

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXV, NUMBER 1

FEBRUARY, 1995

New York—1995

The Sixty-First Annual Meeting of The American Musicological Society will take place at The Grand Hyatt Hotel in New York City, 2–5 November 1995. This will be a joint meeting with The Society for Music Theory and The Center for Black Music Research. The Society met last in New York in 1979.

The Big Apple needs no introduction, its cultural treasures being legendary. The New York Philharmonic Orchestra, now under the direction of Leipzig's Kurt Mazur, and The Metropolitan Opera still lead the field in music, though The New York City Opera, The Brooklyn Philharmonic, The American Symphony Orchestra, the special events and concert series at Carnegie Hall, Merkin Hall, The 92nd Street Y, The Brooklyn Academy of Music (BAM), The Metropolitan Museum, and the new Danny and Sylvia Kaye Theater—to name but a few—offer a plethora of alternatives. (At this writing the following are scheduled to coincide with the meeting: a William Grant Still retrospective concert at BAM and an exhibit and concert of Henry Purcell at the New York Public Library.) The Metropolitan Museum of Art, which has added a new wing since the last New York Meeting, the Guggenheim, which has had a facelift and addition, and now has a downtown branch (housing its Kandinsky collection), the Museum of Modern Art, the Frick, and the Brooklyn Museum continue to exhibit their permanent collections and special shows. The theater district is just a few blocks from the hotel. A short crosstown walk brings one to The New York Public Library, a slightly longer walk downtown leads to The Pierpont Morgan Library, and it's an easy subway or cab ride to Lincoln Center's Library for the Performing Arts. And don't forget other diverse attractions, such as The American Museum of Natural History (with its new dinosaurs), The Schomburg Museum of Black History, The Museum of Jewish History, the Cathedral of St. John the Divine, the

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Minneapolis—1994

During the last week of October the Society's Sixtieth Annual Meeting took place at the Hyatt Regency Hotel in downtown Minneapolis. Deliciously autumnal weather (we had some luck here), coupled with the vigor of an architecturally and culturally vitalized midwestern city, provided a comfortable backdrop for the yearly get-together and its concomitant bustle. More than 1100 people attended this event: 118 delivered papers, 38 others chaired sessions during the day, several more participated in special sessions or evening study sessions, while still others were involved with AMS Board and Council Meetings, concerts, committees, job interviews, professional negotiations, and the like. As always, we were kept busy.

For the smoothness and cordiality of the meeting thanks are due to the Local Arrangements Committee. Here we profited from the tireless work of David A. Grayson (chair), along with that of Donna Cardamone-Jackson, Vivian S. Ramalingam, DonnaMae Gustafson, and an enthusiastic cohort of musicology graduate students from the University of Minnesota, set into daily motion by Mark Mazullo. And here and there among the local planning details we encountered unexpected delights: many will remember Jorja Fleezaois's and Michael Steinberg's amusing—and often deadly accurate—descriptions of nearby restaurants, tucked into every registrant's packet (of one, "the kind of place you'd take someone you need to impress on a first date"; of another, "wonderfully peaceful for breakfast"; of a third, a "sterile atmosphere that says order, swill, and scream").

The Performance Committee (chaired by Leta E. Miller, and in-

cluding Anne Heider, Gerald R. Hoekstra, and Mark T. Tucker) put together a strikingly diverse array of noontime and evening concerts and lecture-recitals. Conferees were thus able to hear performances of the music of Lasso (the University of Minnesota Chamber Singers), of seventeenth-century Italy (The King's Noyse), of Beethoven piano sonatas performed on the fortepiano (Malcolm Bilson), of Torrejón y Velasco's opera *La púrpura de la rosa* ("The First Opera from the New World," performed by Ex Machina), as well as lecture-recitals concerning "Beethoven and the Damper Pedal: What the Fortepiano Can Teach Us" (David Breitman), "Music for Cambodian Instruments, Western Winds, and Harpsichord" (New International Trio), and "Piano Sonatas by Contemporary African-American Composers G. T. Walker and A. Hailstork" (Vicki Seldon and Rae Linda Brown).

The AMS papers themselves—the heart of the conference—unfolded in five simultaneous sessions every morning and afternoon. The papers were selected by the Program Committee, comprised of Anna Maria Busse Berger, Jane Bernstein, Philip Brett, Christopher Reynolds, David B. Rosen, and myself. (We owe a debt of special thanks to our behind-the-scene computer Magus, Richard Wattenbarger, who aided us in innumerable ways). The result was an engaging collage of "new musicologies," "old musicologies," and various hybrids thereof. Paper topics ranged from the early Roman Liturgy to the "lost" Beatles album; from controversies in Renaissance composition and modality to interpretive analyses of operatic "Amazons and Hero(in)es"; from new information concerning the biographies of Josquin and Lasso to a study of the film

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New Executive Director

At their meeting in Minneapolis, the Board of Directors voted unanimously and enthusiastically to confirm the appointment of Jacqueline Bruzio as Executive Director of the Society. Ms. Bruzio served with such great distinction as Associate Executive Director that she made herself indispensable to the Society. We feel extremely fortunate that she has agreed to take on full responsibility for managing the practical affairs of the Society.

Address Changes and E-Mail

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. The *AMS Directory* also includes e-mail addresses, which may be sent via e-mail to the Society's office: ams@mail.sas.upenn.edu.

Nominating Committee Chair

The Board of Directors has appointed Donna Cardamone-Jackson Chair of the 1995 Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with her at 2159 Folwell Ave., Falcon Heights, MN 55108-1306; e-mail: jacksoo1@ataff.tc.umn.edu.

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 Philip Gossett, President, AMS, Department of Music, University of Chicago, 5845 S. Ellis Ave., Chicago, IL 60637, and are asked to name the committee, enclose a curriculum vitae, and identify their area(s) of specialization.

New York—1995

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Bronx Zoological Garden, the New York Aquarium, the Statue of Liberty, the Empire State Building and World Trade Center towers, and Coney Island and its boardwalk. Then there's strolling around Central Park, window-shopping on Fifth Avenue, browsing in bookstores (like The Strand), visiting Greenwich Village and its jazz clubs, Little Italy, and Chinatown. Culinary treats of course abound in New York; name what kind of world cuisine you like, and the City's got it, in every price range. Want to go shopping? You're just two blocks from Fifth Avenue and a couple of subway stops south of Bloomingdale's.

The Grand Hyatt Hotel is especially convenient for travelers by train, being located right beside Grand Central Station, at the intersection of 42nd Street and Lexington Avenue. Port Authority Bus Terminal is five blocks across town from the Hotel. The location is accessible by cab, airport bus, and MTA train, subway, and bus connections from the area's three airports—La Guardia, Newark, and JFK. Getting around the City by public transportation is easy and statistically much safer than scare headlines lead one to believe; musical and scholarly natives use it all the time.

The Chair of the AMS Program Committee is Phillip Brett (University of California, Riverside). The Chair of the SMT Program Committee is Hedi Siegel (Hunter College). CMBR's Program Coordinator is Morris Phibbs. Anne Heider (Roosevelt University) is Chair of the Performance Committee. Rufus Hallmark (Queens College, CUNY) 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 1995* to Rufus Hallmark, Chair, Local Arrangements Committee, The Aaron Copland School of Music, Queens College, CUNY, Flushing, NY 11367; (718) 997-3854; fax (718) 997-3849. Any suggestions for making the meeting as pleasant and efficient as possible are welcome.

—Rufus Hallmark

AMS Fellowships, Awards, and Prizes

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

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 18–19 March 1995 in New York.

Listing of Dissertations

Studies are currently underway to prepare for on-line distribution of *Doctoral Dissertations in Musicology*, beginning in 1996. Following the 1995 cumulation now being prepared by Cecil Adkins and Alis Dickinson, responsibility for the project will shift to the Society's offices in Philadelphia. Accordingly, all information on new dissertation topics and newly completed dissertations should henceforth be sent to Jacqueline Bruzio, Executive Director of the AMS, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104-6313.

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:

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

Presidential Message

I first attended an annual meeting of the American Musicological Society in 1964, when I drove down from Princeton to Washington, D.C., and stayed with family friends (the cost of a hotel room, then as now, challenging the meager resources of a graduate student). My memories of that meeting remain vivid, although I have never sought to verify them by consulting the historical record: the influence exerted by that meeting on my life as scholar, teacher, and member of the Society, after all, has always been a function of my mythopoetic recollection.

We were a much smaller society then, and there were several plenary sessions. Some were devoted to the strictest kind of musicological discourse (Lewis Lockwood, for example, spoke of the discoveries he and Pierluigi Petrobelli had made concerning early polyphony at Cividale dei Friuli), but one session was an introspective consideration of methodology. Two younger members of the Society delivered polemical papers, each of which had as a respondent an older member of the profession. Joseph Kerman came first, launching one of his early crusades to hierarchize musical scholarship, with "criticism" sitting right up there on the apex as a path by which American musicology could distinguish itself from other models. Edward Lowinsky replied with a stern tongue-lashing about scholarly totalitarianism. Donald McCorkle was second, presenting a passionate plea for more efforts to integrate studies of American music into our professional concerns. Gilbert Chase of Tulane University delivered a highly negative, even *ad hominem* response. After the session I called my wife, who wanted to know what the meetings were like. "You would not believe it," I told her. "They're behaving like children."

The following day, at the Business Meeting, the Society decided not to hold its next annual meeting in New Orleans because of its members' concerns about the civil-rights situation in Louisiana.

These memories came flooding back after the Minneapolis meeting. The current version of "new musicology" and its relationship to the intellectual and professional concerns of our membership; the interface between the political climate and the life

and activities of a scholarly society; the courtesy we owe to one another in scholarly debate, however vigorously we may conduct that debate: *plus ça change*. . . . By placing the current political and ethical concerns of members of our Society in the perspective of my own historical memory, I do not mean in the least to detract from the seriousness of our present preoccupations, nor (from a scholarly perspective) do I wish to fall back on a banal pluralism that substitutes *laissez-faire* tolerance for the intellectual interchanges and challenges that embody the best humanistic study. But we must bear in mind that, in varying forms, these political, cultural, and intellectual issues have long been with us, and they will not have disappeared when those new members of the Society for whom Minneapolis was their first annual meeting become its officers.

Indeed, there is nothing more crucial to our profession than the active participation of graduate students and younger scholars, who bring to us new concerns, new paradigms, and new energy. As a graduate student I was grateful to the Society for showing me it cared about students and their needs. As a teacher I have applauded and participated in the Society's efforts to provide support for graduate students and younger scholars (blind reading of abstracts to ensure equal access to the program of the national meeting, prizes for the best work by young scholars, the AMS 50 dissertation fellowships). As President of the Society I urge students to be in touch with me about ways in which the AMS can continue to be sensitive to their needs. Would that we could do more to alleviate the hardships students face as a result of the current economic climate in the academic world.

In general, the next few years promise to be difficult ones for this Society, as for other scholarly societies in the Humanities. Whatever the personal convictions of our members, as a scholarly society we will be fundamentally affected by the political forces determining the fate of the National Endowment for the Humanities, the National Endowment for the Arts, and the American Council of Learned Societies. And each of us will be affected by public attitudes toward research and teaching in our colleges and universities. The AMS has a public role to play in these political processes, and it is imperative

that we continue to assume that role in as responsible and sensitive a way as possible. I know that members of the Society will provide constructive criticism as officers of the Society struggle with these responsibilities.

With the retirement of our beloved Executive Director, Treasurer, and keeper of the faith, Alvin Johnson, now Executive Director Emeritus, the Society has for the first time engaged a professional Executive Director, Jacqueline Bruzio. Jackie has been a wonderful asset to the Society during the period of transition we have faced over the past year and a half, and we are confident that she will function well in her new role. Members of the Board of Directors will assist her in every way they can, particularly regarding matters requiring musicological expertise.

What draws us together as musicologists—the privileging of music as artistic and/or cultural artifact—is much stronger than those differences in objects of study and methodology that threaten to drive us apart. Indeed, the point I wish most urgently to underscore in the eloquent presidential address Ellen Rosand delivered in Minneapolis is her call for a reaffirmation of our connection as a society with our sister societies, the Society for Music Theory and the Society for Ethnomusicology, to which I would add the many more specialized societies that serve the specific interests of our members. I am particularly pleased that, for the first time, the AMS will be meeting jointly with the Center for Black Music Research next year in New York. The CBMR and its director Samuel Floyd, in conjunction with the AMS program committee, is devising a series of joint sessions that will focus on historical issues and methodological concerns that I know will be of genuine interest to all musicologists.

Let me close by expressing my own personal thanks, and with them those of members of the Society, to Ellen Rosand for the remarkable work she has done as President of the AMS over the past two years. She has led the Society through a difficult period of transition with determination, level-headedness, and good humor. I feel vastly relieved to know that, as Past President, she will be at my side during the coming year.

—Philip Gossett



Photo by Elena Seibert

H. Wiley Hitchcock
Honorary Member



Photo by Michael Marsland

Margot Fassler
Kinkeldey Award Winner



Frederick Gable
Greenberg Award Winner

H. Wiley Hitchcock Elected Honorary Member

The AMS Council nominated and the Board of Directors elected H. Wiley Hitchcock as Honorary Member 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." Wiley Hitchcock, a scholar of American music as well as of French and Italian Baroque music, has served the Society as its President (1990-92) and on various boards and committees, and is its delegate to the ACLS until 1996. Founding director (1971-93) of the Institute for Studies in American Music at Brooklyn College, he is well known as the author of *Music in the United States* (third edition, 1988) and various works on Charles Ives.

Ursula Günther and Stanley Sadie Elected Corresponding Members

The AMS Council nominated and the Board of Directors elected Ursula Günther and Stanley Sadie as Corresponding Members 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." Ursula Günther is known for her work on the *Ars Nova* and what she has called *ars subtilior*, as well as her more recent work on Verdi. Stanley Sadie is perhaps the most influential English musicologist, critic, and editor, and is now embarked on a new edition of *The New Grove Dictionary of Music and Musicians*.

Awards and Prizes

The Otto Kinkeldey Award, presented annually by the Society to honor the most distinguished musicological publication of the preceding year, went to Margot Fassler (Institute of Sacred Music, Yale University) for her book, *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* (Cambridge University Press).

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 David Gramit (University of Alberta) for his article, "Schubert and the Biedermeier: The Aesthetics of Johann Mayrhofer's *Heliopolis*," *Music and Letters* LXXIV (1993), 355-82.

The Noah Greenberg Award was given this year to Frederick Gable (University of California, Riverside) for the publication of his performance edition of *Hamburg Getrudemusik of 1607*, in keeping with its stated objective to stimulate historically aware performances and the study of historical performance practices.

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 Kelley Harness (University of Illinois, Urbana-Champaign) for her paper, "*La Flora* (1628): A Symbolic Transfer of Power in Early Seventeenth-Century Florence," read at the 1994 Meeting in Minneapolis.

The NEH Division of Research Programs gave awards to the following members: H. Robert Cohen (University of Maryland, College Park) for the preparation of thirty volumes of *RIPM (Le Répertoire international de la presse musicale)*, documenting music and music journals of the nineteenth century, with subject and author indices and annotated calendars; David E. Crawford (University of Michigan, Ann Arbor) for *Renaissance Liturgical Imprints: A Census*, the addition of bibliographical records for holdings in selected Eastern European libraries to a database of Renaissance liturgical books printed between 1450 and 1600, to be disseminated on the Internet; Ruth Steiner (Catholic University of America) for preparation of



Kelley Harness
Pisk Prize Recipient

CANTUS, a database of indices for the Gregorian chants found in ten major manuscripts, to be disseminated on diskettes and on the Internet; and Thomas J. Mathiesen (Indiana University, Bloomington) for continued development of a database of the entire body of Latin music theory written during the Middle Ages and early Renaissance (*Thesaurus Musicarum Latinarum*).

The NEH Division of Public Programs has granted support for an interdisciplinary festival, "From Gospel to Gershwin," (a William Grant Still centenary celebration, investigating African-American concert music and opera between the World Wars), to be held in both Houston, Texas and Brooklyn, New York, the latter to coincide with the Society's Annual Meeting in November 1995). Collaborating to produce the festival are Da Camera of Houston, the Brooklyn Philharmonic Orchestra (Joseph Horowitz, Executive Director and the festival's Project Director), and the Institute for Studies in American Music at Brooklyn College (Carol Oja, Director).

NEH Fellowships went to Paul Machlin (Colby College) for research on the music and career of Thomas "Fats" Waller, the legendary American jazz pianist; and to Nicolas Schidlovsky (New York, NY) for "A Descriptive Illustrated Catalog and Index of Medieval Musical Manuscripts in Russian Archives."



David Gramit
Einstein Award Winner

The American Council of Learned Societies has awarded research fellowships or grants-in-aid to the following members: Judit Frigyesi (Princeton University), "The Birth of the Hungarian Avant-Garde: Béla Bartók and Turn-of-the-Century Budapest," and Ingrid T. Monson (University of Chicago), "Free Jazz, Hard Bop, and the Civil Rights Movement: Musical Aesthetics and Politics, 1957-67."

Two members of the Society received ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1993: Walter Frisch for *The Early Works of Arnold Schoenberg, 1893-1908* (University of California Press), and Frederick Neumann (deceased) for *Performance Practices of the Seventeenth and Eighteenth Centuries* (Schirmer Books).

Mary Kay Duggan received the Vincent H. Duckles Award of the Music Library Association for her book, *Italian Music Incunabula* (University of California Press).

Dale Cockrell (College of William and Mary) won a grant co-sponsored by the American Antiquarian Society and the NEH for his project, "Demons of Disorder: The Early Blackface Minstrel and His World." Gary Towne (University of North Dakota) has been awarded a Fulbright grant to conduct research in Bergamo, Italy, for his book on musical patronage in Renaissance Bergamo.

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. The deadline is 1 March 1995. For further information, contact Professor Thomas Kelly, Chair, Noah Greenberg Award Committee, Department of Music, Harvard University, Cambridge, MA 02138.

The Music Catalog on CD-ROM

The Library of Congress Music Division and the Cataloging Distribution Service have released the first issue of *The Music Catalog on CD-ROM*, a single disc containing more than 200,000 music-related bibliographic records in three categories: 1) all music-related entries from the Library of Congress database of books, scores, sound recordings, serials, and manuscripts; 2) entries describing the Albert Schatz Collection of Opera Librettos, especially strong in German and Italian texts of the seventeenth and eighteenth centuries; 3) opera-related records (including librettos, scores, and sound recordings of opera and musical comedy) that form a complement to the Schatz Collection. *The Music Catalog on CD-ROM* will be fully cumulated and issued semi-annually. The price for an annual subscription is \$160 (North American orders) or \$165 (international orders). A DOS-based IBM PC or compatible and a CD-ROM drive are required. To place an order, or to request a free demonstration diskette, contact the Cataloging Distribution Service: 1-800-255-3666 or 202-707-6100; fax (202) 707-1334; e-mail: cdsinfo@mail.loc.gov.

Guidelines for Announcements of Awards and Prizes

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

Deadlines and Addresses:

AMS Awards

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 1995. 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: Joseph W. Kerman, Chair, Einstein Award Committee, Department of Music, University of California, Berkeley, CA 94720.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Carolyn Abbate, Chair, Kinkeldey Award Committee, Music Department, Woolworth Center, Princeton University, Princeton, NJ 08544.

Paul A. Pisk Prize

Deadline: 1 August 1995. Send five copies of eligible paper together with supporting materials and affidavit of graduate-student status. Address: Scott K. DeVaux, Chair, Pisk Prize Committee, McIntyre Department of Music, 112 Old Cabell Hall, Charlottesville, VA 22903.

Grants and Fellowships Available

American Philosophical Society

For basic post-doctoral research to subvene travel and living expenses while away from home. Maximum stipend: \$5,000 (\$4,000 for full profs). 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 will be sent to those eligible.

The International Research & 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 1995; 1 February 1996. Special-projects grants for the same areas. Deadline: 1 March 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 1995 for projects beginning after 1 January 1996. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; (202) 606-8466.

1995 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 1995. Allen Forte will conduct a seven-week seminar at Yale University on *The American Popular Ballad 1925-1950*. The seminar will undertake the analysis of selected songs by Kern, Berlin, Porter, Gershwin, Rodgers, Arlen, and other prominent songwriters, emphasizing idiomatic features of this repertory, text-music relations, and cultural background. Some attention will be given to issues involving the study of popular music and its position in the undergraduate curriculum. Dates: 19 June-4 August 1995. Application: NEH Summer Seminars for College Teachers, 246 Church Street, Suite 101, New Haven, CT 06510-1722. Further information; e-mail: allenf@minerva.cis.yale.edu.

Jesse Ann Owens will offer an eight-week seminar at Brandeis University on *Analyzing Early Music, 1300-1600*. The seminar will consider a number of analytical approaches to early music that have been developed in recent years. After an introduction to music theory as it was taught by contemporary theorists and pedagogues, it will investigate modality, non-modal approaches to tonal structure, numerical and other kinds of musical scaffolding, borrowing (*imitatio*), text-music relations, line *versus* chord, and compositional process. The goal is to test the validity and usefulness of the new methodologies by applying them to a core repertory of compositions commonly taught in undergraduate music courses and performed by early music ensembles. The seminar welcomes applications from all branches of music, as well as scholars-teachers from other disciplines with a background in music. Dates: 12 June-4 August 1995. For information and application: Prof. Jessie Ann Owens, Music Department, Brandeis University, Waltham, MA 02254; e-mail: owens@binah.cc.brandeis.edu or tel./fax: (617) 641-2976.

Daniel Albright of the Department of English, University of Rochester, will hold a six-week seminar in Rochester about *Modernism in Literature and Music*. Based on the premise that Modernism is about the possibilities for interchanging artistic media, the seminar will look at collaborations such as the Ballets Russes of Diaghilev, Cocteau, and Stravinsky; the anthology *Der blaue Reiter*, involving Kandinsky and Schoenberg; Yeats's and Pound's attempts to make an opera of speech using the Japanese Noh play, Wagner's *Tristan*, and Villon's poetry; the group theater of Rupert Doone, W. H. Auden, and Benjamin Britten; and the

Friends and Enemies of Modern Music, which produced the premiere of the Stein/Thomson *Four Saints in Three Acts*, with an all-African-American cast. Dates: 12 June–21 July 1995. Information: Prof. Daniel Albright, Department of English, University of Rochester, Rochester, NY 14627; e-mail: albr@dbl.cc.rochester.edu or tel. (716) 586-9891.

Finally, William R. Ferris of the Center for the Study of Southern Culture (University of Mississippi, University, MS 38677) will offer a seminar entitled *Blues as History, Literature, and Culture* for eight weeks (12 June–4 August 1995). Information via e-mail: bill@barnard.ccsc.omiss.edu.

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 1995; announcement of awards will take place on 28 March 1995.

An *NEH Summer Institute on Institutions of the Enlightenment: The Invention of the Public Sphere* will be directed by Stanford University Professors Keith Michael Baker (Humanities and History) and John Bender (English and Comparative Literature) from 11 July to 18 August 1995. The Institute, which will concentrate on developments in eighteenth-century France and Britain, is designed for two- and four-year college faculty at all ranks who teach any aspect of the Enlightenment, be it in the fields of history, literature, art, music, political thought, or philosophy, in multidisciplinary approaches, or in introductory humanities courses. Information: Margaret Tompkins, Institute Coordinator, Seminar on Enlightenment, c/o Department of French and Italian, Stanford University, Stanford, CA 94305-2010; (415) 723-0482; e-mail: tompkins@leland.stanford.edu.

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars, to undertake full-time research. Deadline: 1 May 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 July 1995 for projects beginning after 1 April 1996. Subventions for publication of humanistic studies. Deadline: 1 February 1995 for projects beginning after 1 October 1995. 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 November 1995. Address: Division of Research Programs, Room 318 (see above); (202) 606-8358.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 2 months to 1 year, as well as for travel only. Deadline: 1 August 1995 for all countries for projects during 1996–97. Address: CIES, 3007 Tilden St., N.W., Suite 5M, Box GNEWS, 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 1995. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; (312) 943-9090.

Humboldt Research Awards 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.

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.

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. Rotating deadlines. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0301.

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Obituaries

Samuel F. Pogue (1919–1994)

Samuel F. Pogue died on 20 March 1994 after years of service to the discipline of musicology and to the arts in general. He was born in Cincinnati into a family that was well known to generations of Cincinnatians through its department store, H & S Pogue Co. After receiving his undergraduate degree in music from Princeton, he spent four years in the Air Force during World War II, then earned an M.S. degree in Retailing at New York University and served as an executive in the family store until it was sold in 1961. He then returned to Princeton and his first love, music, earning an M.F.A., then a Ph.D. in musicology in 1968. The same year he joined the musicology faculty of the College-Conservatory of Music at the University of Cincinnati, where he taught until becoming professor emeritus in 1988.

As a teacher he brought a wide-ranging and humanistic background to his many and diverse courses and seminars. He had a loyal student following and received CCM's Outstanding Teacher Award in 1983–84. He was also tireless in his service to the University, including a year as CCM interim dean. He was especially prominent in the community as a member or as president of an astounding number of boards, committees, and councils in the arts—the Cincinnati Symphony Orchestra, Contemporary Arts Center, May Festival, Opera Association, Music Hall Association, Chamber Music Society, Composers' Guild, Contemporary Music Series, WGUC-FM, etc.—as well as in organizations outside the arts.

Sam was a prominent and active member of the profession, making contributions to the AMS, IMS, International Josquin Festival, and other organizations and events. His publications are divided mainly into two areas, one mirroring his chief research interest and the other his own roots: early music printing in France and music in Cincinnati. His dissertation, "Jacques Moderne, Lyons Music Printer of the Sixteenth Century," subsequently published (1969), was followed by related articles in *The New Grove*, the Norton/Grove Handbook *Music Printing and Publishing*, *The Journal of Musicology*, and elsewhere; and his articles on Cincinnati appeared in the *MGG Supplement*, *The New Grove/American*, and *The New Grove/Opera*.

In addition to his roles of professor, scholar, administrator, and friend and defender of the arts, Sam Pogue had a limitless interest in life. He traveled widely, read avidly, and maintained warm, close family ties. His loss is keenly and heartily felt.

—Donald H. Foster and Phillip D. Crabtree

Claudio Sartori (1913–1994)

On 11 March 1994 Claudio Sartori died in the *Casa di riposo per musicisti "G. Verdi,"* where he had lived since his retirement. He was 80 years old. With his passing Italian musicology has lost a central figure, and the country's greatest music bibliographer. Born in Brescia on 1 April 1913, Sartori received a degree in Letters from the University of Pavia in 1934 with a thesis in music history. His teacher was Giusto Zampieri. He became assistant librarian at the conservatories of Bologna (1939–42) and Milan (1947–58), and taught Italian literature at both institutions.

Sartori's prolific record of publication began soon after the completion of his studies and continued uninterrupted to the end of his life. His writings were often brief but passionate articles describing the fruits of his archival exploration: "la buona novella," as he called it. His prose was lively and personal, his titles sometimes redolent of the tabloid headline ("Bernardo Sabadini smascherato"; "Finalmente svelati i misteri delle biblioteche italiane"). Often his work touched on Milanese or Brescian topics (Gaffurius, Josquin in Milan, Mozart in Brescia), following the venerable Italian tradition of local historical writing.

He soon focused his energies on creating order out of the bibliographical chaos he found around him. For the most part single-handedly, he began to produce a series of major research instruments for which we are all in his debt. The earliest of these were the *Bibliografia delle opere musicali stampate da Ottaviano Petrucci* (Florence, 1948) and the *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952). Sartori understood that bibliography was always provisional and saw the virtue in making his work available when it had reached a useful stage, rather than awaiting the achievement of an illusory perfection. That is a lesson many of us could profit from.

Among the works that soon followed were the *Catalogo delle musiche della Cappella del Duomo di Milano* (Milan, 1957), and that of the church of S. Francesco d'Assisi (Milan, 1962), the *Dizionario degli editori musicali italiani* (Florence, 1958), and the *Enciclopedia Ricordi* (Milan, 1963–64), which he edited. It is no exaggeration to claim that these publications, collectively, permanently altered the face of Italian musicology.

In 1965 Sartori founded, together with Mariangela Donà, the Ufficio Ricerca Fondi Musicali, a part of the Biblioteca Nazionale Braidense (the Brera of Milan). The creation of the Ufficio was a crucial step not only in his career but also in the development of bibliographic control in Italy. Its purpose was nothing less than a complete census of the country's manu-

script and printed music, and to that end Sartori made giant strides in his lifetime.

Sartori was both an intensely private person and immensely generous. His generosity can be sensed from his role in the Italian Resistance during the Second World War, and it informed his life's work: bibliography in the service of the profession. I met him in 1968 when my wife and I spent a week or so in his office in Milan, consulting the already formidable card catalog that would become his last publication, *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990). He helped us find a place to stay, told us where to eat, allowed us to do anything we wanted with his file cards short of burning them, and complained of the difficulty of finding "valid collaborators." From morning to evening he rarely paused in his typing (nor in his smoking), blanketed by popular music blaring on the radio. On my return to California I sent him a handlist of the UCLA libretto collection as a sort of thank-you note, and received from him a moving reply which I still treasure.

The libretto catalog, improbably vast, has changed the nature of research into Italian opera up to 1800. Is it really possible that we ever did without it? As with all excellent bibliographies, it remains a work in progress, whose proofs Sartori was still correcting the day before he passed away.

—Thomas Walker

The Howard Mayer Brown Fellowship

Established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday, and endowed by them, this fellowship, which supports one year of graduate study, seeks to increase the presence of minority scholars and teachers in musicology. Preference is given to members of minority groups that have been historically underrepresented in the field of musicology. Applications are encouraged from Black/African Americans, Native Americans, Latinos, and Asian Americans.

Eligibility. The fellowship will be awarded to a student who has completed at least one year of graduate work in musicology, and who intends to complete a Ph.D. in this field. There are no restrictions as to age or sex.

Competition and Application Procedures. The Society's President, with confirmation by the Board of Directors, shall maintain a Fellowship Committee of at least four senior musicologists charged with soliciting applications and selecting

one of them for the award. The Fellowship competition will be announced in the *Newsletter* each year, and in direct mailings to Ph.D.-granting programs in musicology.

Nominations may come from a faculty member of the institution at which a student is enrolled, from a member of the AMS at another institution, or directly from the candidate. In order to be considered for the award, each applicant must furnish the Committee with:

1) A letter summarizing his or her musical and academic background and stating why he or she wishes to pursue an advanced degree in musicology. Areas of research or specific topics that the applicant might pursue should be identified and discussed.

2) Letters of support from three faculty members. These should address the applicant's general intellectual and musical ability and how these might contribute to a successful career in scholarship and teaching.

3) Samples of the applicant's work, such as term papers or any published material.

Awards. The fellowship, intended for full-time study, will be awarded solely on the basis of academic merit, either annually or in alternate years, depending on the availability of funds. The recipient will be given a twelve-month stipend of approximately \$10,000. Grants are for one year, after which the AMS will encourage the institution at which the recipient is pursuing his or her degree to offer continuing financial support. The recipient may apply for a second award, in competition with all other applicants.

Inquiries should be addressed to Charles Hamm, RR2 Box 209, Norwich, VT 05055. Completed applications should be sent to the same address by 15 May 1995.

Report from the Committee on Cultural Diversity

At its Minneapolis meeting the Board of Directors approved formation of an **Alliance for Minority Participation in Musicology**, a consortium of graduate programs under the aegis of AMS and the Sonneck Society for American Music, which will offer fellowships to help boost the number of minority Ph.D.'s in musicology. This is a major step forward for our discipline. The initial pilot project will involve eight to ten institutions with an historic commitment to minorities. Each affiliate will promise to offer three years of support, through internal funds, to one minority graduate student in musicology, and the awards will be implemented in three-year cycles. Alliance fellowships are

intended for members of minority groups with longstanding underrepresentation in musicology; applications will be encouraged from African Americans, Native Americans, Latinos, and Asian Americans. All student recipients will need to be citizens or nationals of the U.S. or Canada. We hope that the Alliance will be operating by the fall of 1996. Any questions about it should be directed to: Professor Carol Oja, Institute for Studies in American Music, Brooklyn College, Brooklyn, New York 11210; e-mail: cjo@timesqr.gc.cuny.edu.

As another facet of our outreach, the Committee has established a Minority Undergraduate Travel Fund. Its purpose is to subsidize travel and living expenses for minority undergraduates (largely upper-level students) interested in attending the Annual Meeting in New York in the fall of 1995. We aim to raise \$10,000 and are appealing to AMS members for contributions. **Anyone interested in donating should write a check to "AMS Minority Undergraduate Travel Fund,"** and mail it to the Society's offices at: 201 South 34th Street, Philadelphia, PA 19104-6313. Contributions of any amount will be deeply appreciated. We hope that a strong attendance by minority undergraduates curious about a career in musicology will give a resounding kick-off to our recruitment efforts. The attendees will be housed with graduate students in the New York area and during the meeting will be offered special seminars planned especially for them. If you know of talented undergraduates who might be interested in attending or if you need further information about this initiative, contact Professor Lucius Wyatt (Department of Art, Music, and Drama, Prairie View A & M University, P.O. Box 2779, Prairie View, TX 77446-2779) or Professor Mark Tucker (Department of Music, Dodge Hall, Columbia University, New York, NY 10027; e-mail: mtt@columbia.edu).

Our committee has also published an eye-catching poster and brochure, *Exploring Career Options? Musicology Offers a Sound Track*, which is targeted to minority undergraduate music majors. It is in the process of being mailed to historically black colleges and to urban campuses with large minority populations. Anyone interested in obtaining copies should contact Carol Oja at the address above.

Finally, we want to thank Ellen Rosand, Philip Gossett, and members of the Board of Directors for their strong support in launching these initiatives. They have greatly assisted our Committee in making enormous strides since it was formed three years ago.

—Carol Oja, Co-chair

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music of *The Maltese Falcon* and *Casablanca*; from sessions on "Notre Dame Polyphony," "Power and Creativity in the Early *Seicento*," and "Handel" to ones on "Music and Anti-Semitism," "Alternative Visions of American Nationalism," and "African-American Traditions." Particularly in evidence were interpretive papers dealing with reception theory, gender theory, and music's political contexts and cultural implications.

As in 1993 each paper was given a forty-five minute time slot, of which no more than twenty minutes was to be devoted to the delivery of the paper itself, leaving twenty-five minutes for responses, questions, and discussion. This continued our major change from past policy—which had allowed for longer papers, with much less time for discussion—and the Society's members are still in the process of acclimating themselves to it. This shift toward an increased emphasis on public discussion and scholarly exchange from the floor was highlighted further at the Minneapolis meeting—on an experimental basis—at which no formal respondents (with one exception) were assigned to any of the papers. This wide-open space following each paper entailed increased responsibilities from the chairs, whose duties now also included a more active generation of questions and discussion.

In all of this it might be hoped that the Minneapolis meeting marked another stage on the way to an emphatically collegial, "bigger-tent" conception of the Society as one in which sharply differing styles of musicological inquiry—"new," "old," and "mixed," archival and sociological, formalist and hermeneutic, aesthetic and political—are all valued for the positive contributions that they can make to our compelling interest in the musical experience itself. To judge from the spirit of the Minneapolis meeting, we might hope that we are moving ever more openly toward the welcoming of provocative juxtapositions and blends of the traditional and the challenging, toward the encouragement of diverse expertises and points of view—a hope articulated in Ellen Rosand's enthusiastically received presidential address on Saturday evening [which is published in its entirety in this *Newsletter*, beginning on page 10].

—James Hepokoski

The Musicology of the Present

(Remarks delivered at the conclusion of the Society's Annual Business Meeting in Minneapolis on 29 October 1994 by outgoing president Ellen Rosand.)

Musicology is very much in the news these days. Publications in our field are receiving unaccustomed attention in the national press. The *New York Times* has editorialized with increasing frequency on subjects raised by new approaches to music history—with special attention to psychoanalytic, feminist, and gay criticism. And musicology was accorded center-stage by the *New York Review of Books* in a recent review essay. Even *Lingua Franca*, a widely read gossip sheet of academe considered musicology interesting enough to devote a feature article to the implications of recent feminist music criticism.

Musicologists themselves—not just their discipline—have made it into the mainstream press as well. Serious scholars have broken into the Sunday *New York Times*, with a vengeance, to become virtually staff reviewers and commentators. And—to judge from the temperature of subsequent letters columns—their contributions have obviously engaged the public.

Concert life, too, is showing increasing signs of acknowledging our existence. Once revolving around “the early music movement” and the debate over historical “authenticity” of performance, the impact of musical scholarship on mainstream programming is growing. In particular, cultural context, newly highlighted (not to say foregrounded) in recent musicological work, has begun to affect concert programs in a significant way. And this not only in the geographically peripheral, seasonal celebrations of various romantic composers and their worlds or in a sequence of Schubertiads. Major orchestras have been organizing concerts around particular historical themes, buttressed with contextualizing help from appropriate musicological symposia. Non-thematic concerts, too, are being introduced by prefatory lectures, and even the Metropolitan Opera has felt impelled to run a general lecture series on operatic topics in conjunction with its current season.

Although its new relevance to the planning of concert programs may be a manifestation of health as far as musicology is concerned, signaling a readiness to build bridges to and from the ivory tower, the reasons for it are probably not altogether benign. It may well be primarily an effort to combat the “graying audience” syndrome, an attempt to attract new listeners to the concert hall. But at least it's a positive move. A much less positive reaction

to the same problem is the recent demise of several classical music stations across the country, leaving some major cities with but a single station committed to such music in place of the three or four in fatter times.

But beyond changing economic or sociological conditions affecting concert life, much of musicology's recent public prominence, one would have to say, is a direct result of some fairly noisy goings on within the discipline itself—especially noisy, no doubt, because they echo the distant drums of debate in other disciplines. If, as has often been argued, the particular technical aspects of music have tended to promote a certain insularity in our field, restricting it to practitioners who could speak the language of scales, chords, and harmonic relationships, and keeping those practitioners focused on the notes, those restrictions are finally beginning to soften—especially in response to the incursion of new approaches to music, most of them developed in other fields. Semiotics, response and reception theory, narratology, gender theory, cultural criticism—these are just some of the analytical approaches that have been newly brought to bear on the study of music. And the result is a conglomeration of critical activities commonly called the “new musicology.” Commonly, hopefully, perhaps, but reductively—for clearly that is a lot of disciplinary baggage for one discipline to carry, however reborn.

“New musicology” has become a buzz-term in our shop talk. Whatever that expression may actually signify, I think we would all recognize it if we met it on the street. A distinguished emeritus colleague of mine who returned to teach this semester opened his course with the following address to his students: “You've all been hearing about the ‘new musicology.’ You will even be able to study it in a number of courses being offered here this semester. In this course, however, we will be studying old musicology. Accordingly, we will deal exclusively with the works of white males—dead, of course. You may be happy to know, nevertheless, that we will be discussing gender, but three of them: the diatonic, the chromatic, and the enharmonic.”

My colleague's gentle parody may skirt the crucial question of what is actually “new” about the so-called new musicology; but his comments cut right to the heart of one of the major problems raised by the expression: namely, the implication that everything else is old and somehow, on that account, used up, dessicated, and not worth pursuing. I'll return to this problem in a moment. But first the positive.

The new musicology is a complex phenomenon. Indeed, we might actually

want to speak of it in the plural: the new musicologies. The term is generally understood as referring to both methodology and subject (or object) of inquiry. Our sense of plurality can only be reinforced by the sheer variety of newly introduced critical strategies. And, of course, plurality defines the expansion of the repertoire that is concomitant with these innovations, which have aggressively opened the field beyond traditional Western horizons to incorporate the musics of the world, and not only art music but popular and folk music as well. The new musicology is exceedingly democratic.

This new musicology is in many ways a good thing. It is good insofar as it widens our perspective by providing new avenues of investigation, new strategies for getting at what interests us about music. It may be a good thing even if we fail to adopt any of those strategies, even if we are so exercised by their apparent irrelevance that we feel compelled to refute the assumptions they entail, because in evaluating their usefulness we have probably been forced to clarify the nature of our own engagement with music.

Another good thing about the new musicology is that, in validating the widest range of musical expression as worthy of serious study, it is opening the field to students whose musical experience may lie outside the classical canon.

Finally, the new musicology is a good thing because the controversies it has engendered in its efforts to redefine the perimeters and parameters of the discipline have raised the level of intellectual self-awareness in our field as a whole. Whatever our stand and whatever our motives, many of us have been inspired to read more broadly and more intensely. Our “new” musicological colleagues have been introducing us to a range of critical and theoretical literature in disciplines we might not otherwise have encountered. Virtually all of our established journals—and some new ones explicitly founded for the purpose—have entered into the “discourse”—even the Society's *JOURNAL*, despite its respect for tradition, as epitomized by the persistence of the deckle edge. Perhaps most strikingly, the issues raised by some of the new critical approaches have succeeded in energizing a generation of graduate students—to the point where their reading of the *AMSlist* threatens to take precedence over their reading for courses or research on their dissertations.

There is, of course—for those of you patiently waiting for the other shoe to drop—a downside to all of this. While passionate engagement is devoutly to be wished, especially, no doubt, in a field so respectful of tradition as musicology, the

advent of new musicologies has hardly been unanimously welcomed; out of the controversies has emerged a substantial pool of resentment, not to say backlash. I have already alluded to the implication, only slightly exaggerated, that everything that is not New—that is not informed by new critical approaches, that does not smack of what one colleague likes to call “Trendsville”—is by definition Old, worn out, expendable. It is this implication that threatens to polarize our field, to ignite some latter-day *querelle*—between the moderns and the post-moderns.

Both sides, of course, claim that their primary concern is with the meaning of music. However, those who do not avail themselves of the “new” musicological methods, who refuse to “privilege” them, are charged with misunderstanding the very notion of meaning. And, by extension, those who practiced musicology before the new dispensation are likewise assumed to have been deaf to music’s true meaning—its cultural, psychological, affective significance. Apparently viewing their older colleagues and predecessors as somehow existentially incomplete, some of the new musicologists seem to claim credit for the very discovery of the self.

As the debate over musical meaning has intensified, positivism has become the P-word. In questioning notions of historicity, “problematizing” historical knowledge—our ability or inability to know the past, our construction of historical “truth” from our position in the present—musicology is finally arriving at the kind of self-scrutinizing dilemma long confronted by other disciplines. We are hardly the first to question the rationale and validity of archival research, the value of documents, evidence, sources to the construction of meaning.

But what meaning? Where does meaning reside? And how do we discover it? Do we locate it internally, as something intrinsic to the structure of a piece, or is it to be sought externally, in the reception of the piece? Is meaning produced by the composer, the performer, the listener? Is it determined at the moment of creation, preserved indelibly in the notes, or is it reinvented or invented anew over time, changing with historical and social conditions. I think most of us have necessarily grappled with these issues. Indeed, I would say that these are the very same issues, however newly articulated, that worried our musicological fathers (though perhaps not our mothers).

If some musicologists display excessive faith in the supposed historical truth of their documents, others run the danger of finding the whole world in their selves. Surely an adequate critical response requires an effort at objectivity, at stepping outside one’s self to gain some perspective

on a complex phenomenon—comprising the objective and the subjective, the diachronic and the synchronic. Most of us are here because of a passionate engagement with music. Always a prerequisite for any commitment to musicology, it used to be taken for granted. Personal involvement, the identification with the object of study—certainly less overt, less programatically announced, even at times perhaps repressed—[personal involvement] was always a central component of the discipline, motivating the search for meaning.

That search, however, seems to have taken (some of) us rather far from the object itself. Contextualization, the desire to embed music in an ever-expanding matrix of determining coordinates, may lead to a certain displacement of meaning. Not all of us are willing to turn music into a lens through which to view a larger cultural setting, as an incidental embodiment of social structures, a mere symptom of something other than itself. Some of us may feel the necessity of restoring the balance, of returning once again to the musical work, to discover the affective structures of its operation. Some of us indeed may feel the need to fetishize our objects anew.

But not all of them. As the full range of the world’s musical utterance is opened up to serious critical investigation, in our own work and in the classroom, we need to recognize that our interest in certain kinds of music may well be primarily and essentially sociological. Whether or not such music has redeeming aesthetic value seems somewhat beside the point. The dilemma may be summed up through one not uncommon classroom encounter with the student unable to distinguish between the Madonna and Madonna.

There are, by definition, limits to a canon, even an expanding one, limits beyond which the very idea of a canon becomes ludicrous. By valuing all musical works equally as signs of their respective cultures—surely a legitimate notion—we risk sacrificing our privileged relation to the great works of our own tradition. The blurring of distinctions between canonic and non-canonic works may indeed succeed in “empowering” some students, but are we so willing to deconstruct the humanist tradition represented by Western [art] music? It is, after all, the musical awareness and analytic skills honed within that tradition and its canon that not only got many of us into musicology in the first place but that allow us to recognize the aesthetic value of alternative musics.

Finally, however exciting the “new” may be for students, some of the recent trends are having deleterious effects on them—the sheer multiplicity of approaches, the pressures of ideology, the undermining of the canon. The charged

politics of academic musicology is compelling them to make partisan choices, choices they may not be ready for but that are being forced upon them by the pressures of the job market.

That market, which was famously supposed to open up during the ‘90s, with the retirement of a generation of senior scholars, has instead contracted even further. Just as departments are being challenged to expand their curricula—to add courses in popular music, women’s music, music of other cultures—economic conditions are forcing them to shrink. Despite substantial retirements, they are hiring fewer (if any) new faculty, but expecting more of them. How many of the jobs for which graduate students are applying call for mythic tricephalic creatures: the Schenkerian violist with sub-specialties in non-Western and Renaissance music and able to teach an occasional course in gender theory? Many of the finest young scholars recently prepared for service in academic departments have simply not been prepared to function in this brave new world. Having barely been tooled in the first place, they already feel the need to retool in order to enhance their market value.

This phenomenon illustrates one of the most serious threats to the future of our discipline. The threat is double-edged. Not only are most of our students inadequately prepared for such positions, but some of our very best students, those who have chosen the route of deep specialization, who are doing excellent, original work in a single, complex field of Western art music—which they have mastered by means of advanced language training, paleography, analysis, sketch study, archival research—[some of our very best students] find themselves out in the cold, unemployed. This, I believe, is a real crisis. Unless there is a place for all kinds of fine scholars—those who choose to confront central repertoires of the European tradition and those who prefer to investigate less charted areas of vernacular or non-Western music, those whose work builds on the new methodologies and those whose work does not—the discipline of musicology will be sadly impoverished.

Despite this foreboding, I happen to think that musicology is more exciting than it has been for some time, that despite their difficulties, new students are fortunate to be entering a vital, vibrant field that is actively engaged in analyzing and defining itself. Perhaps the most important consequence of all of this self-scrutiny stimulated by the new musicology is that it has rendered untenable

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Report of the Publications Committee

The Publications Committee met three times since the last report in these pages. Its principal business has been twofold: first, to monitor the status of the two publications series under the aegis of the Society—*AMS Monographs* and *Music in the United States of America (MUSA)*, the latter a project that falls more narrowly under the purview of the Committee on the Publication of American Music (COPAM). With regard to these activities, see the reports of Lawrence F. Bernstein, general editor of the Monograph series, and of Richard Crawford, Chair of COPAM, which appear elsewhere in this *Newsletter*.

The second ongoing obligation of the Publications Committee is to consider applications, submitted by publishers, requesting subventions for musicological works that they have made a firm commitment to publish. Since my last report, the Committee has recommended to the Board of Directors, and the Board has approved, the award of subventions toward the publication of the following items:

Martha Feldman, *City Culture and the Madrigal at Venice* (University of California Press).

Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg* (Oxford University Press).

In other developments the Committee has explored the possibility of a collaboration with the Royal Musical Association (RMA) concerning the dissemination of our respective publications and we have agreed to run mutual complimentary advertisements for RMA and AMS publications in one another's journals.

Finally, the Society has ended its arrangement with the E. C. Schirmer Company for the storage and distribution of AMS publications. The E. C. Schirmer stocks were moved to the main office of the Society at the University of Pennsylvania in September 1994. In this connection I wish to express the gratitude of all members of the Publications Committee—and, indeed, of the entire Society—to Jacqueline Bruzio, who has attended to this tricky and time-consuming logistical business with extraordinary commitment, patience, and level-headedness.

All inquiries and communications concerning the Publications Committee should be addressed henceforth to Professor Douglas Johnson, Rutgers University, who has recently become the Chair of the Committee.

—Robert L. Marshall

Call for Manuscripts

The Society renews its call for manuscripts in its new series, the *American Musicological Society Monographs*, 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 1995 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" × 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 Douglas Johnson
Department of Music
Douglass Campus OMB
Rutgers University
New Brunswick, NJ 08903

New JOURNAL Policy

In response to a recent request from an academic department, the *JOURNAL* has decided to accept advertising from music departments concerning their academic programs. The *JOURNAL*'s standard advertising rates will apply. For further information, contact Jacqueline Bruzio, Executive Director of the AMS; (215) 898-8698, fax: (215) 573-2106.

Call for Dues

If you have not paid your AMS dues for calendar year 1995 by the time you read this, please do so before *May 1*. Prompt payment of dues not only improves cash flow in a time of tight budgets, it also saves the Society the not-inconsiderable expense of billing you again. Help us cut costs!

Committee on the Publication of American Music

The Society's Committee on the Publication of American Music is delighted to announce that, by the time this notice appears, two more volumes in the *Music in the United States of America (MUSA)* series will be published by A-R Editions. Volume 3, first displayed at the Minneapolis meeting in October, is Amy Beach's *Quartet for Strings (In One Movement)*, Op. 89, edited by Adrienne Fried Block. Volume 2, issued in three separate parts, is Irving Berlin, *Early Songs (1907-1914)*, edited by Charles Hamm. Thus, two American B's join Ruth Crawford, whose chamber works appeared in Volume 1, on the roster of MUSA composers whose music is now available for performance and study.

Beach's quartet, one of her few unpublished compositions, has been recorded, and Professor Block's edition has been used as the basis for a number of recent performances. The MUSA volume introduces the work with an analytical essay placing it in the context of Beach's life and identifying the Inuit themes upon which it is based. It also includes a facsimile reproduction of one of the composer's draft scores. As with MUSA Volume 1, edited by Judith Tick and Wayne Schneider, performance parts for Volume 3 are available from the publisher.

If MUSA Volumes 1 and 3 represent worthy additions to the instrumental chamber repertory, Volume 2 qualifies as a boffo blockbuster—at least from a musicological point of view. Editor Charles Hamm has tracked down nearly two hundred songs from Berlin's earliest years as a composer, beginning with "Marie from Sunny Italy" (October 1907), his first published song, and ending with "When It's Night Time in Dixie Land" (December 1914). The chronological arrangement allows one to observe the growth of Berlin's craft as both a lyricist and composer, in effect creating new genres of American song as he worked in a highly competitive marketplace. Professor Hamm's introduction sets Berlin's work in several contexts: Anglo-American song, the world of Tin

Pan Alley, and the melting pot of cultures that existed in New York City in the years before World War I. The editor has also succeeded in gaining the rights to include in the edition previously unpublished materials from this period of Berlin's life.

As spelled out in Professor Block's introduction, Beach's work, finished in 1929, seems to have fallen into obscurity not because she thought it inferior, but because circumstances never favored its publication. In Berlin's case, virtually all the songs were previously published, including the famous hit, "Alexander's Ragtime Band." They have existed, however, chiefly as separate pieces of sheet music, whereas MUSA Volume 2 constitutes them as a body of musical work.

I have a vivid memory of a breakfast conversation with Charles Hamm at a conference in the Fall of 1989, just after Berlin's death at the age of 101. Noting the claims being made for the composer's significance, we agreed that, while some seemed extravagant, there was no way to check them. For where, except in the files of the Irving Berlin Music Company, did Berlin's work exist *in toto*? If a scholar wanted to study the music of Berlin—the greatest of all American songwriters, according to many—how would one begin? Not long after that conversation, COPAM received Charles Hamm's proposal to edit Berlin's early songs (*i.e.*, those in the public domain at the time of the composer's death). And, as the phrase goes, the rest is history. The publication of MUSA Volume 2—close to one thousand pages of text and music—marks the start of a new stage in the study of Irving Berlin and the song traditions to which he contributed. It is gratifying to report that the sponsors of this endeavor are the American Musicological Society and the National Endowment for the Humanities.

At its October meeting in Minneapolis, COPAM approved a proposal by Jeffrey Taylor to edit for MUSA a volume of transcribed solos by jazz pianist Earl Hines. We also greeted Paul Corneilson as A-R Editions' new representative to COPAM, replacing Christopher Hill, who did yeoman service in that role for several years, helping especially with the Beach volume. And we bid farewell with thanks to James Haar, whose advice, counsel, and long service on COPAM's behalf have strengthened the MUSA enterprise considerably.

As always, COPAM welcomes inquiries and proposals from scholars who are interested in editing American works. Jeffrey Magee, MUSA's executive editor, may be reached at Burton Tower, University of Michigan, Ann Arbor, MI 48109-1270.

—Richard Crawford

Report of the Committee on the Status of Women

As has become customary, the Committee on the Status of Women sponsored an open meeting on the first evening of the AMS Annual Meeting in Minneapolis, Thursday, 27 October 1994. As in past years, this well-attended event featured a panel discussion of general interest to the widest possible range of those concerned with the status of women in the profession. This year, however, the topic departed from the most recent considerations of feminist scholarship in musicology and teaching women-in-music courses to the crossroad between pedagogy and performance as Barbara Coeyman (West Virginia University), J. Michele Edwards (Macalester College), Wendy Heller (Brandeis University), Claudia MacDonald (Oberlin College), and Patrick Macey (Eastman School of Music) broached the very broad topic of integrating performance by women musicians into music history courses.

Each panelist presented a unique, personal approach to the subject, though there was quite a bit of complementarity and overlap. Edwards, Heller, and MacDonald in particular raised the point that the seemingly isolated, rarified atmosphere of the university or college classroom is inseparable from more general, and often negative, cultural attitudes toward women musicians, and that classroom experience may both reflect and help to change these attitudes. Macey not only pointed out the effectiveness of challenging stereotypes by playing and discussing women's performances of repertoires traditionally considered the province of male musicians, such as chant, in class, but of showing slides of paintings that depict female performers from earlier eras. He supplemented these points with a handout listing several recordings and paintings that he had found especially useful in generating class discussion. Heller discussed her dual life, and the conflicting stereotypical attitudes toward the woman performer and scholar that it often raises, as a musicologist and synagogue cantor. Edwards and Macey both raised the issue of how the gender of a performer may ultimately relate to both the gender and sexuality of a listener, sometimes bringing specific works closer to a previously distant auditor when the performer is a woman.

As each of the five panelists spoke, it became apparent that there are strong differences between student interests and available resources for the integration of performances by women into the classroom and listening lists at conservatories, colleges, and state and private universities. Coeyman served as a dissenting voice,

raising practical considerations of the limited availability of diverse high-quality recordings at many universities, and of the tiredness and cynicism of many who have attempted to fight ideological battles for gender equality in the classroom, but have finally had to settle for practical compromises. The evening ended with a lively discussion from the floor, expanding further into the issues of the treatment of professional women performers and conductors by the press, and the availability of on-line resources for those who teach women-and-music courses or would like to add women-related materials to other courses.

At our closed meeting on Saturday morning, October 29, the Committee, consisting of Suzanne Cusick, Richard Leppert (in absentia), Catherine Parsons Smith, Judy Tsou, Miriam Zack, and Linda Austern (Chair), began to discuss possibilities for next year's open meeting. Given both the current state of the musical job-market and the diverse human resources available in the New York City area, sentiment leaned toward employment-related issues, ranging from non-academic career opportunities for women, to interview strategies, to unintended gender bias in letters of recommendation. Alternative formats to the panel discussion, such as small-group discussions or workshops, are being considered. Attention was also brought to such professional issues as the continued, but decreasing, underrepresentation of women as series editors and as tenured members of doctorate-granting institutions. As always, I wish to emphasize that all members of the Society who have any questions or suggestions regarding concerns they wish the Committee to address should contact me or any of the other members. Also, I have recently begun an archive of materials that members think may be of interest to those considering the status of women in our profession; so if you have any clippings or statistics from newspapers, magazines, electronic bulletin-boards, or anything else from the public domain that you think should be made available to members of the Society, please send them to me or to any member of the Committee.

—Linda Phyllis Austern

Ethics Statement Committee Seeks Input

The Ethics Statement Committee, charged by the Board of Directors to draft a statement of professional ethics for the Society, met for the first time on October 27 in Minneapolis. There have been several changes in membership since the formation of the Committee was announced in the August 1994 issue of the *Newsletter*. Members are Jeffrey Kurtzman, Chair (Washington University, St. Louis), Carol Baron (SUNY, Stony Brook), M. Jennifer Bloxam (Williams College), Malcolm Brown (retired, Indiana University), Sharon Girard (San Francisco State University), Leslie Kearney (Indiana University), Teresa Neff (Boston University), Michael Ochs (W. W. Norton & Co.), James Parakilas (Bates College), Gretchen A. Wheelock (Eastman School of Music), and Josephine Wright (The College of Wooster).

At its meeting the Committee established a series of topics for inclusion in the first draft under the three general headings of Research and Publication, Academic Employment, and Institutional Ethics. The draft will also include a Preamble. The Committee has set a detailed schedule for initial drafts and their subsequent discussion, with the expectation that a full draft will be ready for discussion and revision by the Committee at the 1995 national meeting in New York.

In the meantime, the Committee wishes to solicit input from members of the Society regarding ethical issues that are of concern to them. The Committee would like to know what members think should be included or excluded, as well as members' thoughts on specific ethical matters. If members wish to convey their personal experiences with ethical issues, these will be treated anonymously and kept strictly confidential by the Committee. The Committee has also solicited input through the chapter officers, the Council, and the AMSlist on the Internet.

Once a draft document has been formulated, the Committee plans to solicit further comment from the Society's membership.

Those wishing to communicate with the Committee should address their remarks to Jeffrey Kurtzman, Department of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899, or by any of the following means: office phone (314) 935-5524, office fax (314) 935-4034, home phone (314) 862-5354, e-mail: jgkurtzm@artsci.wustl.edu.

Call for Papers

The University of Rochester Press launched the *Eastman Studies in Music* series in May 1994 with Margaret G. Cobb's *The Poetic Debussy: A Collection of His Song Texts and Selected Letters*. Other volumes in the series are scheduled for publication and subsequent titles are currently under consideration. The editors seek a mix of titles and formats, ranging from studies by a single author to symposia treating a given repertoire or aspect of music from differing points of view. Although thoughtful and challenging work of all sorts is sought, 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 and its many strands, 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). 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.

Current Musicology invites submissions of articles from all areas of musicology, including music theory, history, and aesthetics; ethnomusicology; and related disciplines. Submissions sent to Karen Painter, Editor, Department of Music, Columbia University, New York, NY 10027, will be judged anonymously within two months; accepted articles will be published the following semester. Further information: (212) 854-1632; e-mail: klp2@columbia.edu.

Theatre Annual: A Journal of Performance Studies, which has recently broadened its focus to include all types of performance for public audiences, welcomes relevant articles from scholars in music, popular culture, dance, etc., and especially from scholars who cross disciplinary lines. Send submissions in triplicate to: Bruce McConachie, Executive Editor, Department of Theater and Speech, College of William and Mary, Williamsburg, VA 23187.

The School of Music of the University of Illinois at Urbana-Champaign invites proposals for papers to be delivered at a **Henry Purcell Tricentennial Conference and Festival**, to be held at Urbana, 20-21 October 1995. Topics should deal with Purcell's life, times, or music, or with closely related subjects. Performing groups may be available for brief illustrations. Papers should be designed to last

25-30 minutes. Send one-page abstracts to Nicholas Temperley, 2136 Music Building, University of Illinois, 1114 West Nevada St., Urbana, Illinois 61801.

The **Annual Meeting of the Renaissance Society of America** will be held in Bloomington, Indiana on 18-21 April 1996. The Program Committee invites abstracts for papers, as well as proposals for panels, on all subjects of Renaissance Studies. Send ten copies of each abstract or proposal by 15 March 1995 to Giancarlo Maiorino, Director, RSA Program Committee, Renaissance Studies, Indiana University, Ballantine Hall 402, Bloomington, IN 47405; (812) 855-7070; fax (812) 855-2688.

The **Percussive Arts Society** is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read at the Society's international convention in Phoenix, Arizona, 1-4 November 1995. Please submit a summary of your topic no longer than two pages, including a thesis statement and an outline of your presentation. Send all proposals by 1 April 1995 to Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187; fax: (708) 752-5341.

An interdisciplinary conference, entitled **Dance to Honor Kings: Sources for Court and Theatrical Dramatic Entertainments, 1690-1740**, will be held at King's College London on 22-24 August 1996. The conference will focus on the use and interpretation of sources. Proposals concerned with major collections, specific resources, biography, patronage, specific theaters, cities, or geographical areas, iconography, reconstruction of dance or music from primary source notations, and the role of the "critical edition" are particularly welcome. Volunteers for round-table discussion are invited to send a list of recent publications. Send 200-300 word proposals, including information about audiovisual requirements, by 1 September 1995 to Dance Conference King's, c/o Department of Music, King's College London, The Strand, London WC2R 2LS, United Kingdom; tel. 0235-850756 (answerphone Jennifer Thorp).

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 Milan, Italy.

News Briefs

The Guide to Art Historical Sources in the Medici Granducal Archives (1532-1743) is a new project, funded by the National Endowment for the Humanities and based in the Florentine State Archives. Its goal is to produce a series of printed guidebooks to the archives of the Medici principiate, facilitating access to this material for scholars of art history and related topics, such as theater and festivals, etiquette and ceremony, music, books, and printing. The project director, Edward L. Goldberg, is eager to hear from scholars who will be using the handbooks regarding their needs and expectations, and he, in turn, is happy to make his findings available in advance of the guide's publication. Contact: Dr. Edward Goldberg, Medici Archive Project, Borgo Pinti 33, 50121 Florence, Italy; tel./fax (011-39-55) 2478537.

The International Bartók Conference will be held 6-9 April 1995 at Radford University in conjunction with the International Bartók-Kabalevsky Competition. The conference commemorates the fiftieth anniversary of Bartók's death and the fifteenth anniversary of the piano competition. Participants will include Peter Bartók, the composer's son, as well as international scholars and performers Elliott Antokoletz, Malcolm Gillies, György Sándor, László Somfai, and Benjamin Suchoff. For more information contact: George Parish, Department of Music, Radford University, Radford, VA 24142; tel. (703) 831-5225 or 831-5177.

A member of the National Commission for Musicology in Italy, Patricia Adkins-Chiti, seeks information about curriculae and methods used in courses taught about women and music in other countries. If you are willing to share syllabi or course descriptions with her, please send them either directly to her (Via Proba Petronia 81, 00136 Rome, Italy; fax 39-6-348533) or to Jane Bowers, Department of Music, University of Wisconsin, P.O. Box 413, Milwaukee, WI 53201.

The Kurt Weill Foundation for Music announces the establishment of a new Kurt Weill Prize, which will be awarded annually in association with the American Musicological Society, the American Society for Theatre Research, and the Modern Language Association. Its purpose is to encourage distinguished scholarship in the disciplines of music, theater, dance, literary criticism, and history addressing twentieth-century music theater (including opera). The prize, in the amount of \$2,500, will be awarded for the first time in 1995 to an outstanding book, major

scholarly article, chapter, essay, critical edition, or publication in other media to have appeared in 1993 or 1994. Works addressing the American musical theater are particularly encouraged. Authors of nominated works need not be members of the sponsoring organizations, nor are there citizenship or language restrictions. Nominations (including self-nominations) are solicited from individuals, publishers, and institutions. The author's address and five copies of the nominated work must be submitted by 1 April 1995 to the Kurt Weill Foundation for Music, 7 East 20 Street, 3rd Floor, New York, NY 10003.

Information about the National Endowment for the Humanities is now available through an electronic bulletin board system (bbs). This can be used to access agency guidelines, deadlines, grant information, recent awards lists, humanities events, and grant recipient information. To access the system, a user needs a computer with a modem. The bbs is available at (202) 606-8688 (8-N-1). Connection to the Internet or a commercial network is not necessary. For further information, call (202) 606-8400.

Emory University Archive of Music and War

Emory University announces the establishment of, and seeks to build, a research collection of manuscripts, published scores, and recordings of musical compositions that deal with the subject of war. The archive is based on the extensive holdings assembled by Professor Ben Arnold of Emory University's Department of Music in the course of research for his book, *Music and War: A Research and Information Guide* (Garland, 1993), which explores the evolution of art music associated with war from medieval times to the present. The archive will concentrate primarily on twentieth-century music and will include original manuscripts, published scores and books, commercial and private recordings, letters, interviews, and other documents relating to composers of war-related music. It will be housed in the Special Collections Department of the Robert W. Woodruff Library, and will be available to students and to the research community. If interested in contributing to, or using, this collection, contact Joyce Clinkscales or Linda Matthews (Woodruff Library), or Ben Arnold (Department of Music), Emory University, Atlanta, GA 30322-2870; (404) 727-1066; e-mail: libjmo1@unix.cc.emory.edu.

Musicology of the Present

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the intra-disciplinary separation of musicology, theory, and ethnomusicology. Clearly, what divided our three societies in the past—our supposedly different emphases, foci, attitudes toward musical objects—is far less significant now than our common purpose. Not only does theory involve the very dialectic of the field as a whole, that is, the internal or external location of meaning; but the theorists' own notion of theory has expanded in musicology's direction. Moving beyond "just the notes," it has engaged a broader range of issues—Schenker is receiving some stimulating competition from Bloom (Harold, that is, not Allan). And ethnomusicology—itsself such a polyglot field, covering such a multitude of peoples, the embodiment of multiculturalism—[ethnomusicology] finds itself at the center of debate over the canon; furthermore, ethnomusicological methods have become a model for cultural analysis in musicology.

And so, what we need is to reaffirm the interdependence of our several institutional selves, to remember the reasons why we in the AMS originally opposed the creation of SMT as a separate society—reasons that have become even more compelling over the past fifteen years—and to affirm anew our connections with that Society and with SEM. While such a call might sound less hegemonic coming from the president of SEM or SMT, only together can our discipline adequately represent the complexity of the study of music and the richness of the musicology of the present.

Raymond Scott Archives of Looney Tunes and Jazz

The Marr Sound Archives at the University of Missouri, Kansas City, has acquired the Raymond Scott Collection, including the composer/musician/inventor's musical compositions used as soundtracks by Warner Bros. for its Looney Tunes and Merrie Melodies cartoons. It also includes books, musical manuscripts, scores, recordings, photos, letters, and diaries by Scott (1908-94), who directed "Your Hit Parade" orchestra in the 1940s and '50s and wrote hundreds of advertising jingles through the 1980s. Contact: Brian Orr, Marr Sound Archives, Miller Nichols Library, 5100 Rockhill Road, Kansas City, MO 64110-2499; (816) 235-5474.

1995 Summer

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The *Aston Magna Foundation for Music and the Humanities* announces the twelfth cross-disciplinary Aston Magna Academy under the direction of Raymond Erickson to be held 18 June–8 July 1995 at the Mason Gross School of the Arts, Rutgers University (New Brunswick, NJ). Supported by a major grant from the NEH, the 1995 Aston Magna Academy will bring together approximately 80 scholars and artists representing the fields of art, architecture, cultural history, dance, literature, music history and performance, history of science, religion, theater, Spanish and Latin American studies, among others, to explore the topic "Cultural Cross-Currents: Spain and Latin America, ca. 1550–1750." The focus of the program will be on Spanish culture from the peak of the Golden Age to the Enlightenment and its transformation in the New World, especially colonial Mexico and Peru. Faculty lectures, demonstrations, and master classes will be supplemented by *ad hoc* discussion groups, readings of drama, poetry, and music, presentations by participants who are specialists in the area, and classes in historical dance. Twenty-two NEH fellowships will be available for full-time humanities faculty at American colleges. Limited scholarship assistance from non-Federal sources will be available for those not qualifying for NEH stipends (*e.g.*, graduate students, freelance scholars, musicians, dancers, and others). Deadline: 1 March 1995, although late applications will be considered if openings remain. Contact: Joseph Darby, Academy Administrator, 120 West 44 Street #1001, New York, NY 10036-4020; (212) 819-9123; e-mail: jzd@cunyvmst1.gc.cuny.edu.

American Music Collection at Exeter

The Library of the University of Exeter (Devonshire, England) has an extensive collection of American music that is accessible to students and the general public. With about 10,000 recordings in various formats, the collection is one of the foremost in Europe. While every American musical genre is represented, the collection is particularly strong in the fields of jazz and blues, and in recent years its holding of Country Music recordings has grown significantly. In addition, certain major figures in other American musical forms are well represented, including Aaron Copland, Bob Dylan, Woody Guthrie, and Charles Ives. The recordings collection is also supplemented by books

and periodicals covering the full range of American music, including a large number of bibliographies and rare discographies. Of special interest is a clippings file on American musicians covering the late 1950s to the present, assembled and donated by the musicologist Paul Oliver, and to which additions are still being made.

Also based at the University of Exeter is the ongoing Encyclopaedia of Popular Music of the World (EPMOW). Initiated by the University's Centre for American and Commonwealth Arts and Studies in association with research centers at Carleton University, Ottawa and the University of Liverpool, this is a project to produce a multi-volume encyclopedia and database devoted to all aspects of the world's popular music, covering not just performers and composers, but also genres, record industries, technologies, cultural and political contexts, and other features. For more information, contact: Julie Crawley, Exeter University Library, Stocker Road, Exeter EX4 4QA, England; tel. (0392) 263860.

Getty Center Acquires Archive of Pianist David Tudor

The Getty Center for the History of Art and the Humanities has acquired the archive of the virtuoso American pianist and composer David Tudor (b. 1926). In the 1950s and '60s Tudor was the premier performer and interpreter of American experimental music. His archive, most of which has never been published, is now available to scholars and researchers by appointment. It contains autograph scores by John Cage, Morton Feldman, Earle Brown, and Christian Wolff; Tudor's own work notes, sketches, charts, and performance scores; over two hundred autograph letters addressed to Tudor from the international art community; and several hundred concert programs for performances given by Tudor between 1944 and 1960.

The acquisition of the Tudor Archive marks a significant new direction for the Getty Center. It is the Center's first archive to document a period in the history of musical composition and performance. Placed in the context of the Center's rare archival holdings on Fluxus, Conceptual Art, and Experiments in Art and Technology, the Tudor Archive will foster new cross-disciplinary studies on music and the visual arts. Musicians will have an opportunity to perform scores from the collection, and historians and theorists will be able to prepare important scholarly editions.

The Tudor Archive will form the core of a Getty Center exhibition, *The Eye and the Ear: New Directions in Twentieth-Century Musical Notation*, on view through 30 April 1995 at the Getty Center in Santa Monica. Curated by Nancy Perloff, the exhibition will also feature important scores from the Special Collections' holdings on Italian Futurism and scores from the Jean Brown Collection of Postwar Avant-Garde Art, as well as three autograph scores by John Cage.

RISM-US Music MSS Database Available via Internet

The U.S. RISM Office, the Joint Committee on RISM of the American Musicological Society, and the Music Library Association have announced the availability online of the RISM-US Music Manuscripts Database. Containing 14,593 bibliographic records representing sources at fifty American libraries, it is available as a special database in HOLLIS, the Harvard University online library catalog. Additional records will be input regularly. The database provides detailed information on manuscripts containing music in staff notation, including separate bibliographic records for each musical work in a collective manuscript. It can be searched by personal and institutional names, titles (including text incipits), and Library of Congress subject headings. Other indexes offer access to specialized types of information, such as genre terms used in the manuscripts, names of dramatic roles, encoded music incipits, geographic place names (representing a manuscript's city and country of origin), and RISM Series A/II identification numbers. In addition, the database supports keyword searching in a variety of categories. For more information, contact John B. Howard at (617) 495-1624; e-mail: rismhelp@rism.harvard.edu.

New NEH Initiative on Pluralism

As part of a new initiative, the "National Conversation on American Pluralism and Identity," the National Endowment for the Humanities invites applications on American pluralism from scholars, educators, public agencies, institutions for research, teacher seminars, conferences, public lectures, television and radio productions, and any other innovative formats and venues appropriate to the subject. NEH will provide instructional guidelines and application forms for funding assistance for the National Conversation Initiative, which seeks to engage all

Americans in a conversation informed by scholarship in the humanities. Approaches may include films, museum exhibitions, seminars, and classroom study units to be undertaken by all kinds of groups. For more information about conducting a National Conversation and receiving NEH funding for one, contact: NEH National Conversation Initiative, 1100 Pennsylvania Avenue N.W., Rm 402, Washington, DC 20506; 1-800-NEH-1121; e-mail: nehopa@gwuvwm.gwu.edu.

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 1 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Barbara R. Hanning, Editor, *AMS Newsletter*, 410 Riverside Drive, New York, 10025.

William Grant Still Centennial Week: Concerts, Symposium, and Exhibit, 8–12 March 1995, Fayetteville, AR. Address: Gayle Murchison, Fulbright College of Arts and Sciences, University of Arkansas, 201 Music Building, Fayetteville, AR 72701.

Renaissance Society of America, Annual Meeting, 30 March–1 April 1995, New York, NY. Address: Sandra Sider, RSA, 24 W. 12 Street, New York, NY 10011.

Sonneck Society for American Music, National Conference, 6–9 April 1995, Madison, WI. Address: Dr. William Everett, Department of Music, Washburn University, Topeka, KS 66621.

Miles Davis and American Culture, 6–8 April 1995, St. Louis, MO. Address: Elizabeth Kellerman, American Culture Studies Institute, Washington University, Campus Box 1109, One Brookings Drive, St. Louis, MO 63130-4899.

International Bartók Conference, 6–9 April 1995, Radford, VA. Address: George Parish, Department of Music, Radford University, Radford, VA 24142; (703) 831-5177.

International Society of Phenomenology and the Fine Arts Symposium: Comedy and Laughter in Music, Film, Painting, etc., 8 April 1995, Belmont, MA. Address: Prof. Marlies Kronegger, Michigan State University, Romance and Classical Languages, 313 Old Horticultural Building, East Lansing, MI 48824-1112.

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AMSLIST

To subscribe to an independent e-mail directory of musicologists, send your name from your own e-mail address to: AMSlist@ucdavis.edu.

Papers Read at Chapter Meetings, 1993–94

Allegheny Chapter

23 October 1993
Frostburg State University

Irving Godt (Indiana University of Pennsylvania): "An Operatic Operation"

Mary Hetzel (Kent State University): "Correspondence of Anton Bruckner: A Preliminary Report"

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

Alan Krueck (California University of Pennsylvania): "Identity Crisis—or The Vienna 'Preissymphonie' Competition of 1862"

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

Theodore Albrecht (Kent State University): "The 'Gesellschaft der Musikfreunde' and its Honorary Membership Diploma for Beethoven"

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

23 April 1994
Geneva College

Kathy English (Pittsburgh, PA): "The Role of the Continuo Aria in Bach's Sacred Cantatas of the First and Second *Jahrgänge*"

Theodore Albrecht (Kent State University): "Lieber Ludwig, Lieber Johann, Lieber Carl: Unencountered Salutations in the Correspondence of the Brothers Beethoven"

Raymond Warner (University of California, Santa Barbara): "Lutheran Images in Nineteenth-Century Instrumental Music: A Reading of Carl Loewe's Op. 26, *Quatuor spirituel*"

Irving Godt (Indiana University of Pennsylvania): "Classicism Invented by the Romantics"

Robert Matthews (Edinboro University of Pennsylvania): "Bruckner's *Third Symphony*: Another 'Version'"

William Grim (Worcester State College): "The 'Mad Musicologist' as a Literary Leitmotif"

Capital Chapter

2 October 1993
Peabody Conservatory

Katherine Preston (College of William and Mary): "San Francisco to Timbuctoo: The Amazing Adventures of the Lyster and Durand English Opera Company in California, 1859"

Stephen Byrns (University of Maryland): "The *Rapsodie pour orchestre et saxophone* of Claude Debussy"

Pamela Poulin (Peabody Conservatory): "Teaching Fugue à la Handel and Bach: Lessons for Princess Anne and *Die Vorschriften und Grundsätze*"

John Spitzer (Peabody Conservatory): "Speaking of Orchestras"

Richard Wexler (University of Maryland): "Ockeghem and Politics"

29 January 1994
Howard University

Laura Youens (George Washington University): "A Composer in the Family"

Charles Timbrell (Howard University): "Francis Timbrell's *Divine Musick Scholars Guide*"

James John Boyce, O. Carm.: "The Carmelite Feast of the Presentation of the Virgin: A Study in Musical Adaptation"

Barbara Coeyman (West Virginia University): "Performers as Meaning in French Baroque Musical Theater: Reading the Roles of Women in Productions in the Court of Louis XIV"

Bonnie Jo Dopp (Takoma Park, MD): "Numerology and Cryptography in the Music of Lili Boulanger: The Hidden Program in *Clairières dans le ciel*"

26 March 1994
University of Richmond

Karen Bernard (University of Maryland): "Sarabande and Chaconne: Censorship of *La vida bona* in Counter-Reformation Spain"

Charles Downey (Catholic University): "J.S. Bach's Christmas Cantata Cycle of 1725–26: A Model for the Christmas Oratorio?"

Jennifer Hughes (University of Virginia): "Music and the Monticello Women: A Feminist Critique"

Martha Fickett (Mary Washington College): "Matins Antiphons for St. Martin's Feast: A 'New' Set by Odo of Cluny"

Karen Ahlquist (George Washington University): "Women, Choruses, and Canon Formation in Nineteenth-Century Vienna"

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Chapter Meetings, *continued*

Greater New York Chapter

9 October 1993

Hunter College, CUNY

Ellen Rosand (Yale University): "Ulysses' Bow"

Charles Hamm (Dartmouth College): "Berlin's Ragtime Songs"

Carl B. Schmidt (University of the Arts): "Lully in *Les Pays-Bas*: The Amsterdam Connection"

Claude Palisca (Yale University): "Aria in the Earliest Operas"

Richard Crawford (University of Michigan): "The Parts and the Whole: Notes on Writing American Music History"

5 February 1994

New York University

James Hepokoski (University of Minnesota): "Overriding the Autograph Score: The Problem of Textual Authority in Verdi's *Falstaff*"

Jeffrey Langford (Manhattan School of Music): "Poetic Prosody and Melodic Rhythm in *Les Vêpres siciliennes*"

30 April 1994

Barnard College

David Chevan (Graduate School, CUNY): "Notated Manuscripts from the John Robichaux Orchestra Band Book"

Barbara A. Milewski (Princeton University): "A Forgotten Woman Composer: The Attribution of the Song, *Amy souffré que je vous aime*, to Madame Lanydin in Florence 117"

Stephan D. Lindeman (Rutgers University): "How Could Clara Wieck Have Written her Piano Concerto in A Minor, Op. 7?"

David Patterson (Columbia University): "Extinguishing the Hearth: John Cage, Ananda Coomaraswamy, and the Concept of 'Self-Naughting'"

Mid-Atlantic Chapter

2 October 1993

University of Pennsylvania

Robert Judá (California State University, Fresno): "Cabezón, 'Malheur me bat,' and the Process of Musical Reference"

Bruce Gustafson (Franklin & Marshall College): "The Salon of One of the First Parisian Pianists: Madame Brillon"

Pauline Fox (New York University): "Die Walküre, Act I: Sieglinde's Role in Revelation and Control"

26 March 1994

University of Delaware

Sherri L. Wilcauskas (University of Pennsylvania): "For the Sake of Future History: *Red Hot + Blue*"

Stephen C. Fisher (University of Pennsylvania): "Implications of the Haydn Sonata Hoax"

Alfred Cramer (University of Pennsylvania): "Consciousness, Speech, and Meaning in Atonal Music of Schoenberg, Webern, and Berg"

Midwest Chapter

2-3 October 1993

Chicago, Illinois

Mary Natvig (Bowling Green State University): "Margaret of York and the Musical Culture of Late Fifteenth-Century Burgundy"

Maureen Ischay (Miami University): "*Vidi, audivi, et percepi*: Hildegard von Bingen's Images of Celestial and Earthly Women"

Kelley Harness (University of Illinois): "*Amazzoni di Dio*: The Image of the Virgin Martyr in Florentine Musical Spectacle under Maria Maddalena d'Austria and Cristina di Lorena (1621-1628)"

Shirley Bean (University of Missouri, Kansas City): "Semi-Sonata Form in Martini's *Sinfonia in C Major* (1770)"

Therese Ellsworth (University of Missouri, Kansas City): "The Piano Concertos of Beethoven: Early Performances in London"

Scott Messing (Alma College): "The Source(s) for the Sixth Movement of Beethoven's String Quartet in C# Minor, Op. 131"

Eldonna L. May (Michigan State University): "Folk Idioms in Antonin Dvořák's *Rusalka*"

Ted Kinnaman (University of Wisconsin Center, Rock County): "Mozart's *Don Giovanni* as a Nietzschean Overman"

Edward C. Nowacki (University of Cincinnati): "*Sic et non*: The Inconvenient History of Early Liturgical Forms"

Richard Bowen (University of Cincinnati): "Modality in Mary's Song: Tonal Structure in the Early Polyphonic Magnificat"

Mary Ellen Poole (Millikin University): "Marcel Legay's *Toute la gamme* (1886): The Song Album as Public and Private Collaboration"

Edith Borroff (Binghamton University): "Ravel and Webern"

9-10 April 1994

Indianapolis, Indiana

Philip Jackson (Ball State University): "Three Manuscript Masses by Jacquet of Mantua"

Jennifer Thomas (University of Cincinnati): "Modern Myopia and the Renaissance Motet"

Ann Edahl (A-R Editions, Inc.): "John Taverner and the Derived Mass in England: A New View"

Marian Wilson (University of Kansas): "The Origins of Mendelssohn's *Serenade and Allegro giocoso*, Op. 43"

Daria A. Depa (Indiana University): "Meyerbeer, Mendelssohn, and Mime: Wagner's Portrait of the Nineteenth-Century Jew"

Theodore Albrecht (Kent State University): "Beethoven's Studies with Antonio Salieri: New Chronological Considerations"

Bradley Jon Tucker (Indiana University): "Glossing the Past: Transmission and Comprehension of Martianus Capella by Ninth-Century Commentators"

A. Peter Brown (Indiana University): "The Trumpet Overture and Sinfonia in Vienna (1715-1822): Rise, Decline, and Reformation"

Mary A. Wischusen (Wayne State University): "Schubert's Sketches for *Der Graf von Gleichen*"

Christine C. Moraal (University of Michigan): "Romantic Irony and Schumann's *Nachtstücke*, Op. 23"

James W. Sobaskie (The Wausau Conservatory): "Gabriel Fauré and *Le nouveau classicisme*"

New England Chapter

18 September 1993

Yale University

Thomas Davies Kozachek (Harvard University): "Relics of Old Spanish Chant in Medieval Pontificals"

Rebecca Kowals (Brandeis University): "Expansion and Development of Closed Forms in *Primo ottocento* Italian Opera: The Romanzas of Saverio Mercadante's Reform Operas"

Margaret Notley (Yale University): "Sociopolitical Implications of the Symphony in *fin-de-siècle* Vienna"

Alexandra Amati-Camperi (Harvard University): "Verdelot's Madrigal *Queste non son più lagrime*: An Unknown *modo di cantar ottave*?"

Bruce Bellingham (University of Connecticut): "Alfonso Ferrabosco the Younger: Some Aspects of Convention and Transformation in his Four-part Fantasias"

Claude Palisca (Yale University): "Bernardino Cirillo's *Critique of Polyphonic Church Music* of 1549, Its Background and Resonance"

Andrew dell'Antonio (Bedford, MA): "*La Maniera di sonare con affetti cantabili*: The *seconda prattica* and Instrumental Music"

Cynthia Verba (Harvard University): "Music and Text in the *tragédies lyriques*"

of Rameau: Secrets of a Harmonious Relationship"

23 April 1994

University of New Hampshire, Durham

Peter Urquhart (University of New Hampshire): "Three Sample Problems of Editorial Accidentals in Chansons by Busnoys and Ockeghem"

Tilden Russell (Southern Connecticut State): "Reconstructing the Menuet de la cour"

John Howard (Harvard University): "The American RISM: Substance and Significance"

Mary Greer (Harvard University): "Vocal Texture as a Means of Classifying J.S. Bach's Sacred Duets"

Roger Freitas (Yale University): "Toward a Verdian Ideal of Singing: Challenging the Myth of a Continuous Tradition"

Alexis Johnson (Brandeis University): "Revision as Recharacterization in Verdi's *Simon Boccanegra*"

New York State—St. Lawrence Chapter

16–17 October 1993

University of Guelph, Ontario

Susan Fast (McMaster University): "Musica plana after the Advent of *Musica mensurabilis*: The Discussion in Selected Late-Medieval Theoretical Sources"

Richard Semmens (University of Western Ontario): "Dancing and Dance Music in Purcell's Stage Works"

Steven Zohn (Cornell University): "Sonate auf Concertenart and Concerto ripieno: Genre and Style in Telemann's Ensemble Sonatas"

Andrea Kalyn (Eastman School of Music): "Towards a Better Understanding: Schumann's *Carnaval*, Op. 9"

Stephen McClatchie (University of Western Ontario): "Lorenz's Text and Lorenz as Text: The Ideology of Analysis and Reception"

Berthold Hoeckner (Cornell University): "Exchanging Voices: Schumann and His *Ferne Geliebte*"

Jennifer DeLapp (University of Michigan): "Sister Ann: A Love of Shaker Music"

James A. Davis (SUNY, Fredonia): "The Language of Music Analysis"

James Deaville (McMaster University): "Liszt and the Myth of Transcendental Virtuosity"

16–17 April 1994

Hamilton College

Alice Carli (Eastman School of Music): "Multilinear Monophony in a Lai of Guillaume de Machaut"

Mary Linklater (Eastman School of Music): "Text as Cues and Clues: Musical Connections in Busnoys's *In hydraulis* Revisited"

Patrick Macey (Eastman School of Music): "Josquin, Good King René, and *O bone et dulcissime Jesu*"

Sandra Mangsen (University of Western Ontario): "'Hail, Bright Cecilia': New Parts for Works by Purcell and Handel"

John T. Winemiller (University of Chicago): "Why Did Handel Borrow? Mythistory, Neoclassical Aesthetics, and the Composition of *Acis and Galatea* (1718)"

Sarah Adams (Cornell University): "Mixed Chamber Music of the Classical Period and the Reception of Genre"

Ronald J. Rabin (Cornell University): "Reading Opera Buffa: Entertainment and Comic Plots"

Peter J. Rabinowitz (Hamilton College): "'Quelle effronterie!': Opera, Narrative, and First-Person Music"

Joselyn Godwin (Colgate University): "J.F.H. von Dalberg: a Pythagorean in the Weimar Circle"

E. Douglas Bomberger (Ithaca College): "The Decline of American Interest in German Musical Training"

Northern California Chapter

26 February 1994

Mills College

McDowell Kenley (San Francisco): "Matachines Dances of the Sixteenth Century: Morescos of Mock Combat and Comic Pantomime"

Donald C. Meyer (University of California, Davis): "The Symphony of the Air: McCarthyism and Toscanini's Orchestra"

Daniel Heartz (University of California, Berkeley): "Boccherini in Vienna and at the Electoral Courts, ca. 1760"

Elisabeth Le Guin (University of California, Berkeley): "Boccherini's Cello Concerti: Style, Dating, Voices"

23–24 April 1994

University of California, Berkeley

Alyson McLamore (California Polytechnic State University): "'No Pains or Expence Will Be Spared . . .': Women Concert Organizers in Eighteenth-Century London"

Faun Tanenbaum Tiedge (Scotts Valley, CA): "Foundling Virtuosi: Eighteenth-Century Vocal Cadenzas from the Repertory of the Pietà"

William P. Mahrt (Stanford University): "Machaut's Virelais and the Play of Convention"

Christopher Reynolds (University of California, Davis): "Structural and Rhetorical Uses of Polyphonic Imitation, ca. 1460–1500"

Catherine P. Smith (University of Nevada, Reno): "Verna Arvey's First Career: New Music in Los Angeles, 1926–1935"

Patricia Hall (University of California, Santa Barbara): "Reconstructing a Sketchbook for Lulu"

Ben Brinner (University of California, Berkeley): "Analyzing Musical Interaction"

Anatole Leikin (University of California, Santa Cruz): "The Agony and the Irony: *Twenty-Four Preludes* of D. Shostakovich"

Annette Richards (Stanford University): "'Nature Untamed by Art'? The Free Fantasia and the Musical Picturesque"

Carol A. Hess (University of California, Davis): "Manuel de Falla's *The Three-Cornered Hat* and the Spanish Right-Wing Press"

Robert Stevenson (University of California, Los Angeles): "Nicholas Slonimsky: Centenarian Lexicographer and Musicologist"

Southern Chapter

4–5 March 1994

Tallahassee, Florida

Debra Hess (University of Florida): "John Rowe Parker and the Promotion of Music in Early Nineteenth-Century Boston"

Kim Hughes: "Reggae Music in Transition: Aspects of Integration and Adaptation in Urban Settings"

Charles Michael Carroll (St. Petersburg, FL): "Masonic Influences in Eighteenth-Century Music with Special Reference to the Music of Mozart"

Edmund J. Goehring (University of Georgia): "Despina, Cupid, and the Pastoral Mode in *Così fan tutte*"

Timothy H. Steele: "Traces of Liturgical Psalmody in the Earliest Psalm Motets"

Wallace McKenzie (Louisiana State University): "American Choral Music in Three Parts during the Eighteenth Century"

Bob Stone: "Where's the Steel Player?: African-American Steel Guitar in the House of God Churches of Florida"

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

Reeves Ely: "Josef Hauer's Setting of Friedrich Holderlin's *Abendphantasie*"

E. Michael Harrington: "The 1994 Copyright Infringement Lawsuit Against Billy Ray Cyrus's *She's Not Cryin' Anymore*"

Timothy D. Watkins (Florida State University): "Musical Life in the Guarani Reductions"

Michelle Tabor (Florida State University): "The Present State of Research on and Sources for the Study of Music in Argentina During the Early Independence Period"

continued on page 20

Chapter Meetings, *continued*

Jane Florine: "Adios Nonino: A Case Study of the Vocal Persona in Transcription"

Stewart Carter (Wake Forest University): "Christoph Strauss's *Motetae* (1613) and the Introduction of the Sacred Concerto into Austria"

Robert F. Schmalz (Lafayette, LA): "The Baroque Neapolitan Crèche and Music"

Jennifer Williams Brown (University of Louisiana): "On the Road with the 'Suitcase Aria': The Transmission of Borrowed Arias in the Late Seventeenth-Century Italian Opera Revivals"

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

Nancy Washer (Louisiana State University): "The Bass Rebec: An Invention of the Sixteenth Century?"

Bryan Shuler: "13 Monkey"

Jane Perry-Camp (Robbinsville, NC): "Fugues Alive! A New Twentieth-Century Paradigm"

Cynthia Wong and James Amend: "East and West Meet East and West: Ethnomusicological Challenges in Translation"

Andreas C. Lehmann and K. Ander Ericsson: "Implications of Research on Expert Performance for Musicology"

James Amend: "Insiders/Outsiders: A Consideration of the Relationships of Ethnological and Historical Approaches to Present Musicology, with Additional Regard to Some Possible Implications for Society at Large"

Oliver Greene: "The Tar Baby Sings: A Comparative Analysis of Fables Based on the Tar Baby Motif Incorporating Song"

Penny Thomas (Ocala, FL): "Arthur Farwell's Solo Keyboard Works Based on Indian Melodies"

Bill F. Faucett (West Palm Beach, FL): "Tam O'Shanter and Chadwick's Symphonic Style"

Rosemary A. McBride: "The Relation Between Music and Trance"

Nigel Gwee (Louisiana State University): "De plana musica: A Treatise of Johannes De Garlandia?"

Jerry M. Cain (Florida State University): "The Faenza Codex: Music for Keyboard, a Duet of Monophonic Instruments, or Both?"

Roberta Montemorra Marvin (University of Alabama): "Aspects of Tempo in Verdi's Operas"

Southwest Chapter

23 October 1993

University of North Texas

Tyler G. White (Trinity University): "Sonata Form in Carl Nielsen's *Symphony No. 1 in G Minor*, Op. 7 (1892): 'Progressive Tonality' Reconsidered"

Michael Lee (University of Oklahoma): "Bullying the Silent Orpheus: Sergei Diaghilev's Financial Dealings with Georges Auric"

Ken Stephenson (University of Oklahoma): "Painting the Phantom Text: Hidden Correspondences between Prokofiev's *Romeo i Dzhul'yetta* and Shakespeare's *Romeo and Juliet*"

Catherine Parsonneault (University of Texas, Austin): "Where Are the Tenors in Montpellier?"

Dorothy Keyser (University of North Texas): "A Comedy of Errors: The Intertwined Histories of Three *trouvère* Manuscripts"

C. John Keith (Arkansas State University): "Appreciating Music Appreciation: Is Student Engagement an Option?"

J. Marshall Bevil (Houston, Texas): "The *MelAnaly* 6.0 Code: Structure and Function"

26 March 1994
Fort Worth, Texas

Kevin E. Mooney (University of Texas, Austin): "Texas Opera: Centennial Inspiration and Frustrations"

Brad Eden (League City, Texas): "The Development of an Opera Archive at the Houston Grand Opera"

H. Wiley Hitchcock (Brooklyn College, CUNY): "From *Ars Nova* to *Nuove musiche*: Innovation in Florentine Renaissance Music"

Honey Meconi (Rice University): "Poliziano, Parisima, and Perugia 431: New Light on *Fortuna desperata*"

Ernest Trumble (University of Oklahoma): "More Recent Research on the Treatise of Guilelmus Monachus (Venetia, Biblioteca Marciana, Lat. 336 [1581])"

Mark F. Doerner (Houston, Texas): "Leitmotiv Interpretation and Holland's Model of Transaction: A Study of *Der Fliegende Holländer*"

Donna Meyer-Martin (Southern Methodist University): "English Provenance Manuscripts and the Medieval Anglo-Norman Lyric"

Pacific Northwest Chapter

8-10 April 1994

University of Victoria, British Columbia

Mary I. Ingraham (Simon Fraser University): "Sexuality and Control: Aspects of Gender Politics in Brahms's *Rinaldo*"

James L. Denman (University of Washington): "Jean Alain's Octatonic Language"

Elizabeth Lamberton (Kwantlen College): "A Nineteenth-Century Berliozian: Ernest Reyer"

Anna Levy (State Academy of Music, Sofia, Bulgaria) and Gregory Myers (University of British Columbia): "Konstantin

Iliev, Lazar Nikolov, and the Birth Pains of Bulgarian Musical Modernism"

Harald Krebs (University of Victoria): "Schumann's Rhythmic Revisions: A Source Study of Selected Instrumental Music"

Leslie Taylor (University of British Columbia): "The Monophonic *Planctus* of the Florence Manuscript: Eight Laments for Twelfth- and Thirteenth-Century Political Figures"

Peter Janson (Augustana University College): "Georg Friedrich Kauffmann's Cantata *Die Liebe GOTTES ist ausgegossen*"

Lee Garrett (Lewis and Clark College): "The Organ Revival Revisited"

Peter Bergquist (University of Oregon): "The Modality of Orlando di Lasso's Compositions in 'A minor'"

Tharald Borgir (Seattle, WA): "Teaching Music History: Is a Drastic Overhaul Required?"

Virginia Hancock (Reed College): "Brahms the Erotic?: Songs on Poems of Friedrich Daumer"

Carol Padgham-Albrecht (University of Idaho): "Beethoven and the *Ars subtilior*: Dynamic Revisions in the String Quartet in F Major, Op. 18, No. 1"

J. Evan Kreider (University of British Columbia): "Luther's *Ein' feste Burg*: A Chorale Which Divided Christendom"

Felicitas Curti (Our Lady of the Rock Priory): "Gregorian Chant: An Insider's View of the Music of Holy Week and the Easter Vigil"

T. Herman Keahey (University of Manitoba): "Bologna's Civico Museo Bibliografico Musicale, Q3:14: Polyphony for the Thirteenth-Century Mass Ordinary"

Arnie Cox (University of Oregon): "Pitch Organization in the Music of Debussy: Interaction of Pitch Collections in the *Images*, Books I and II"

Eleonora M. Beck (Lewis and Clark College): "'Without Overstepping the Boundaries of What Is Reasonable': Music in the cornice of Boccaccio's *Decameron*"

Kenneth DeLong (University of Calgary): "From Tomášek to Smetana: Musical Life in Prague 1830-1860"

Don Addison (University of Oregon): "Compositional Process and the Text of the Omabe Music of Nigeria"

Marian Smith (University of Oregon): "Three Nineteenth-Century Opera-Ballets"

Stephen Valdez (University of Oregon): "The Derivation of a Rock Guitar Style: The Influence of Chuck Berry on Keith Richards's Performance Style"

Jill Michelle Cosart (University of Oregon): "Relationships between the Publishing Industry and the Norwegian Nationalist Composers in the Nineteenth Century"

Pacific Southwest Chapter

20 November 1993
University of California, Santa Barbara

Mark Martin (University of California, Los Angeles): "Mythic *Topoi* in the Tone Poems of Jean Sibelius (1865-1957) as an Articulation of Finnish Nationalism"

Mitchell Morris (University of California, San Diego): "Scriabin: Eros Suspended"

Margot Martin (University of California, Los Angeles): "Preciosité, Dissimulation, and *Le bon goût* in Seventeenth-Century French Harpischord Music"

John McGinnis (University of California, Santa Barbara): "Manifestations of Modernism in Debussy's *Jeux*"

Edward Macan (Riverside, CA): "The Twentieth-Century 'English Harmonic Language': Vaughan Williams, Holst, and the Progressive Rock Movement"

19 February 1994
University of California, Los Angeles

Raymond Warner (University of California, Santa Barbara): "Lutheran Images in Nineteenth-Century Instrumental Music: A Reading of Carl Loewe's Op. 26 *Quatuor spirituel*"

Margaret Murata (University of California, Irvine): "Quia amore langueo, or Interpreting *Affetti sacri e spirituali*"

Robert Stevenson (University of California, Los Angeles): "Ethnological Impulses in the Baroque Villancico"

John C. Crauford (University of California, Riverside): "The Music of Hindemith's Expressionist Period: 'Inner Necessity' or Stylistic Convenience?"

Jerome S. Kleinsasser (California State University, Bakersfield): "Lawrence Tibbett and the Americanization of the Metropolitan Opera"

23-24 April 1994
University of California, Berkeley

Joint Meeting with Northern California Chapter

Rocky Mountain Chapter

22-23 April 1994
University of Northern Colorado

Thomas L. Riis (University of Colorado): "Dvořák, America, and the 'New World' Anniversary in Musicology"

Petra Meyer Frazier (University of Colorado): "Nationalism and the Birth of American Music Histories"

Deborah Hayes (University of Colorado): "Peter Sculthorpe and Australian Music"

Teresa Tierney "Libby Larsen's *Sonnets from the Portuguese*: A Contemporary Response to Schumann's *Frauenliebe und Leben*"

Suzanne L. Moulton-Gertig (University of Denver): "Another 'Paperchase': Politically-Incorrect Reznicek, Richard Strauss, and the Nazis"

Harrison Powley (Brigham Young University): "Music and the Etruscans"

Deborah Kauffman (Stanford University): "Chants et motets: Music and Liturgy at the *Maison royale de Saint-Louis* at Saint-Cyr"

Amy Holbrook (Arizona State University): "Another Look at Mozart's Rondo in D Major, K. 485"

Hidemi Matsushita (Metropolitan State College of Denver): "In Defense of Minkus: A Maligned and Misunderstood Musician"

David Ciucevich (University of Northern Colorado): "A Survey of Opera Transcription Materials for Clarinet and Piano"

Richard Troeger (University of Alberta): "Late Eighteenth-Century Keyboard Writing and Styles of Keyboard Performance"

South-Central Chapter

25-26 March 1994
University of Memphis

Lance Brunner (University of Kentucky): "Chuang Tzu's 'Bell Stand' and the Schola's Chant: Late Night Reflections on the Singing of Sequences"

Marc Rice (University of Louisville / University of Kentucky): "The Latin Ode Settings of Ludwig Senfl: A Product of Humanist Pedagogy in the Northern Renaissance"

Jonathan E. Glixon (University of Kentucky): "Con canti et organo: Music at the Venetian *Scuole piccole* in the Renaissance"

David Schildkret (Centre College): "Mozart's First Mass for Collaredo: K. 275"

Lawrence Schenbeck (Spelman College): "The Romantic Crisis in Haydn's Church Music: Music for 'Far Too Learned Ears'"

Edmund Goehring (University of Georgia): "Despina, Cupid, and the Pastoral Mode in *Così fan tutte*"

Caroline S. Fruchtmann (University of Memphis): "Come, Screw Up Your Chitterling: Music and Dance in Behn's Comedies"

Robert Lamar Weaver (University of Louisville): "Behind the Scenes of Florence's Theaters and Concert Societies"

James Haar (University of North Carolina): "Musical Notation as Visual Symbol"

Jim Bates (University of Louisville / University of Kentucky): "A Study of the

Rhythmic Problems for the Performer in Selected Cantata and Keyboard Works of J.S. Bach"

Dixie Harvey (Freed-Hardeman University): "Panharmonicon Pandemonium"

Karen M. Bryan (Georgia State University): "The Move toward a New Italian Opera: Mercadante's *La Vestale*"

Steven Shrader (The University of the South): "Key Selection and 'Melodic Crisis' in Verdi's Arias"

John Schuster-Craig (Webster University): "Sir Michael Tippett's Mosaics"

Jean Christensen (University of Louisville): "Don Murray, Jazz Composer (1925-86)"

Southeast Chapter

25 September 1993
Salem College

Bill Krause (Piedmont Arts Association): "Casticismo and the Music of Federico Moreno Torroba"

James R. Hines (Christopher Newport University): "The Songs of Charles Giffert"

John Druessedow (Duke University): "Stonewall Jackson's Way"

Margaret V. Sandresky (Salem College): "Charles G. Vardell and American Musical Life at the Turn of the Century"

Nola Reed Knouse (The Moravian Music Foundation): "The Moravian Music Foundation and Opportunities for Research"

Martha S. Asti (Wingate College): "The Manuscript Colored Orgelbücher of Herrnhut"

Janet B. Pyatt (Livingstone College): "The Music Dramas of Johann Heinrich Rolle: A Genre in Search of Itself"

12 February 1994
Duke University

Stephanie P. Schlager (University of North Carolina, Chapel Hill): "Beyond Feminist Musicology: Views of Women in the Music of Josquin des Prez"

Charles E. Kinzer (Longwood College): "Lorenzo Tio, Jr., and His Pedagogical Influence on the Development of the Early Jazz Clarinet Style"

H. Wiley Hitchcock (City University of New York): "Editing Charles Ives's 114 Songs: Lots of Questions, but Not of Veracity"

Stephen Shearon (St. Andrews Presbyterian College): "Nicola Fago and the Scarlattis: A Case of Mistaken Identity"

Georgia Cowart (University of South Carolina): "Women, Sex, Madness: Metaphors for Opera of the Old Regime"

Charles Youmans (Duke University): "Nietzsche, Strauss, and Musical Metaphysics"

Forthcoming Meetings

continued from page 17

International Interdisciplinary Conference: Separation and Unity in Early Modern German Lands, 20–22 April 1995, Durham, NC. Address: Max Reinhart, President, Frühe Neuzeit Interdisziplinär, Dept. of German, University of Georgia, Athens, GA 30602-1797.

Society for Seventeenth-Century Music, Annual Conference, 27–29 April 1995, Danville, KY. Address: David Schildkret, Centre College, Danville, KY 40422.

Conference on Caribbean Music in New York: Island Sounds in the Global City, 28–29 April 1995, Brooklyn, NY. Address: Ray Allen, Institute for Studies in American Music, Conservatory of Music, Brooklyn College, 2900 Bedford Ave., Brooklyn, NY 11210; (718) 951-5655.

The Newberry Library Center for Renaissance Studies Conference: Ferrara and Cultural Change from Boiardo to Tasso, 27–29 April 1995, Chicago, IL. Address: Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610-3380; (312) 943-9090.

Gabriel Fauré: His Poets and His Critics / Gabriel Fauré: Ses poètes et ses critiques, 4–7 May 1995, Lennoxville (Québec) Canada. Address: Dr. Tom Gordon, Department of Music, Bishop's University, Lennoxville (Québec) Canada J1M 1Z7.

Thirtieth International Congress on Medieval Studies, 4–7 May 1995, Kalamazoo, MI. Address: Otto Gründler, The Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.

American Musical Instrument Society, Annual Meeting, 17–21 May 1995, Salt Lake City, UT. Address: Harrison Powley, 2220 N 1400 E, Provo, UT 84604.

Boston Early Music Festival and Exhibition, 13–18 June 1995. Focus on Henry Purcell, with full performance of *King Arthur*, and scholarly symposia. Contact: Kathy Fay, Executive Director, BEMFE, P.O. Box 2632, Cambridge, MA 02238.

International CMS Conference, 15–18 June 1995, Berlin, Germany. Contact: Gerald Farmer (404) 836-6516.

Aston Magna Academy: Cultural Cross-Currents in Spain and Latin America, ca. 1550–1750, 18 June–8 July 1995, New Brunswick, NJ. Address: Joseph Darby, Academy Administrator, 120 West 44 Street #1001, New York, NY 10036-4020; (212) 819-9123.

Musical Fragments and Manuscripts from the Low Countries (ca. 1250–ca. 1600), 23 June 1995, Alden Biesen, Belgium. Address: Alamire Foundation, Central Bibliotheek Katholieke Universiteit, Mgr. Ladeuzeplein 21, B-3000 Leuven, Belgium; (0032) 16-284661; fax: (0032) 11-435522.

The Alta Capella, 24 June 1995, Alden Biesen, Belgium. Address as above.

International Congress: The Fifteenth Century, 2–7 July 1995, Salzburg, Austria. Address: Edelgard E. DuBruck, Fifteenth Century Symposium, Marygrove College, Detroit, MI 48221.

Antiquae Musicae Italicae Studiosi—Como, Biennial Conference: 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.

International Historic Brass Symposium, 26–30 July 1995, Amherst, MA. Address: Jeffrey Nussbaum, 148 West 23 Street, #2A, New York, NY 10011; tel./fax (212) 627-3820.

American Music—American Women: Susan Porter Memorial Summer Symposium, 3–6 August 1995, Boulder, CO. Address: Tom Riis, Women's Music Symposium, University of Colorado College of Music, Campus Box 301, Boulder, CO 80309-0301.

Representations of Gender and Sexuality in Opera Conference, 14–17 September 1995, Stony Brook, NY. Address: Mary Ann Smart, Music Department, State University of New York, Stony Brook, NY 11794-5475; (516) 632-7324.

Popular Culture Association in the South and American Culture Association in the South, 5–7 October 1995, Richmond, VA. Address: Robert L. McDonald, Program Chair, Department of English and Fine Arts, Virginia Military Institute, Lexington, VA 24450.

Rewriting the Pacific: Cultures, Frontiers, and the Migration of Metaphors, 18–22 October 1995, Davis, CA. Address: Davis Humanities Institute, University of California, Davis, CA 95616.

Society for Ethnomusicology, Annual Meeting, 19–22 October 1995, Los Angeles, CA. Preconference symposia on "Bartók Reconsidered" (October 17–18) and "Music and Technology" (October 18). Address: Victoria Lindsay Levine, Music Department, Colorado College, 14 E. Cache la Poudre, Colorado Springs, CO 80903.

Interdisciplinary Symposium: Seventeenth-Century Dutch Art and Life, 19 October 1995, Hempstead, NY. Address: Office of Field Services, School of Education, 203 Mason Hall, 124 Hofstra University, Hempstead, NY 11550-1090.

Henry Purcell Tricentennial Conference and Festival, 20–21 October 1995, Urbana, IL. Address: Nicholas Temperly, 2136 Music Building, University of Illinois, 1114 West Nevada St., Urbana, IL 61801.

The Music of Binchois (Gilles de Bin), 31 October–1 November 1995, New York, NY. Address: Dennis Slavin, 26 Mercer Street, Princeton, NJ 08540; e-mail: slavin@phoenix.princeton.edu.

Congress on Research in Dance, International Conference: Dance, Myth, and Ritual in the Americas, 2–5 November 1995, Miami, FL. Address: Andrea Mantell-Seidel, Intercultural Dance and Music Institute, Florida International University, University Park, Miami, FL 33199.

College Music Society, Annual Meeting, with the Association for Technology in Music, 9–12 November 1995, Portland, OR. Contact: CMS Office (406) 721-9616.