Philip R. Gavitt, Director, Center for Medieval and Renaissance Studies, Saint Louis University, 3663 Lindell Blvd., Suite 240, St. Louis, MO 63108.

**Annual Gounod Symposium,** 26–27 March 1994, Pittsburgh, PA. Address: Kenneth Langevin, Director, Gounod Institute, College of Fine Arts, Room 105, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213-3890.

**Sonneck Society for American Music, Annual Meeting,** 6–10 April 1994, Worcester, MA. Address: John Hench, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634.

**American Bach Society, Biennial Meeting,** 8–10 April 1994, Atlanta, GA. Address: Stephen A. Crist, Department of Music, Emory University, Atlanta, GA 30322.

**New England Conference of Music Theorists, Annual Meeting,** 9–10 April 1994, New London, CT. Address: Arthur Komar, 75 St. Alphonsus Street #807, Roxbury, MA 02120.

**Royal Musical Association, Annual Conference,** 8–10 April 1994, London, UK. Address: Mrs. Hilary Bracefield, Music Department, University of Ulster, Newtownabbey, Co. Antrim, BT37 0QB, Northern Ireland.

**Icons of Popular Culture I: Elvis and Marilyn,** 22–24 April 1994, Washington, DC. Address: EducArt Projects, P.O. Box 267, Davis, CA 95617-0267.

**Schubert's Unfinished Works: A Scholarly Symposium,** 23 April 1994, Waltham, MA. Address: Henny Bordwin, The American Schubert Institute, 87 Hillside Road, Newton, MA 02161.

**Society for Seventeenth-Century Music, Annual Conference,** 29 April–1 May 1994, Rochester, NY. Address: Professor Massimo Ossi, 207 Todd, University of Rochester, Rochester, NY 14627.

**The Musical Migration, Europe to America, ca. 1930–1950: International Conference,** 5–7 May 1994, Cambridge, MA. Address: Reinhold Brinkmann and Christoph Wolff, Harvard University Music Department, Cambridge, MA 02138.

**The Russian Stravinsky: Conference and Festival,** 6–9 May 1994, New York, NY. Address: Joseph Horowitz, 49 West 96th St. (#6G), New York, NY 10025.

**American Musical Instrument Society (AMIS),** 18–22 May 1994, Elkhart, IN. Address: Dr. Margaret Downie Banks, Curator, Shrine to Music Museum, University of South Dakota, 414 East Clark St., Vermillion, SD 57069-2036.

**Association for Recorded Sound Collections, Annual Conference,** 8–11 June 1994, New York, NY. Address: Holly E. Mockovak, Mugar Memorial Library, Boston University, 771 Commonwealth Ave., Boston, MA 02215.

**Closer Musical Relations: Joint Conference of the Musicological Societies of Australia and New Zealand,** 6–10 July 1994, Auckland, NZ. Address: Warren Drake, School of Music, University of Auckland, Private Bag 92019, Auckland, NZ. FAX (619) 373-7446.

**Conference on Baroque Music,** 7–10 July 1994, Edinburgh, Scotland. Address: Dr. Noel O'Regan, Faculty of Music, Alyson House, 12 Nicholson Square, Edinburgh EH 9DF, Scotland.

**International Conference on Nineteenth-Century Music,** 14–17 July 1994, Guildford, England. Address: Dr. John Rink, Department of Music, University of Surrey, Guildford, Surrey GU2 5XH, England.

**The European Legacy—Toward New Paradigms: International Society for the Study of European Ideas Conference,** 22–27 August 1994, Graz, Austria. Address: Zdravko Blazekovic, City University of New York, Graduate School, 33 West 42 Street, New York, NY 10036.

**The Secular Music of Orlandus Lassus,** 24–26 August 1994, Antwerp, Belgium. Address: Alamire Foundation, Centrale Bibliotheek Katholieke Universiteit Leuven, Mgr. Ladeuzeplein 21, 3000 Leuven, Belgium.

**International Early Double Reed Symposium,** 26–29 August 1994, Utrecht, The Netherlands. Address: STIMU, Postbox 565, NL-3500 an Utrecht, The Netherlands.

**Mallarmé: Music, Art, and Letters,** 23–26 September 1994, Bloomington, IN. Address: Indiana University Conference Bureau, Indiana Memorial Union, Room 671, Bloomington, IN 47405.

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

**American Handel Society, Biennial Meeting and Conference,** in conjunction with the Maryland Handel Festival performance of *Belshazzar*, 4–6 November 1994, College Park, MD. Address: Graydon Beeks, President, The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

**Antiquae Musicae Italicae Studiosi—Como, International Meeting: Musical Relationships between Italy and Germany in the Baroque Period,** 10–12 July 1995, Menaggio (Como), Italy. Address: Dr. Andrea Luppi, A.M.I.S.—Como, via Milano 151, I-22100 Como, Italy.

ANNUAL REPORT OF THE TREASURER

FISCAL YEAR JULY 1, 1992 to JUNE 30, 1993

CURRENT OPERATIONS

RECEIPTS

Dues	109,817
Journal	52,053
Advertising	6,772
Offprints	225
Annual Mtgs	59,050
Label Sales	2,485
AMS 50 Fund	8,050
Member Gifts	1,965
Vanguard GNMA	19,721
Vanguard Pr Reserve	741
Shearson Lehman	34,888
Gen Operating Fund	57,313
Interest	490
Miscellaneous	1,683
TOTAL	242,754

EXPENDITURES

Administration	1,982
Officers	8,602
Board of Directors	52,453
Executive Director	65,037
Journal	87,845
Newsletter	18,354
Directory	12,183
Annual Mtgs	3,441
Dues	5,143
	800
	500
	1,000
Chapter Distrs	2,300
Archives	3,167
AMS 50 Fwshps	500
Bank Svc Chgs	52,280
Miscellaneous	1,180
TOTAL	739
Excess of Expenditures over Receipts	245,748
	5,984

PUBLICATIONS

RECEIPTS

Endowment Fund	23,004
Bukofzer	8,843
Kinkley	2,301
Hibberd	1,555
Greenberg Award	1,661
Reese	2,869
Plamanac	2,158
Pisk	1,128
H.M. Brown	43,537
Interest/Cash Reserves	4,017
Reserve Fund	
Stock Appreciation	
Transfer of Funds	
Eva H. Einstein	400
Members	331
COPAM	6,000
COPAM	39,912
JAMS (Back Issues)	6,731
Essays	39,912
JAMS (Back Issues)	3,675
Essays	1,315
Doctoral Diss '90	608
Doctoral Diss '94	360
Index	504
Abstracts	288
Proc & Bulletins	100
Congress Reports	60
Schirmer	9
TOTAL	101,116

EXPENDITURES

COPAM	45,818
Subventions	1,300
AMS/MILA RISM	476
Ockeghem	37,824
Doctoral Dissertations	5,831
RILM	6,000
Awards	3,869
Royalties	36
Administration	4,177
TOTAL	105,131
Excess of Expenditures over Receipts	4,018

STATEMENT OF ASSETS

	Y/E JUNE 30, 1993	Y/E JUNE 30, 1992
Current Operations Account	8,423	1,604
PNB Checking Account	1,235	61,482
PNB Savings Account	55,431	32,719
Prims Reserve Fund	83,069	95,785
Publication Reserve	8,975	8,687
New Income Fund	44,569	67,281
Prime Reserve Fund	61,481	38,312
Vanguard Money Market	115,025	114,260
Bukofzer Bequest	89,857	80,274
Mass. Investors Trust	18,645	18,004
New Income Fund	51,900	50,850
Dreyfus GNMA Fund	160,502	149,128
Kinkley Bequest	42,634	38,048
Mass. Investors Trust	3,611	3,488
New Income Fund	18,895	18,521
Dreyfus GNMA Fund	65,140	60,057
Hibberd Bequest	9,037	8,078
Mass. Investors Trust	7,711	7,447
New Income Fund	4,058	3,977
Dreyfus GNMA Fund	20,806	19,500
Greenberg Award Bequests	9,274	8,954
New Income Fund	13,027	11,817
Wellsley Fund	22,301	20,771
Reese Bequest	19,332	17,529
Wellsley Fund	19,332	17,529
Plamanac Bequest	32,996	29,925
Wellsley Fund	32,996	29,925
Flak Bequest	24,792	22,488
Wellsley Fund	24,792	22,488
Howard M. Brown Fund	26,474	7,927
Vanguard Gnma Fund	26,474	7,927
AMS 50 Fund	8,816	25,205
Vanguard Money Market	298,255	274,459
Vanguard GNMA Fund	16,759	24,433
Ryan Mtg Assoc Corp	268,864	306,868
Ryland Mtg Corp	10,000	16,000
Lomas Mtg GNMA Corp	8,091	12,074
Fed Home Loan Mtg	53,835	28,940
Fed National Mtg	15,208	5,096
Standard Mtg Asset	677,830	695,145
TOTALS	1,228,287	1,232,517