Philadelphia Meeting

The University of Pennsylvania will host the fiftieth Annual Meeting of the Society at the Franklin Plaza Hotel, Philadelphia, from Thursday, October 25 through Sunday, October 28. The program, assembled by a committee chaired by Anne Dhu Shapiro in twenty-six sessions of great interest and diversity (two of them will be shared sessions with the Society for Music Theory), includes topical sessions (e.g., 19th-century opera; Notre Dame polyphony; Symbolism in Renaissance music; Terminology in 18th-century Criticism), sessions dealing with broad historical periods, and several sessions devoted to particular composers (Berlioz, Liszt and Wagner; Haydn and Beethoven; and, with SMT, a session devoted exclusively to Wagner).

Ten concerts have been planned by Philip Britton's Program Committee. Noontime offerings include harpsichordist Robert Hill playing suites by J.S. Bach; a lecture recital by Ellen Harris and Philip Gossett (voice and piano) featuring settings by Rossini of a Metastasio text; a lecture recital presenting Janáček folksongs by Michael Beckerman and Mary Henderson (voice and piano); the University of Pennsylvania Collegium Musicum (Mary Anne Ballard, director) in motets of Josquin, Willaert and others; and a piano recital by Roy Howat of newly discovered pieces by Debussy (discovered and edited by Mr. Howat himself). Evening concerts will include three programs of early music on authentic instruments. On Thursday, the Philadelphia Baroque Orchestra with guest artist Kim Heindel (harpischordist) and Janine Baird (soprano) will perform works of J.S. Bach: the Second Suite for Orchestra, the “Wedding” Cantata, and the Fifth Brandenburg Concerto. On the same evening the Classical Quartet will play quartets by Haydn and Mozart. The Baltimore Consort, artists-in-residence at the Walters Gallery, will play a program of English and Scottish music for broken consort on Friday—it will feature works of Thomas Morley and Matthew Holmes.

On Saturday evening the University of Pennsylvania will sponsor a concert of particular significance. In honor of Professor Emeritus Otto E. Albrecht, on the attainment of his 85th birthday, the Concerto Soloists of Philadelphia (Marc Mostovoy, director) will play works by Mozart and J.S. Bach. The conductor for the occasion will be an old friend of Otto's, Max Rudolf, the conductor-laureate of the Concerto Soloists, and the concert will feature the brilliant young Australian pianist, Kathryn Selby, in Mozart's Piano Concerto in G, K.453.

All the paper sessions and day-time concerts will be held at the Franklin Plaza Hotel, a first-class facility offering every amenity to its guests. Situated just off the Benjamin Franklin Parkway near Logan Circle, it is within easy reach of Philadelphia's historic and cultural attractions. Almost next door is the Free Library, which boasts one of the most important American music collections, while the wonderful Rodin Museum and the Philadelphia Museum of Art are a short distance along the Parkway. Independence Hall and the surrounding historical area (including Society Hill, an area of beautifully restored 18th-century housing) can be reached quickly and easily by public transport or taxi. Other places of interest to members, such as the Library Company of Philadelphia, the Historical Society of Pennsylvania, the Rosenbach Museum, are also nearby. Information and directions will be included in the registration packages. For medievalists there will be a tour of the Glencairn Museum at Bryn Athyn. This museum's Pygmalion Collection (stained glass, sculpture, and manuscripts) was considered the world's richest medieval collection still in private hands before it was recently opened to the public.

Elsewhere in this mailing members will find information on some important practical matters. These include some cheaper accommodations for students, arrangements for child care, and a service to find roommates in the hotel for those who want to avoid the fairly high single-room rate at the Franklin Plaza.

Transport to Philadelphia by road or train is easy. Those coming by air should note the following: Eastern Airlines has a special toll-free number (1-800-327-1295; from Florida, 1-800-432-1217) for reservations offering a 30% discount on their own flights. They will arrange travel from any city. Travel Headquarters, the Illinois agency which handled flight arrangements to Louisville last year, will also arrange discounted travel. Their number is 1-800-323-9128. In using these services you must specify that you are traveling to the AMS meeting (when calling Eastern, refer to Easy Access Number EZ1P68).

—Thomas H. Connolly

The Franklin Plaza is just to the left of the Cathedral of Sts. Peter and Paul (with cupola) in the upper center.
President's Message

"Let us resolve now to be at the meeting in order to absorb wisdom, encourage speakers and exchange views," urged Secretary Edward N. Waters in the American Musicological Society's Newsletter of June, 1947, adding: "Even if you are a musicologist, you will find a little sociability and a companionable drink or two." Apart from its suggestion that musicologists by nature shrink from contact with other human beings, Secretary Waters's notice bears another touch that, judged from today's perspective, seems quaint: its hope that attendance at the forthcoming Annual Meeting in Boston would not be as "disappointing" as at Princeton the previous winter, when only a handful of the faithful showed up. Those who have been Society members in recent years have different memories. Our Annual Meetings have turned into four-day bazaars, mixing scholarly interchange, concert-going, sight-seeing, job-hunting, colleague-hunting, meals with friends old and new, general base-touching, and whatever level of wheeling and dealing we scholars can manage. Attending an Annual Meeting now is a bit like swimming in a heavy sea. One bobs one's way through hotel lobbies, through the rolling hordes at the no-host cocktail party, through the maze of presentations chosen by the Program Committee, treading people and papers, here and there finding one to hang on to.

We now take for granted the extent and force of this musicological extravaganza—enough so that perhaps we feel free to criticize its ungainliness and bustling and its tendency to exhaust us by delivering more of a good thing than we want in one dose. In the beginning, however, the Society was too small to meet successfully on its own. It depended instead on large organizations like the Music Teacher's National Association to provide a framework within which musicological sessions could be organized. Although small, the Society in its early days was more polyphonic than paltry. Its active members pursued a wide range of scholarly fields in music, including in their ranks historians, theorists, ethnomusicologists, even a few composers. AMS papers were assumed to be addressed to all members, and no simultaneous sessions were held. Simply to read the names of the Society's first set of officers (1923) is to evoke a bygone age of heroes, for they include the Babe Ruths and Ty Cobbs of American musicology: President Otto Kinkeldey, Vice-Presidents Charles Seeger and Oliver Strunk, Secretary Gustave Reese, and Treasurer Paul Henry Lang.

The American Musicological Society is an organization very different from the one founded half a century ago. It is surely larger than its founders dreamed. It is more a collection of specialists than of generalists. Membership, originally open only by approval of other members, may now be achieved by anyone who pays the dues. While only modestly endowed financially, the Society is rich in human resources. Thanks to bequests from some members and a willingness of others to donate their time and energy, it manages to promote and to publish musical scholarship on a regular basis. That the AMS has carved out a niche in American musical life is a signal, too, that musicology has found a home in academic circles. Scholarly careers in the field are in effect supported by universities: employing scholars to teach, they also expect them to conduct research and to publish their discoveries. Thus, the AMS depends upon and benefits from a strong, widespread impulse in America to study music seriously. By providing a forum within which the results of musical scholarship can be presented—originally at Annual and Chapter Meetings, in print in the Journal and other AMS publications—the Societyboth helps to focus research and to foster more. If not an originating force, it serves as a public space, visited regularly by members of the profession, without which scholarly communication would be infinitely more troublesome.

This forum, into which meetings, publications, and exchanges of evidence and interpretation are incorporated, is perhaps the Society's founders' chief legacy to us. In Philadelphia, we shall pause late Friday afternoon, October 26, to celebrate the founders' achievements and their spirit, and to honor the contributions of some of our distinguished colleagues: the Society's Honorary and Corresponding Members and its Past Presidents. While providing an occasion to review the past, however, the 50th Anniversary meeting will also mark an important step into the future: the launching of the Society's drive to raise an endowment for student scholarships in musicology. This, plus hommage to older and encouragement to newer members, both memory and fresh resolution, intersect in our 50th Anniversary celebration, which is as it should be in a vital scholarly society.

—Richard Crawford

AMS 50

There is no better way to celebrate the past than by planning for the future. On the occasion of its fiftieth anniversary, the American Musicological Society is undertaking a major fund-raising effort. Its goal: the establishment by June, 1987 of an endowment of $500,000, income from which will support five annual fellowships to assist student members of the Society during the year in which they are completing their dissertations.

The Board of Directors has approved action taken so far, which includes the submission of a proposal to the National Endowment for the Humanities for a Challenge Grant to be matched by the AMS on a 3:1 basis, and the appointment of a Committee to plan and coordinate the campaign. Contributions will be sought from corporations, foundations, performing artists and others, but it is from the membership itself that the longest enthusiasm and financial support must come. The Board is presently drafting guidelines for the Fellowship competition and considering the most equitable way to administer it.

AMS 50, as the three-year Capital Campaign is to be known, will be formally launched at the Philadelphia meeting. Members of the Society who would like more information before October, or who would like to share their ideas and volunteer their efforts, should contact one of the following: Margaret Bent, President-Elect, Dept. of Music, Princeton University, Princeton, NJ 08544; Alvin H. Johnson, Treasurer and Executive Director, Dept. of Music, University of Pennsylvania, Philadelphia, PA 19104; or Philip Gossett, Chairman of the Campaign Committee, Dept. of Music, The University of Chicago, Chicago, IL 60637.

Survey of Computer Uses

The Board of the Society has asked me to gather information concerning computer-related activities of the Society's members. I therefore invite correspondence from members concerning your computer-assisted projects. Briefly mention the types of work you are doing and the hardware and software you use. If you are encoding music, please mention your approach. I will prepare for the Board's consideration at its October meeting an overview of your responses. The Board will want to know what kinds of activities a future committee on computing might undertake, and it would like to have a list of individuals who are currently active in the field. Correspondence may be sent to me at the School of Music, University of Michigan, Ann Arbor, MI 48109.

—David Crawford
In 1985 the American Musicological Society will hold its Annual Meeting in Vancouver, British Columbia. Co-hosted by the University of British Columbia and the University of Victoria, the meeting will take place at the Hotel Vancouver from Thursday afternoon, November 14, to Sunday noon, November 17. We shall be meeting together with the College Music Society, the Society for Ethnomusicology, and the Society for Music Theory.

The Program Committee invites the submission of abstracts for papers and proposals for sessions on the usual array of musicological topics. Given the number and diversity of the societies meeting simultaneously, the Committee would also hope to receive proposals for sessions or papers that might be especially appealing to the diverse constituencies that will be represented. Finally, the Committee solicits proposals for displays and informal reports on research in progress, which will be accommodated insofar as space and time allow.

Abstracts and proposals to be considered for the Annual Meeting should be submitted to: Charles M. Atkinson, Program Committee Chairman, School of Music, The Ohio State University, Columbus, OH 43210. Deadline for submission is February 1, 1985.

Abstracts of individual papers should be typed, double-spaced, on one side of 8 1/2 by 11-inch bond paper. They should be written so that they may be incorporated directly into the published Abstracts of Papers. The title should appear at the top of the page, with the author and institutional affiliation at the foot. For less formal study sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display and report. It should be noted that members may propose formal sessions devoted to a single topic, but that an abstract is required for each contribution and that each will be considered separately. Abstracts that do not conform to the published guidelines will be returned.

For its initial review, the Program Committee circulates blind abstracts; that is, the author's name is removed from the copies read by Committee members. Recent Program Committees have been disinclined to schedule two appearances by an author at the same Annual Meeting, or appearances by the same author at two consecutive Annual Meetings.

Proposals for musical performances should be sent to the Chairman of the Performance Committee, Richard Taruskin, Music Department, Columbia University, New York, NY 10027.

AMS President-Elect Margaret Bent

At the annual meeting in Philadelphia Margaret Bent will become the new President of the AMS. She studied with Thurston Dart at Cambridge University, where she completed the doctorate in 1969 with a dissertation on the Old Hall Manuscript. After teaching at London University, she came to the U.S. in 1975 as a Professor, first at Brandeis University and then at Princeton University from 1981. She served on the AMS Board of Directors in 1979 and 1980, and was awarded the Dent Medal in 1979 and a John Simon Guggenheim Fellowship in 1983.

Articles in various musicological periodicals reflect her primary concerns with the sources, theory and practice of late-medieval polyphony, and include studies of notation, manuscript transmission and musica ficta. She has published a monograph on John Dunstaple and has been active as an editor of English fifteenth-century music, Ciconia and Rossini.

AMS Membership Statistics

As of June 14, 1984, the tally of members and subscribers on the rolls of the Society was as follows:

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Air-Mail Delivery of Newsletter

At the request of members living outside Canada and the U.S., the Society wishes to offer air-mail delivery of the Newsletter packet in February and August. For those interested, please write to the AMS office at 201 South 34th St., Philadelphia, PA 19104. The charge will be $5.00 in U.S. currency per year.

The AMS Newsletter is published twice each year 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 numbers should be mailed to: Alvin H. Johnson, Executive Director, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Items for publication in the Newsletter should be sent to: Kristine Forney, AMS Newsletter, 413 Morgan Creek Dr., Chapel Hill, NC 27514. Copy for the February issue must be submitted before December 1; copy for the August issue must be submitted before June 15.

This AMS Newsletter was produced by A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.
Obituaries

Otto E. Albrecht, Honorary Member of the Society, died July 6, 1984, two days before his 85th birthday.

Boris Schwarz

On the first afternoon of last January several friends and colleagues gathered at my home to eat, drink and celebrate The New Year. When the bell rang two hours after we began, I thought that Patty and Boris Schwarz had finally arrived. But another guest entered with the news that Boris had died the previous night. Only after the initial shock waves through the company gave way to clear discourse were we able to talk about Boris. What surprised the group was the twofold impression made by Boris on most people, even on those who knew him but slightly: his complete professionalism and his loving-kindness.

To write correctly of Boris' professionalism, I must really identify his three different careers. First and possibly closest to his heart was that of the violinist. Born in Czarist Russia in 1906, the son of a concert pianist, Boris received, nevertheless, most of his musical training as a violinist in Germany where he made his debut at fourteen in Hanover. In later years the mature soloist formed another performance medium at Queens College where he spent the greater part of his life. All of us recall many pleasant years hearing our Quartet-in-Residence led by Boris in the first chair. Equally impressive was his second career, that of the orchestral conductor. Over many decades Boris was first the founder, then the guiding spirit and permanent conductor of the Queens Orchestral Society—a mix of college students and local amateur and professionals, who were soon to become a respected ensemble in New York. Twice yearly students and faculty of Queens College of the City University of New York, as well as residents of surrounding counties would come to our College Auditorium to hear orchestral music performed with or without soloists. For the latter, Boris often invited talented young people to further their careers with a public engagement.

Perhaps best known to the readers of this AMS Newsletter was Boris Schwarz the musicologist. A familiar figure at AMS meetings, where he frequently gave papers or participated on panels dealing with such subjects as the Beethoven "Notebooks" or the violin literature of the 18th and 19th centuries, Boris was actually very much at home with contemporary music—as is known to readers of his studies on Stravinsky and Schoenberg. His most notable contribution to the study of contemporary music was the highly acclaimed Music and Musical Life in Soviet Russia, 1917-1970. Yet, in Great Masters of the Violin published but a few weeks before his death, Boris returned to his first love—the violin and its masters.

I cannot close this tribute with a mere re-telling of his professional accomplishments, impressive as they are. Many words must be added in praise of Boris the gentle and kind human being. Those of us fortunate to have known him socially could never miss the loving family man, deeply devoted to his charming wife Patty and concerned about the development of his sons. I was personally flattered to have had the privilege of teaching the younger of his two boys and quickly become aware of the close relationship of son and father. Which finally brings me to Boris the dedicated teacher, who was always available to students in need of help and advice. He followed their accomplishments closely and always kept in touch with those who succeeded as well as those who were having a difficult time. In these deeds he showed the less public part of his nature: his humanity and kindness to peers and students. He was incapable of nastiness, and my own cursory reading of his last book at Patty’s home shortly after the funeral showed clearly that when unkind reports about some major and even minor violinists were perhaps close to the truth, Boris chose to stress whatever positive features he could find before he mentioned even obliquely their weaknesses. Such was the character of my friend and colleague Boris Schwarz. We shall miss him much.

—Edward R. Lemer

Albert Seay

After a prolonged illness, Albert Seay, Professor Emeritus of Music at Colorado College, died during the night of January 7, 1984. The retirement he began in June, 1982, and had so long looked forward to was cut short by his untimely death. Yet nearly to the end, Albert remained active with his research and correspondence.

Albert Seay was born on November 6, 1916, in Louisville, Kentucky. He earned a B.A. in Latin and a B.M. in Bassoon from Murray State College, an M.M. from Louisiana State University, and, after studying conducting at the Paris Conservatory while serving in the Intelligenc Corps of the Army during World War II, his Ph.D. in Music History from Yale.

The broad scope of Albert's publications is evident from the bibliography compiled by Bill McClellan in A Festschrift for Albert Seay (Colorado College, 1982). His work included countless reviews of books and music, articles in scholarly journals, editions of Medieval and Renaissance composers and theorists (including the Opera Omnia of Jacques Arcadelt which earned him the Otto Kinkeldey Award in 1972), and the widely-used Music in the Medieval World.

Of all the publications with which he was involved, certainly among Albert's favorites were the budget editions of the Colorado College Music Press. He began the Press in the late 1950s with one small donation and the proceeds earned from the bottle returns at a soft drink machine located outside his office. At first devoted to the publication of Renaissance music, Albert expanded it to include editions and translations of Medieval and Renaissance treatises. At the time of his death, the Music Press listed nearly 100 titles, all still available and most edited by Albert himself. His driving interest in pursuing this project was to make the editions available to the home library of a wider audience that could be reached by the impressive but expensive scholarly publications in our discipline. He always believed that the presence of the complete theoretical works of a figure like Tintorius in a research library did not obviate the need for representative samples, with translations, in the scholar's or student's personal collection.

I first met Albert when I was an undergraduate at Colorado College. He was an extraordinary teacher, always witty, erudite, and argumentative. His willingness to take a side other than what the student believed correct was legendary at the small institution and a memorable part of his educational method. We still recall the year he considered not mentioning Brahms in a 19th-century course, possibly only to have the opportunity to argue in support of his omission at a later time. One had to know a lot about Brahms to take such a position, he maintained!

Albert devoted his teaching energies to Colorado College. In turn, the College has honored one of its most celebrated scholars—teachers by naming the library in Packard Hall "The Albert Seay Library of Music and Art." This library, brother of Albert's favorite projects at Colorado College, will house his own very extensive personal collection of books, journals, scores and microfilms.

During the course of his career as an educator and a scholar, Albert received numerous honors. He was always proud of the years he spent doing research in Italy, in 1956-57 as a Fulbright Scholar, in 1960-61 as a Guggenheim Scholar. In 1979, Yale University honored him with a Certificate of Merit, presented by the School of Music, in recognition of his distinguished contributions to the field of music.

Amazingly enough, his scholarly work and the extraordinary number of his publications did not consume all of Albert's time and keep him from other interests. He had a keen interest in four-hand piano music and frequently allured some unsuspecting student (or gladly-obliging colleague) into his office for a session that might include a Bruckner Symphony, a Mozart Sonata, or some Moszkowski schmaltz. He also remained a connoisseur of mystery stories, a

continued on page 5
Sealy obituary, continued

collector of stamps (particularly French new issues), a devotee of French crossword puzzles, and chief engineer of a hand-built model railroad, the "Casanova and Fanny Hill". Albert and his charming, devoted wife, Janine, loved to have a few friends at their house to discuss music, food, restaurants in Paris and Florence, history, books, or nearly any subject that anyone might come up with. They listened to records, laughed, and enjoyed life.

With Albert Sealy's death, our discipline has lost a remarkable scholar and teacher. To those of us fortunate enough to have known him, we have lost a memorable friend.

—Michael D. Grace

IMS Notice

The International Musicological Society is the one fixed and regular forum we have to meet our colleagues from other countries. There have traditionally been strong ties among the European, British and American members, and the IMS has in recent years tried also to forge closer bonds between those of us working in the west, and scholars in East block countries, and in other parts of the world. The organization aspires to be a scholarly society (perhaps better the scholarly society) where musicologists from everywhere in the world can communicate with each other about their common concerns, whether those involve historical musicology and western European music, ethnomusicology, systematic musicology, or whatever else. It has tried to open the pages of its journal, Acta musicologica, to a wider variety of issues than are commonly addressed in other journals. It has sponsored small and large conferences in various parts of the world. And it has sponsored every five years a major congress that has become an important opportunity for us to meet and exchange views with our counterparts elsewhere. But the IMS has limited resources and opportunities to realize its ambitions. One of the reasons why its resources are so limited is simply that there are so few members. For example, there are fewer than 400 American members of the IMS, and there ought to be more. We urge all of you who do not belong to the IMS to join it. The Secretariat in Basel (International Musicological Society, P.O.B. 1561, CH-4001 Basel, Switzerland) will send you detailed information about the society and an application form if you will send them your name and address on a postcard.

—Howard M. Brown
Lewis Lockwood

Editor's Column

A Verdi and Wagner Conference has been scheduled at Cornell University from October 18 to 21, 1984. The joint organizers are Carolyn Abatte (Princeton University) and Roger Parker (Cornell University). Participants include Robert Bailey, Martin Chusid, John Deathridge, Philip Gossett, Ursula Günther, Joseph Kerman, Anthony Newcomb, Harold Powers, Reinhard Strohm, and Gary Tomlinson. For further information write to: Roger Parker, Music Dept., Lincoln Hall, Cornell University, Ithaca, NY 14853.

The Newberry Library will resume normal operations in October with expanded facilities for readers, new offices and seminar rooms for research programs and two new exhibit galleries. Readers and scholars will work in handsome new spaces, and the general public will be able to view the Newberry's treasures in bright new galleries. The first phase of the renovation, which was completed in November 1983, includes a state-of-the-art conservation laboratory and bindery as well as space for administrative support activities. Anyone planning work at the Newberry before October should call the library for a report on the situation before coming (312-922-9125).

The National Endowment for the Humanities has awarded a grant to the Music Library Association for the purpose of studying the feasibility of a major cooperative bibliographical program covering the music published in the United States since ca. 1826. D.W. Krummel will study the context of the program in general and its historical background; Jean Gil will survey collections already identified as major repositories of early American music; and Mary Kay Duggan will consider the bibliographical descriptions of the material. A report should be available during the summer of 1984.

Barry S. Brook and Richard J. Viano are currently preparing a second edition of Thematic Catalogues in Music: An Annotated Bibliography. They are eager to receive entries for all recent work in the following areas: thematic catalogues in texts and dissertations; unpublished and in-progress thematic catalogues; up-dated annotations from all authors whose catalogues were listed as "in progress" in the first edition; corrections of entries which appeared in the first edition; and literature about thematic catalogues. The closing date for receipt of new entries, corrections, etc. is January 1, 1985. They should be sent to: Barry S. Brook, Ph.D. Program in Music, Graduate School and University Center, 33 West 42nd St., New York, NY 10036.

Proteus, an interdisciplinary journal published by Shippensburg University, is soliciting manuscripts for its Spring 1985 issue, which will be devoted to "The Life and Music of Johann Sebastian Bach." Papers should not exceed 5000 words. Manuscripts should be typed, double-spaced, and formats should be in accordance with the MLA Style Sheet (2nd edition). Footnotes should be placed at the end of the text. Forward two copies and a stamped, self-addressed envelope by October 1, 1984, to: Angelo Costanzo, Editor, Proteus, Shippensburg University, Shippensburg, PA 17257.

While supplies last, the Music Library Association will sell this fall overstocks of selected titles from its Index Series and Technical Reports at very low prices. Details will appear in the September Notes advertising section as well as in JAMS and other academic journals.

The Smetana Centennial: An International Conference and Festival of Czechoslovak Music was held at San Diego State University from March 20 to April 8, 1984. The Conference and Festival were supported by grants from the National Endowment for the Humanities, the L.J. Skaggs and Mary C. Skaggs Foundation, the Paul C. Stauffer Memorial Fund, the Morley H. Golden Fund, the British Council, various institutions and the Friends of Czechoslovak Music. Twenty scholars presented papers (four from Czechoslovakia, two from England, one from Canada, and thirteen from the United States). The conference was planned around six sessions: Smetana: His Predecessors, Music and Influences; The National Revival and Smetana: Artistic, Social and Musical Issues; Sources, Editions and Specific Stylistic Problems; Smetana and his Contemporaries; A Twentieth-Century Perspective of Smetana; and a Round Table: Problems and Solutions in Smetana Research. Further information about the conference is available from the director of the Smetana Conference, Jaroslav Máříček (Dept. of Music, San Diego State University, San Diego, CA 92182).

With the August issue of the Newsletter the present editor completes his term of office. The new editor will be Kristine Forney, and I extend to her my best wishes as she begins her new duties with the February 1985 issue. (Copy should be sent to her at the address listed elsewhere in this issue.) It is not possible to thank the many people who have assisted with the production of the Newsletter the past three years, but I do wish to acknowledge especially Richard Crawford and Howard Smither, Alvin H. Johnson, Frank Traficante and Ruth Stein, Margaret Lospinoso, who assisted in preparing the Forthcoming Meetings Column, and Evelyn McLean-Cowan at A-R Editions, Inc., who maintained the tight production schedule with ease.
Thursday, October 25

9:00–12:00 — AMS Board Meeting

9:30–11:30 — SMT Publications Committee Meeting

12:00–2:00 — SMT 1983–1984 Executive Board Meeting

12:00–6:00 — Registration

12:00–6:00 — Exhibits

2:00–5:00 — AMS Papers

**Medieval Chant**

Kenneth Levy (Princeton University), Chair

Thomas F. Kelly (Amherst College): "Benevento and Monte Cassino: Geographical Poles of Old-Beneventan Chant"

Eugene J. Leahy (University of Notre Dame): "A Tradition in Flux: The Basilican Office from Amalarius to Abaelard"

JoAnn Uдович (University of North Carolina): "Modality and the Notation of Pitch in the St.-Denis Antiphonal"

Anne Walters (Yale University): "The Reconstruction of the Abbey Church of St.-Denis (1231–81): The Interplay of Music and Ceremony with Architecture and Politics"

**The German Baroque**

Christoph Wolff (Harvard University), Chair

Robert Hill (Harvard University): "Style and Authenticity in Two Early Suites Attributed to J. S. Bach, BWV 832 and 833"

**Respondent:** Russell Stinson (University of Chicago)

Stephen A. Crist (Brandeis University): "Bach's Debut at Leipzig: Observations on the Genesis of BWV 75 and 76"

**Respondent:** Laurence Dreyfus (Yale University)

Frederick K. Gable (University of California, Riverside): "The Hamburg St. Gertrude's Chapel as a Performance Site for Polychoral Music"

**Respondent:** Eric Chafe (Brandeis University)

**19th-Century Opera**

Andrew Porter (New Yorker Magazine), Chair

Janet L. Johnson (University of Chicago): "A Lost Rossini Opera Recovered: Il Viaggio a Reims"


Scott Balthazar (University of Pennsylvania): "The Primo Ottocento Duet, an Evolving Archetype"


**The Classic Period**

Bathia Churgin (Bar Ilan University, Israel), Chair

Sterling E. Murray (West Chester University): "The Waldhorn Concertos of Antonio Rosetti: Models for Mozart?"

Anne Schnoebelen (Rice University): "Padre Martini and his Circle"

Howard Brofsky (Queens College, CUNY): "Niccolo Jommelli and Padre Martini: The Anecdote of a Relationship"

Rose Daria Marota (Bryn Mawr, PA): "'Folk Music' and 'Art Music' in the 18th Century"

**Machaut, Binchois, Dufay, Busnois**

Marion Gushee (University of Illinois, Urbana-Champaign), Chair

Lawrence Earp (University of Wisconsin-Madison): "Performance of Monophonic Formes Fixes in the 1390's: Evidence from the Lai Section of Machaut MS E[f-Pn fr '9221']"

Dennis Slavin (Princeton University): "Binchois and Escorial A"

Alejandro E. Planchar (University of California, Santa Barbara): "Guillaume Du Fay's Benefices and his Relationship to the Burgundian Chapel"

Flynn Warrington (Brandeis University): "A Very Fine Troop of Bastards: Provenance, Date, and Busnois' Role in Brussels 5557"

2:00–5:00 — SMT Papers

**Contexts for Tonal Analysis**

Joel Lester (The City College and The Graduate Center of CUNY), Chair

William A. Pastille (Cornell University): "Analysis as History: Schenker's View of the Musical Past"

Joseph Dubiel (Princeton University): "A Schenker Analysis and Some of Schenker's Theories"


**Second Viennese School**

Mark DeVoto (Tufts University), Chair

Patricia Hall (Yale University): "Derivational Unfoldings in the Sketches for Lulu: The Case of Dr. Schön"
Friday, October 26

8:00–6:00—Registration and Exhibits
8:00—AMS Chapter Officers’ Breakfast Meeting
8:00—AMS Publications Committee Meeting

9:00–12:00—Joint AMS/SMT Session—Historical and Theoretical Studies of Landini’s Music, A Symposium

Raymond Knapp (Duke University): “Harmonic Organization in Landini’s Three-Part Ballate”
Session Discussants: John Rahn (University of Washington) and Don Randel (Cornell University)

9:00–12:00—AMS Papers

Echoes of Antiquity
Richard Crocker (University of California, Berkeley), Chair
Siegmund Levarie (Brooklyn College, CUNY): “Music: A Multidisciplinary Phenomenon”
Nancy E. Sultan, SMT (University of Minnesota): “New Light on the Function of ‘Borrowed Notes’ in Ancient Greek Music”
Diane Touliatos-Banker (University of Missouri): “Nonsense Syllables in the Music of the Ancient Greek and Byzantine Traditions”
Edward V. Williams (University of Kansas): “Holy Wood and Holy Iron: A Liturgical and Typological Link to Antiquity”

Notre-Dame Polyphony
Janet Knapp (Vassar College), Chair
Steven Immel (New York University): “The Vatican Organum Trestite Re-examined”
Mark E. Everist (King’s College, London): “Notre-Dame Polyphony, the Johannes Gruschen Athel, and the Production of Music Books in Mid 13th-Century Paris”
Edward H. Roesser (New York University): “The Emergence of Musica Miserabilis”
Craig Wright (Yale University): “Leonin: Poet and Musician”

Romantic Music
Rufus Hallmark (Queens College, CUNY), Chair
Thomas A. Denny (Skidmore College): “Schubert’s C-Major Sonata: Perspectives on Schubert’s Early Maturity”
Nicholas Temperley (University of Illinois, Urbana-Champaign): “Schumann and Sterndale Bennett”
Claudia MacDonald (Bonn, West Germany): “Schumann’s F-Major Piano Concerto of 1831”

French Baroque Opera
Mary Cyr (McGill University), Chair
Barbara Coeyman (Pittsburgh, PA): “Theaters in the French Court, 1680–1730”
Leslie Ellen Brown (Louisiana State University): “The Roots of the Operatic Répit in 18th-Century French Tragedy”

12:00—JAMS Editorial Board Luncheon

12:00—Concert: The University of Pennsylvania Collegium Musicum, Mary Anne Ballard, Director, “Motets of Josquin, Willaert and Others”

12:00—Lecture Demonstration: Ellen Harris, Soprano, and Philip Gossett, Piano, Rossini’s Settings of “Mi lagnerò tacendo”: The Diary of an Obsession

12:00–2:00—SMT Executive Board Meeting for 1984–1985
12:00–2:00—Committee on the Status of Women Luncheon

1:00—Concert: Robert Hill, Harpsichord, Music of Bach, BWV 832 and 833
1:00—Concert: Barbara Bailey, Piano, Music of Grifis, Rochberg, and Persichetti
1:00–2:00—Graduate Students Meeting

1:30—Workshop Session: Linda R. Sacks (Institute for Scientific Information), “Arts and Humanities Citation Index: An Interdisciplinary Approach to Bibliographic Retrieval in Musicology”

2:00–5:00—AMS Papers

Interdisciplinary Studies in Renaissance Music
James Haar, (University of North Carolina, Chapel Hill), Chair
Irving Godt (Indiana University of Pennsylvania): “A Major Angel Concert in Ferrara”
Lester D. Brothers (North Texas State University): “The Significance of the Scale in the Renaissance Motet”
Vivian S. Ramalingam (Roseville, MN): “A Hymenacus for Beatrice”
Edward Lowinsky (University of Chicago): “Cipriano De Rore’s Venus Motet: Its Poetic and Pictorial Sources”

Italian Theater Music
Lowell Lindgren (Massachusetts Institute of Technology), Chair
Margaret Murata (University of California, Irvine): “The Church and the Stage in Sermon Rome”
William C. Holmes (University of California, Irvine): “Running a Theater in 18th-Century Florence”
Piero Weiss (New York City): “The Role of Dialect in Early Opera Buffa”
Mary Hunter (Bates College): “Sensibility and Social Class: Pamela, Cecchina and the Rise of the Sentimental Heroine in Late 18th-Century Italian Opera Buffa”

The “New German” School: Berlioz, Liszt, and Wagner
Anthony Newcomb (University of California, Berkeley), Chair
Jeffrey Langford (Manhattan School of Music): “Musical-Dramatic Correlations in the Operas of Hector Berlioz”
Andrew Bonner (Brandeis University): “‘Les Préludes’ and ‘Les Quatres Éléments’: A Reinvestigation”
John Deathridge (King’s College, Cambridge): “Wagner’s Unfinished Symphonies”

Problems of Terminology in 18th-Century Criticism
George J. Buelow (Indiana University, Bloomington), Chair
Georgia Cowart (University of South Carolina): “Sense and Sensibility in 18th-Century Musical Thought”
George J. Buelow (Indiana University): “Originality and Plagiarism: The Origins and Implications of These Concepts for 18th-Century English Music Criticism”
Claude V. Palisca (Yale University): “‘Baroque’ as a Music-Critical Term”
Gloria Flaherty (Bryn Mawr College): “Transport, Ecstasy, and Enthusiasm”

Jazz Improvisation and Political Music
Lawrence Gushee (University of Illinois, Urbana-Champaign), Chair
Greg Smith (New England Conservatory): “Homer, Gregory and Bill Evans: The Theory of Formulic Composition in the Context of Jazz Piano Improvisation”
Brian Mann (University of Nebraska): “Charles Mingus and his Original Fauna Fables: The Meeting of Art and Politics”

2:00–5:00—SMT Papers

Chromatic Harmony
James E. Baker (Brown University), Chair
William E. Benjamin (University of British Columbia): “Harmony in Radical European Music (1905–20)”
Avo Somer (University of Connecticut): “Harmonic Language and Tonality in a Piano Sonata of Sergei Prokofiev”
Marietta Stephens (University of California, Berkeley): “Implications of Functional Theory in the Music of Max Reger”

Contour and Timbre
Christopher Hasty (Yale University), Chair
Wayne Slawson (University of Pittsburgh): “Sound Color Dynamics”

5:00–6:00—SMT Business Meeting
5:00–7:00—AMS 50th Anniversary Reception in Honor of Past- Presidents, Honorary Members, and Corresponding Members
8:30—Concert: The Baltimore Consort (Artists in Residence, Walters Art Gallery), English and Scottish Music for Mixed Consort
8:30—AMS 50 Fellowship Committee Meeting

Saturday, October 27

8:00–8:30—Registration and Exhibits
8:00—AMS Publications Committee Meeting

9:00–12:00—Joint AMS/SMT Session: Wagner
Robert Bailey (Eastman School of Music), Chair
Robert Gauldin (Eastman School of Music): “The F-H-C Complex in Der Ring des Nibelungen”
Robert P. Morgan (University of Chicago): “Formal Circularity in the Tristan Prelude”

9:00–12:00—AMS Papers

Renaissance Music
William F. Prizer (National Humanities Center), Chair
Jonathan E. Glixon (University of Kentucky): “The Polyphonic Laude of Innocentius Dammonis”
Richard Wexler (University of Maryland): “On the Authenticity of Ockeghem’s Motets”
Respondent: Alejandro E. Pianchini (University of California, Santa Barbara)
Anna Maria Busse Berger (Stanford, California): “The Relation of Perfect and Imperfect Time in Italian Theory of the Renaissance”

17th-Century National Styles
Ellen Harris (University of Chicago), Chair
Barbara Garvey Jackson (University of Arkansas): “Oratorios by Command of the Emperor: The Music of Camilla di Rossi”
Katherine T. Roher (Columbia University): “The Italian Motet in Restoration England: The Case of Carissimi’s Lucia”
Louise K. Stein (University of Chicago): “Music and Text in the 17th-Century Spanish Theater: The Spanish Style at Court and in the Correales”

American Music of the Early 20th-Century
Vivian Perlis (Yale University), Chair
Wayne D. Shirley (Library of Congress, Music Division): “The Manuscripts of Porgy and Bess”
George D. Parish (Radford University): “Copland’s ‘Homage to Ives: The Sketches for Night Thoughts’”
Ethnomusicology in the Intellectual History of Musicology
Bonnie Wade (University of California, Berkeley), Chair
Bruno Nettl (University of Illinois, Urbana-Champaign): "On the Cultural Roots of Ethnomusicology"
Philip V. Bohlman (University of California, Berkeley): "The European Discovery of Music in the Islamic World and the Non-Western in 19th-Century Music History"
Stephen Erdely (Massachusetts Institute of Technology): "Folk Music Research in Hungary"
Steve Blum (York University, Canada): "Rousseau’s Concept of Système Musical"
Kay Kaufman Shelemay (New York University): "Values and Paradigms in Jewish Music Research"

Turn-of-the-Century Europe
Marie Rolf (Eastman School of Music), Chair
Richard Mueller (University of Chicago): "Javanese Influence on Debussy’s ‘Fantasy’"
Jann Pasler (University of California, San Diego): "A Sociology of the Apaches, Sacred Battalions for Pelléas"
Walter M. Frisch (Columbia University): "A Direction More My Own: Thematic Form and Schoenberg’s D–Minor Quartet, Op. 7"
Tom Gordon (Bishop’s University, Quebec): "The Cubist Metaphor: Picasso in Stravinsky Criticism"

The Baroque Era in Venice
Ellen Rosand (Rutgers University), Chair
Beth Glixon (Rutgers University): "The Letter as Convention in 17th-Century Venetian Opera"
Craig Monson (Washington University): "Gioiul Cesare in Egitto: From Sartoria (1677) to Handel (1724)"
Eleanor Selfridge-Field (San Francisco State University): "La Scienza di Parados: Writings about Music by a 17th-Century Censor"

History of Theory I
Benito V. Rivera (North Texas State University), Chair
Mark Lindley (Regensburg, Germany): "Euler’s Music Theory"
Thomas Christensen (Yale University): "Science and Pseudo-Science in Enlightenment Music Theory: d’Alembert’s Critique of Rameau"
Nola J. Reed (Salem College): "Precedents for Kimberger and Koch: The Emerging Theory of Form in the Eighteenth Century"

Music since 1945
Robert Morris (Eastman School of Music), Chair
Charles D. Morrison (University of British Columbia): "Linear Continuity in György Ligeti’s ‘Ten Pieces for Wind Quintet’"
Susan Blaustein (Harvard University) and Martin Brody (Wellesley College): "Criteria for Grouping in Milton Babbitt’s ‘Minute Waltz’"
Sunday, October 28

8:00—AMS Board Breakfast Meeting
8:00—9:00—SMT 1983–1984 and 1984–1985 Program Committees Meeting
8:00—12:00—Exhibits
9:00—12:00—AMS Papers

Script and Print in the Renaissance
Daniel Heartz (University of California, Berkeley), Chair
Graeme Boone (Harvard University): “The Origins of White Notation”
Jane A. Bernstein (Tufts University): “Girolamo Scotto and the World of Venetian Printing”

Baroque Performance Practice
Etienne Darbellay (Université Laval, Quebec), Chair
Paul Brainard (Princeton University): “Concerning Proportion and Pseudo-Proportion in 17th-Century Rhythm”
George Houle (Stanford University): “Meter and Performance in the 17th and 18th Centuries”
David J. Buch (Central Michigan University): “Style Brisé, Style Luthé, and the Choixs Luthéros”
Stewart Carter (Wake Forest University): “The String Tremolo in the 17th and 18th Centuries”

14th-Century Studies
Peter M. Lefferts (University of Chicago): “Text and Context in 14th-Century English Polyphony”
Janet M. Palumbo (Princeton University): “A Reassessment of the Foligno Fragment”

Haydn and Beethoven
Karl Geiringer (University of California, Santa Barbara), Chair
A. Peter Brown (Indiana University): “Toward Reviving the Earliest Performances of Haydn’s ‘The Creation’”
Respondent: Robert N. Freeman (University of California, Santa Barbara)
John A. Rice (University of California, Berkeley): “Anton Reicha, Beethoven, and the Sinfonia Eroica”
Philip Gossett (University of Chicago): “‘Er sterbe!’: Sources and Sketches for the Great Quartet in Leonore”
Respondent: Joseph W. Kerman (University of California, Berkeley)

Music of the Dance
Ingrid Brainard (The Cambridge Court Dancers), Chair
Bruce Brown (University of California, Berkeley): “Theatrical Dance in Vienna ca. 1750: New Sources on the Works of Hilverding and Starzer”
Carol Marsh (University of North Carolina, Greensboro): “Les Cloches d’Oxford: English Country Dance at the French Court in the Late 17th Century”
Sarah B. Reichart (Princeton, NJ): “Thélusson Costumes”
Rebecca Harris-Warrick (Ithaca, NY): “La Marie: Genesis of a Social Dance”

9:30—12:30—SMT Papers

20th-Century Topics
John Clough (SUNY, Buffalo), Chair
David Neumeyer (Indiana University): “Hindemith’s Twelve-Tone Experiments: A Documentation”
Alan Chapman (Occidental College): “Linear Aspects of Pitch-Class Set Recurrence”

History of Theory II
David Beach (Eastman School of Music), Chair
Catherine Nolan (Yale University): “Bernhard Zehn’s Symmetric Inversion: A Sign of Tonality in Transition”
Ron Schreckenghaust (North Texas State University): “Gottfried Weber as Stufentheoretiker”
Ellen D. Carpenter (University of Pennsylvania): “Mode in Contemporary Soviet Musical Analysis”

12:00—2:00—Joint Luncheon Meeting of the AMS Local Arrangements Committees for 1984 and 1985

Awards and Prizes

The National Endowment for the Humanities has awarded a grant to the Center for Renaissance and Baroque Studies at the University of Maryland. The grant will support two institutes on the editing of baroque and classical musical texts during the summers of 1984 and 1985. Under the direction of Howard Serwer and Paul Traver, the first institute will include as guest faculty Howard M. Brown, Christoph Wolff, Klaus Hofmann, Reinhard Strohm, Ellen Harris, Neal Zaslaw, and Fredson Bowers.

Several members have received ACLS fellowships. These include: Frank A. D’Accone, “Music and Musicians at the Cathedral of Siena, 1350–1600,” Allen Forte, “The Late Music of Franz Liszt,”...

Douglas Alton Smith has received a grant from NEH to complete six volumes of his edition of the complete lute works of Silvius Leopold Weiss, to be published by C. F. Peters under the auspices of the Musikgeschichtliche Kommission e. v.

At the Tenth Annual Meeting of the New England Association of Oral History at Assumption College Vivian Perlis received the Harvey A. Kantor Memorial Award for Significant Work in Oral History.

The Southeastern American Society for Eighteenth-Century Studies invites submissions for its annual competition. An award of $250 will be given for the best article on an eighteenth-century subject published in a scholarly journal, annual, or collection between September 1, 1983 and August 31, 1984 by a member of SEASECS or a person living or working in the SEASECS area (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee). The interdisciplinary appeal of the article will be considered but will not be the sole determinant of the award. Individuals may submit their own work or the work of others. To be considered, articles must be submitted in triplicate, postmarked no later than November 15, 1984 to Charles M. Carroll, Department of Music, St. Petersburg Junior College, P.O. Box 13489, St. Petersburg, FL 33733. The winner of the 1983 award was R. B. Gill of Elon College for his article "Real People and Persuasion in Personal Satire," published in Vol. 82 of the South Atlantic Quarterly. The Sonneck Society is pleased to announce as its second Honorary Member for 1983 Wilfrid Mellers, in recognition of his writings on American music, especially Music in a New Found Land (1964). Past Honorary Members are Nicolas Slonimsky (1979), Lester S. Levy (1980), Howard Hanson (1981), Virgil Thomson (1982), and Otto E. Albrecht (1983).

The Sonneck Society has established an award to memorialize the work of Irving Lowens, who died on November 14, 1983. Recognition will be given annually to the author of a significant book, edition, article, recording, or other piece of scholarship devoted to American music or music in the Americas. A committee chaired by Allen P. Britton is presently raising endowment funds to provide for a monetary award. Donations may be sent to the treasurer, Kate van Winkle Keller, 410 Fox Chapel Lane, Radnor, PA 19087. Checks should be made payable to the Sonneck Society, and should be identified as for the Lowens Award.

The Music Library Association announced its annual awards for publications in the field of music and music bibliography at its 1984 convention in Austin, Texas. Carol J. Oja was given the award for best book-length bibliography or other research tool in music for her American Music Recordings: A Discography of 20th-Century U. S. Composers (Brooklyn, 1982). For the best article-length bibliography or article in music library literature, the award was made to James Bradford Young for his "An Account of Printed Music ca. 1724," (Fontes Artis Musicae xxix, July-September 1982, 129-36). Andrew Frank received the award for the best review of a book or piece of music in Notes for reviews of musical scores by Ellen Taaffe Zwilich, George Walker, Peter Maxwell Davies (Notes, March 1982, 691-93) and Jacob Druckman (Notes, June 1982, 920-31). Nominations for awards for publications appearing in 1983 in the same categories should be sent to: Harold E. Samuel, Yale University Music Library, 98 Wall Street, New Haven, CT 06520, by December 1, 1984.

Call for Papers

In commemoration of the fiftieth anniversary of the death of Heinrich Schenker, The Mannes College of Music announces a Schenker Symposium to be held from March 15 to 17, 1985. Anyone interested in presenting a paper is invited to send an abstract by September 15, 1984, to: David Loeb, The Mannes College of Music, 150 West 85th St., New York, NY 10024.

The Sonneck Society will hold its 1985 Annual Meeting jointly with the Southern Chapter of the College Music Society at Florida State University, Tallahassee, from March 21 to 24, 1985. Abstracts of papers or proposals for workshops, lectures, recitals, or performances dealing with American music are solicited by the program committee. Topics dealing with American music and music activity in the south are particularly encouraged, but proposals on all aspects of American music are invited, and the program will reflect a broad range of interests. Proposals for performance of American music are also solicited (these should be accompanied by a cassette tape if possible). Abstracts or proposals should be submitted in six copies, before October 1, 1984, to: Frank Hoogerwerf, 1985 Sonneck Society Program, Dept. of Music, Emory University, Atlanta, GA 30322.

A colloquium on Secular Music of the European Renaissance ca. 1500 will take place at Rutgers University, New Brunswick, New Jersey, on April 15 and 16, 1985. The colloquium will include papers by senior and younger scholars, discussions involving participants, guests, and graduate students, a performance workshop, and a concert by the Scottish Early Music Consort, Warwick Edwards, director. Scholars are invited to submit proposals for papers on any aspect of the subject, especially secular forms; musical, literary and iconographic sources; editing; or the interpretation and performance of secular music in Italy, France, the Low Countries, and Germany between 1480 and 1520. Papers should not exceed thirty minutes in length. Proposals and abstracts (about 250 words) should be sent to: Martin Picker, Dept. of Music MGSU, Rutgers University, Chapel Drive DC, New Brunswick, NJ 08903.

Papers are now being solicited for consideration for the American Musical Instrument Society Annual Meeting to be held in Boston from May 31 to June 2, 1985, immediately before the Early Music Festival. Due to the theme of both the meeting and the festival, preference will be given to topics dealing with organology, performance practices and iconography during the times of Schütz and Bach, Handel and Scarlatti. Deadline for receipt of one-page abstracts is September 30, 1984. Abstracts should be sent to: Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

The American Chapter of the Neue Bach Gesellschaft will meet at the University of Michigan at Ann Arbor from July 12 to 14, 1985. Abstracts of proposed papers should be sent by September 30 to: Ellwood Derr, School of Music, University of Michigan, Ann Arbor, MI 48105.

Hofstra University will hold an Eighteenth-Century Women Writers’ International Conference: Women and the Arts from October 10 to 12, 1985. Submissions may focus on women writers, their texts, their audience, or on the social, political, economic, and cultural milieu out of which—or in opposition to—which eighteenth-century women artists worked. Papers should not exceed twenty minutes in presentation time and must be submitted in duplicate. The deadline for completed papers is February 1, 1985. Selected papers will be published. For further information, write to: Frederick M. Keener or Susan E. Lorsch, Dept. of English, Hofstra University, Hempstead, NY 11550.
ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1983 to June 30, 1984

RECEIPTS
CURRENT OPERATIONS
Membership dues 67,199.50
Journal Subscriptions 30,766.40
Advertising 3,703.00
Annual Meeting 9,987.38
Interest, cash reserves 7,777.34
Sale of labels 3,992.03
Martha Baird Rockefeller Fund for Music 30,000.00
AMS-50 Fund 10,255.77
Miscellaneous 106.06 165,781.33

EXPENDITURES
Administration President, Secretary, Treasurer 1,268.33
Executive Director 6,188.27
Vol. XXXVI-2 & XXXVII-1 23,038.19
Newsletter Editorial 9,586.87
Direrogary 3,668.02
Annual Meeting 2,479.00
Chapter allocations, grants 2,360.00
AACE, IMS, NMA 2,308.05
MLA/AMS Committee 2,992.55
Martha Baird Rockefeller scholarships 30,000.00
Transfer to AMS-50 endowment 10,255.77
AMS-50 campaign expenses 867.98
Miscellaneous 212.67 159,117.41 6,663.92

STATEMENT OF ASSETS
July 1, 1983 June 30, 1984 Increase
Current operations account 3,270.91 2,188.33
PNB savings account 10,660.19 7,522.76
Prime Reserve Fund 76,071.64 90,002.74 86,955.57 96,666.66 6,663.92
Publication reserves 49,748.45 65,278.11
Mass. Investors Trust 60,824.50 49,179.85
New Income Fund 16,362.50 16,121.33
Dreyfus Liquid Assets 11,253.48 96,717.17 17,126.33 90,182.51 (6,574.66)
Kinkelyde bequest 28,813.80 23,310.00
New Income Fund 3,285.96 3,123.02
Dreyfus Liquid Assets 3,907.20 36,070.30 6,093.52 31,128.54 (2,902.42)
Hilberd bequest 6,120.95 4,917.85
Mass. Investors Trust 2,231.00 6,608.10
New Income Fund 7,016.00 3,929.52
Dreyfus Liquid Assets 829.32 13,666.27 1,212.15 13,036.90 (929.37)
Greenberg bequest 6,366.25 8,017.93
New Income Fund 10,075.40 18,511.65 10,075.40 18,093.33 (418.32)
Kinnell bequest 14,946.15 14,946.15 900.00
Dreyfus Liquid Assets 14,946.15 14,946.15 900.00
Vanguard Money Market Trust 10,255.77 10,255.77
Total 352,017.08 362,392.83 10,375.75

ANNUAL REPORT, FINANCE COMMITTEE
Two items in the Treasurer's report call for explanation. First, the $30,000 from the Martha Baird Rockefeller Fund for Music and its expenditure was a mere service on our part in conjunction with the dissolution of the fund that went on for over a year in the New York State courts. And somewhat related to the first item is the entry for the AMS-50 account; i.e., with our AMS-50 campaign we ultimately hope to fill the void in scholarship funding left by the demise of the Rockefeller Fund. Of the $10,255.77 in the AMS-50 account, $10,042 are payments on pledges already received, and $213.77 dividends thereof. Our hopes are for a great leap forward in this venture in the coming year.

As is evident to those who pay attention to the equity markets, represented by our investments in the Massachusetts Investors Trust and the New Income Fund, the decline has been precipitous. Our paper losses on those two investments this past year have been $20,218.92. However, income from them has increased by $1,144.28 over the previous year. Paper losses, therefore, do not necessarily coincide with losses in earnings, and, at any rate, may be recovered with an upturn in the market. Counterbalancing our situation in the equity market is the gain in returns on money market funds due to the rise in interest rates. The income from all Endowment funds in 1983-84 increased over 1982-83 by $5,398.24, i.e., 26%.

Respectfully submitted,
Richard Crawford
James Webster
Alvin H. Johnson, Chairman

EXPENDITURES
Doctoral Dissertations in Musicology 15,050.84
Schenker, Free Composition 71.50
Committee on the Publication of American Music 632.00
Administrative expenses 2,485.75
Awards: Einstein, Kinkelyde, Greenberg 1,808.00
Royalties 109.35
Pirro, Music and Culture in Italy... 4,025.00
Mandelsohn and Schuman Studies 4,000.00
Donatable receipts 4,045.81
Transfer to Endowment Fund 9,263.00 61,991.25 4,663.73
Excess of receipts over expenditures
Grants and Fellowship Available

The Council for International Exchange of Scholars has announced the 1984–1985 competition for awards for university teaching and postdoctoral research. Awards are offered in all academic fields for periods of two to ten months. Interested applicants may obtain appropriate forms and information on college and university campuses in the Office of the Graduate Dean. Applicants may also write to: Council for International Exchange of Scholars, 11 Dupont Circle, Washington, DC 20036. The next deadline of September 15, 1984, applies to awards for research in Africa, Asia (except India), Europe, and the Middle East.

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 1985–1986. Fellows newly appointed for 1985–1986 must have received the Ph.D. between January 1, 1983, and July 1, 1983. The stipend is $23,000, with one half for independent research and one half for teaching in the under-graduate program in general education. Additional funds are available in support of such needs as research materials and typing. Application forms can be obtained by writing to: Director, Society of Fellows in the Humanities, Heymen Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027. Deadline for receipt of completed applications is November 1, 1984. The Society will also appoint two Senior Fellows in the humanities for the academic year 1985–1986. Awards will be made to scholars of particular accomplishment and need. Senior fellows will have held the doctorate and have been teaching as full-time faculty for at least five years but have not yet received tenure. Senior Fellows will receive a stipend of $26,500 plus regular faculty benefits and will teach half-time in courses determined in consultation with the appropriate departments at Columbia. Candidates must be nominated by the chairmen of their departments or of an appropriate inter-departmental committee. Nominations must be accompanied by a complete curriculum vitae, including a list of publications, papers read, as well as work in progress, and a statement from the candidate concerning the proposed scholarly project. Nominations and supporting materials must be received no later than November 1, 1984. Further information may be obtained from the Director at the address above.

The Society for the Humanities, Cornell University, has announced the availability of Junior Postdoctoral Fellowships for the 1985–1986 academic year. The deadline for applications is November 1, 1984. Applicants should have the Ph.D. and one or more years of college teaching experience. The focal theme for the competition is: Non-European Traditions in Western Civilization. Further information is available from: Jonathan Culler, Director, The Society for the Humanities, 27 East Avenue, Ithaca, NY 14853.

The National Humanities Center has announced a deadline of October 15, 1984, for applications for 1985–1986 fellowships at the National Humanities Center. Each year approximately 40 Fellows pursue their own research and participate in interdisciplinary seminars, lectures, and conferences at the Center. Fellows have the use of private study rooms, conference rooms, and a dining area. The Center's librarians deliver materials daily to Fellows from the libraries of Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, or from other institutions through inter-library loan. The Center also has a manuscript typing facility for its Fellows. For further details, write to: The National Humanities Center, 7 Alexander Drive, Research Triangle Park, NC 27709.

Harvard University has announced the availability of Andrew W. Mellon Faculty Fellowships in the Humanities, with a term of appointment from July, 1985, through June, 1986. Applicants must be non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years postdoctoral teaching as college or university faculty in the humanities—usually as assistant professors. Applicants must have received the Ph.D. prior to June 30, 1983. The fellowships entail limited teaching duties and departmental affiliation, and offers the opportunity to the fellowship holder to develop scholarly research. For particulars and application procedures, write to: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

The Rockefeller Foundation announces a program of fellowship awards for writers and scholars in the humanities whose research aids the understanding of contemporary societies and social issues. Twenty individual awards will be made for 1985–1986. In addition, resident fellowships in the humanities will be made available for 1985–1986 through a set of host institutions. The fellowships will normally extend for one year. The ordinary grant will be in the range of $15,000 to $20,000, and will not exceed $25,000. First stage proposals must be received by October 15, 1984. Address inquiries to: Rockefeller Foundation Humanities Fellowships, The Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036.

The Council for International Exchange of Scholars is now receiving proposals for the 1985–1986 Fulbright Scholar-in-Residence Program. Community and junior colleges, four-year colleges, and universities may submit proposals to invite a scholar from abroad to lecture for an academic year or term in any field of the humanities or social sciences. The deadline for receipt of proposals is November 1, 1984. Further information is available from: Mary W. Ernst or Robert Burney, Council for International Exchange of Scholars, 11 Dupont Circle, N.W., Washington, D.C. 20036.

The University of Pennsylvania will award Mellon Postdoctoral Fellowships in the Humanities. These are intended for younger scholars who, by September 30, 1985, will have held the Ph.D. for not fewer than three and not more than eight years. The award carries an annual stipend of $18,000. Completed applications must be received no later than December 1, 1984. For further information, write to: John McCarthy, Chairman, Humanities Coordinating Committee, 16 College Hall/CO, University of Pennsylvania, Philadelphia, PA 19104.

The Smithsonian Institution offers fellowships in residence to support independent research and study in fields which are actively pursued by the various bureaus of the Institution. Six to twelve month pre- and postdoctoral fellowship appointments and ten week graduate student appointments are awarded. Proposals for research may be submitted in the history of music and in musical instruments. The application deadline is January 15 for each year. For further information, write to Smithsonian Institution, L'Enfant Plaza, Suite 3300, Washington, D.C. 20560.

The Bibliographical Society of America established in 1983 a program of short-term Fellowships to help support scholars undertaking research associated with the study of the history of books and printing. Nine new fellows have been named from the second annual competition. Inquiries about the Fellowship program may be addressed to the Executive Secretary, BSA, P.O. Box 397, Grand Central Station, New York, NY 10163.

The American Council of Learned Societies has announced several competitions to be held in 1984 and 1985. Among these are ACLS Fellowships for research in the humanities (deadline October 1, 1984). ACLS/Ford Fellowships, for humanistic research, broadly defined, on social issues (deadline October 1, 1984). Research Fellowships for Recent Recipients of the Ph.D. (deadline, October 1, 1984). Fellowships for Studies in Modern Society and Values (deadline October 1, 1984). Grants-in-Aid (deadline, December 17, 1984). Travel Grants for Humanities to Interna...
Grants and Fellowships, continued

Tional Meetings Abroad (various deadlines), Grants for China Studies (deadline, February 15, 1983), and Grants for East European Studies (deadline, November 15, 1984). For further information, write to: American Council of Learned Societies, 228 East 45th St., New York, New York, 10017.

The National Endowment for the Humanities provides support for the preparation of music editions and research tools in music under the Reference Works Program of the Division of Research. The Editions category funds the editing of written materials, oral texts, and musical notation. Under the Research Tools category grants are made to prepare reference works such as dictionaries, encyclopedias, catalogues raisonnés, descriptive catalogues, and data bases. This category also accepts proposals to conduct surveys to establish the kinds of research materials thought to be most urgently needed by scholars working in a specific field in the humanities. The next deadline for the submission of applications to both categories is October 1, 1984 for projects beginning July 1, 1985. For further information write to Helen C. Aguria (Editor) or Crail D. Hopkins (Research Tools), Division of Research Programs, Room 319, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

Forthcoming Meetings and Conferences

This column seeks to list meetings that may be of interest to AMS members. The notices are ordered chronologically. Deadlines for submission of items for inclusion are June 15 for the August issue and December 1 for the February issue. Notices of meetings should be sent to: Kristine Forney, AMS Newsletter, 413 Morgan Creek Dr., Chapel Hill, NC 27514.


Musique et Influences Culturelles Réciproques entre l'Europe et l'Amérique Latine du XVIe au XXe Siècle, October 4-5, 1984, Brussels. Address: Christine Simeone, C/O Musée Instrumental, Grand Sablon 37, 1000 Bruxelles, Belgium.

Popular Culture Association, Annual Meeting, October 4-6, 1984, Knoxville, TN. Address: May C. Brown, PCAS Program Chair, Dept. of English, Georgia Institute of Technology, Atlanta, GA 30312.


Eleventh Annual Carolinas Symposium on British Studies, October 13-14, 1984, Appalachian State University. Address: Charles A. Perry, History Dept., The University of the South, Sewanee, TN 37375.


Social History Association, Ninth Annual Meeting, October 23-28, 1984, Toronto. Address: William Claggett, Program Committee Chair, Dept. of Political Science, University of Mississippi, University, MS 38677.


Maryland Handel Festival, November 9-11, 1984, University of Maryland, College Park. Address: Jeannette Oliver, Maryland Handel Festival, University of Maryland, College Park, MD 20742 (301-454-5265).


Brown Symposium VII: Benjamin Britten and the Ceremony of Innocence, February 20-22, 1985, Southwestern University. Address: F. Ellsworth Peterson, Dept. of Music, Southwestern University, Georgetown, TX 78626.


American Society for 18th-Century Studies, Southeastern Society, March 7-9, 1985, Athens, Georgia. Address: Carl R. Kroop, Dept. of English, Georgia State University, Atlanta, GA 30303.

Schenker Symposium, March 15-17, 1985, Mannes College of Music. Address: David Loebl, Mannes College of Music, 150 West 83rd St., New York, NY 10024.


Renaissance Society of America, March 22-23, 1985, Los Angeles. Address: Edward Gosselin, Vice President, RCSC, History Dept., California State University, Long Beach, Long Beach, CA 90840 (213-498-4431).

Secular Music of the European Renaissance ca. 1500, April 15-16, 1985, Rutgers University. Address: Martin Picker, Dept. of Music MGSA, Rutgers University, Chapel Drive DC, New Brunswick, NJ 08903.

American Society for 18th-Century Studies, Annual Meeting, April 17-21, 1985, Toronto. Address: Patricia Brückmann, Trinity College, Toronto, Canada M5S 1H8.

International Bach Conference, April 18-21, 1985, University of Michigan at Flint. Address: Johannes Tall, Music Dept., The University of Michigan-Flint, Flint, MI 48503.

Robert Copeland (Geneva College): "The Lady is a Musician: The Case of Gertrud Martin Rohrer"

Capital
Fall Meeting
Hood College

Martin Williams (Smithsonian Institute): "The Evolution of an American Vocal Style"

Wayne Shirley (Library of Congress): "The Full Last Measure: A Twentieth-Century Mannerism"

Christine Niehaus (Levine School of Music): "Paderewski’s Debut in America"

David Schuleberg (University of Virginia): "New Musical Theories and Fantasies: Some Question of Early Baroque Style"

Diana Hallman: "The American Pianist Fannie Bloomfield Zeisler"

Charles Jahan: "A Salute to Opera in the United States"

January 14, 1984
Folger Shakespeare Library

Deborah Lawrence (University of Maryland, College Park): "The Influence of the Spanish Diferencia on the Virginalists as Reflected in Two English Manuscripts"

Thomas L. May (University of Michigan): "The Significance of Imitation in the Development of Monteverdi’s Madrigal Style"

Joan S. Applegate (Shippensburg University): "The English Court Air and the Broadside Ballad: Some Points of Contact"

Richard Wexler (University of Maryland, College Park): "On the Authenticity of Ockeghem’s Motets"

Mary Hunter (Bates College): "Characterization in Late Eighteenth-Century Italian Sentimental Comedies"

Alfisa Kopfstein-Penik: "The Batteltec: An English Lute Duet from Egerton 2046"

April 7, 1984
University of Virginia

Judith Shattin-Allen (University of Virginia): "Debussy’s ‘Salut printemps’ and ‘Le printemps’"

Linda Whitesitt (Radford University): "The 1920s, Paris and George Antheil"

David Stephenson (St. John’s College): "The Visual Representation of Tonal and Atonal Music"

Scott Devaux (University of Virginia): "The Rise of the Jazz Concert"

James Little (Virginia Union University): "Carvings of Musical Instruments in the Choir Stalls of Medieval English Cathedrals and Abbeys"

Homer Rudolf (University of Richmond): "The Evolution of St. Cecilia as Patron Saint of Music—Evidence in Sixteenth-Century Motets"

Virginia Moser (University of Virginia): "Some Suspicions about Symphony No. 1, Op. 38, by Robert Schumann"

James Parakilas (Bates College): "Nineteenth-Century Piano Ballades"

Great New York
October 8, 1983
Columbia University


Elaine Brody (New York University): "Organas in Search of Brahms"

December 3, 1983
New York University

Joint Meeting with the American Institute for Verdi Studies

James A. Hepokoski (Oberlin College): "Compositional Enametations in Verdi’s Autograph Scores: Il Trovatore, La Traviata, and Un ballo in Maschera"

Roger Parker (Cornell University) and Matthew Brown (Harvard University): "Problems of Structure in Verdi’s Otello"

February 11, 1984
Columbia University

Floyd K. Crane (Rutgers University): "On Common-Time Displacement in Mozart"

John Graziano (City College, CUNY): "Cinderella, or The Fairy Queen and the Little Glass Slipper: The Covent Garden Adaptation of La Cenerentola"

March 24, 1984
Columbia University

Don M. Randel (Cornell University): "Music and Poetry, History and Criticism: Reading the Fifteenth-Century Chanson"

Alan Tyson (Institute for Advanced Study): "Mozart’s D-Major Horn Concerto: Problems of Dating and of Authenticity"

May 5, 1984
Columbia University

Laurence Dreyfus (Yale University): "J. S. Bach’s Concerto Ritornellos and the Question of Invention"

Barry S. Brook (Graduate Center, CUNY): "Determining Authenticity through Internal Analysis: A Multifaceted Approach, with Special Emphasis on the Haydn String Trios"

continued
Papers Read, continued

Mid-Atlantic
September 24, 1983
University of Pennsylvania

Stephen C. Fisher: "Haydn's Two-Movement Overture"

Glenda Thompson: "Primary Sources for Rogier Pathie, Habsburg Court Composer"

John Platoff: "Music and Drama in the Opera buffa Finale: Mozart and his Contemporaries"

March 4, 1984
West Chester State College

John H. Roberts (University of Pennsylvania): "Handel's Borrowings from Keiser"

Don O. Franklin (University of Pittsburgh): "Problems of Tempo in the Keyboard Works of J. S. Bach"

April 28, 1984
Haverford College

Jean K. Wolf (Ardmore, PA) and Eugene K. Wolf (University of Pennsylvania): "Rastrolgy and Its Use in Eighteenth-Century Manuscript Studies"

Rose Dana Marota (Bryn Mawr, PA): "Folk Music in Eighteenth-Century Viennan and Surrounding Courts"

Midwest
September 24-25, 1983
Bismarck Hotel, Chicago

Alexander Main (Ohio State University): "Liszt the Writer in Paris: The Authorship Question to 1936"

J. Peter Burkholder (University of Wisconsin-Madison): "A Place beside Beethoven: Brahms and Twentieth-Century Classical Music"

Scott Messing (Alma College): "Franz Liszt and Richard Wagner, 1860-1900"


Bonnie J. Blackburn (Chicago): "Two 'Carnival Songs' Unmasked: A Commentary on MS Florence Magl. XIX, 121"

Philip T. Jackson (Ball State University): "The Manuscript Versions of the 'Jechter' Masses in Italian and German Sources"

Russell Stinson (University of Chicago): "Johann Peter Kellner's Copy of Bach's Sonatas and Partitas for Unaccompanied Violin"

Robert A. Green (Northern Illinois University): "Eighteenth-Century French Title Pages as Guides to Performance Practice"

Dale Bonge (Michigan State University): "Conducting and Time Beating in the Later Middle Ages"

Margaret Dowie (University of South Dakota): "The Rebek in Italian Iconographic Sources from 1400 to 1540"

Theodore D. Kinnaman (University of Wisconsin Center—Janesville): "Thomas Wright on 'How Musick Streth Up These Passions'"

David J. Bach (Northwestern University): "Concepts of Mode in La Rhetorique des Dieux"

April 14-15, 1984
University of Cincinnati

Eugene J. Leahy (University of Notre Dame): "Performance Practice and Old Roman Invitatories"

Blake Wilson (Indiana University): "The Italian Religious Confraternity and the Rise of the Monophonic Lauda"

Barton Hudson (West Virginia University): "Two Ferrarese Masses by Jacob Obrecht"

Lawren John Wagner (Quincy College): "Some Considerations on Plantin's Printing of George de la Hele's Ode Missae"

Steven E. Plank (Oberlin College): "Of Sinners and Suns: Luigi Rossi's Cantatas for the Roman Oratory"

Richard Engelhart (Kent State University): "A Reappraisal of Domenico Mazzochi's Role in the Casa Alabrandini in Light of New Documentary Evidence"

Chappell White (Kansas State University): "Gavinies' Symphonie Concertante for Violin and Cello: Misidentification Corrected"


Jane F. Fulcher (Indiana University): "La Muette de Portici and the Politics of the Opera in Restoration France"

Morton Atcher (Otterbein College): "The Mélodies of Ambroise Thomas"

James R. Briscoe (Butler University): "Debussy's Grand Opera Rodrigue et Chimène: A Necessary Fiasco"

Therese M. Ellsworth (University of Cincinnati): "The Piano Music of Edgar Stillman Kelley"

New England
October 8, 1983
Smith College

Richard Sherr (Smith College): "A Distressing Incident: Choirboys, Canons, and Homosexuality in Late Sixteenth-Century Italy"

Joel Sheveloff (Boston University): "Odd Meter Out"

Kenton Worth (Tufts University): "A Sketch from Berlioz's La Damnation de Faust: A New View of the Composer at Work"

Howard M. Brown (University of Chicago): "Lord, Have Mercy on Us: Texting in Early Sixteenth-Century Kyries"

May 5, 1984
Harvard University

Stephen A. Cris (Brandeis University): "Bach's Debut at Leipzig: Observations on the Genesis of BWV 75 and 76"

Mary S. Lewis (Brown University): "Rore's Setting of Petrarch's 'Vergine Bellia': A History of Its Composition and Early Transmission"

Mary Wolinski (Brandeis University): "The Structure and Dating of the Manuscript Collection of Thirteenth-Century French Polyphony, Montpellier, Bibliothèque Interuniversitaire, Section de Médecine, H 196"

Virginia Hancock (University of Connecticut): "Brahms' Viennese Performances of Early Choral Music"

New York State—St. Lawrence
October 15-16, 1983
University of Toronto

Thomas Green (Frederick Harris Music Company): "The Mirthis Mystery"

Graham Sadler (University of Hull, England): "Editing Rameau—the New Edition"


James Grier (University of Waterloo): "Substitutes for the Benedictus Dominus Versicle in the Notre Dame Repertory of Conductus"

Maurice Esse (University of Toronto): "The Impact of French Dancing on Spanish Society during the 18th Century"

Gail Dixon (University of Western Ontario): "Structural Coherence in Varèse's Ameriques"

Peter Hardwick (University of Guelph): "Peter Maxwell Davies and the Plainsong Influence"

April 7-8, 1984
SUNY at Albany

Philip Friedheim (SUNY at Binghamton): "The Harmonic Structure of Tristan und Isolde"
Ernest F. Livingstone (Eastman School of Music): “The Case for a Different Order of Performance of Four Last Songs by Richard Strauss”

David Osenkop (SUNY at Potsdam): “Schubert’s ‘Adevold und Emma’: Two Tributes”

Thomas A. Denny (Skidmore College): “Schubert’s C-Major Sonata: Perspectives on Schubert’s Early Maturity”

Thomas Griffen (Eastman School of Music): “Giovanni Battista Opereti’s Avvisi di Napoli: Sources for the History of Music in Naples during the 1690s”

William Pastille (Cornell University): “Misunderstanding Schenker”

Anne E. MacNeil (Eastman School of Music): “Carl Dahlhaus and Hans-Georg Gadamer: Toward a Hermeneutic Musicology”

William Caraqaq (Hudson Valley Community College): “Completing Bruckner’s Ninth: A Contest of Scholarship and Invention”

Pacific Southwest

November 19, 1983
California State University, Los Angeles

Ellen King Kravitz (California State University, Los Angeles): “Arnold Schoenberg as Artist”

Alan Houghtchens (University of California, Santa Barbara): “From the Vistula by Way of the Vltava to the Danube: Dvóřák’s Vanda in Vienna”

Edward H. Clinkscale (University of California, Riverside): “The UCR Motet Index: Past, Present, and Future”

Clare G. Rayner and Nancy Welber (California State University, Long Beach): “Hands-On Music Bibliographic Search and Retrieval”

March 29–31, 1984
San Diego State University

Joint Meeting with The Smetana Centennial: An International Conference and Festival of Czechoslovakian Music

Roger Hickman (Honolulu): “Bohemian Contributions to the Viennese String Quartet of the 1700s”

Nors S. Josephson (California State University, Fullerton): “Thematic Dualism in Smetana’s and Janáček’s String Quartets”

Alan Houghtchens (University of California, Santa Barbara): “Lisuše and Vanda: Legendary and Operatic Sisters”

Jaroslav Mátěk (San Diego State University): “Jan Loewenbach on Smetana: An Early Twentieth-Century Perspective”


Mark Gremer (Princeton, NJ): “On the Importance of the Pastorella”

Kenneth DeLong (Calgary, Canada): “J. V. Volfšek, Schubert and the Impromptu”

Adela Gebr (Tarzana, CA): “The Compositional Process in Smetana’s Operas”

May 5–6, 1984
Stanford University

Joint Meeting with the Northern California Chapter

Pamela C. White (University of California, Los Angeles): “Sketch Types in the Sources to Schoenberg’s Moses und Aron”

Roland Jackson (Claremont Graduate School): “Extended Choral Possibilities in Brahms, Bruckner, and Moussorgsky”

Olga Termini (California State University, Los Angeles): “L’Irene at Venice (1695) and Naples (1704): Tyrant and Victim”

Margaret Munata (University of California, Irvine): “The Barberini Manuscripts of Music in the Vatican”

Rocky Mountain

April 27–28, 1984
University of Arizona, Tucson

Amy Holbrook (Arizona State University): “Calcidius Musicius”

Thomas Mathiesen and David Hodges (Brigham Young University): “The Ancient Greek Aulos: Literature and Reconstruction”

Jon Solomon (University of Arizona): “Turning Ptolemy into English”


Laura Rhoades Rush (University of Northern Colorado): “Contrasting Versions of a Mid-Eighteenth Century Harpsichord Concerto”

Deborah Hayes (University of Colorado): “Anna Bon, Composer and Chamber Music Virtuosa of the Mid-Eighteenth Century”

John Hajdu (University of California, Santa Cruz): “An Important Hand in the Sources of Lully’s Music”

Meredith Little (Tucson): “French Court Dancing in Germany at the Time of Johann Sebastian Bach”

Robert Reynolds (Arizona State University): “Textless Choral Music”

Rebecca Wilcox (Brigham Young University): “The Mise en scène at the Paris Opera (1821–1873): A Preliminary Study”

Bertil H. van Boeijen, Jr. (Brigham Young University): “Joseph Martin Kraus’s Aeres i Cantao: A Rediscovery of Fragments of the 1782 Version”

Richard B. Wedgewood (University of Saskatchewan): “Hoene Wronski’s Writings on Music and Their Influence”

Rayna Barroll (Arizona State University): “Early Keyboard Style of Karol Szymanowski”

Edward Murphy (University of Arizona): “Tonal Organization in five Strauss Tone Poems”

South–Central

April 6–7, 1984
Carson-Newman College


Paul Ridgway (Carson-Newman College): “The Keyboard Sonatas of Friedrich Wilhelm Rust”

continued
Papers Read, continued

Ernst Harris (University of Tennessee at Martin): "Johann Mattheson, Johann Adolph Scheibe and the Birth of Musicology"

Betty Farlow (Western Carolina University): "Cubism in Music: A Speculation Concerning Virgil Thomson and Gertrude Stein"

Renée Cox (University of Tennessee at Chattanooga): "The Ontological Status of Musical Works"

Ben Arnold (University of Kentucky): "War, Destruction and the Apocalypse in Music since World War II"

Margaret Doutt (University of Kentucky): "Sonata Forms in Mozart's Arias and Concerto Slow Movements: A Comparison"

Claire Detels (University of Arkansas): "Rameau’s Dissertation sur les différentes méthodes d’accompagnement"

Nancy R. Ping-Robbins (Shaw University): "Some Teutonic Music Professors in the Antebellum Southwest"

Thomas L. Riis (University of Georgia): "Spirituals and Jubilee Singing: The International Emergence of Afro-American Music in the 19th Century"

Susan Borwick (Wake Forest University): "Through the Looking Glass: Perspective on Lenya"

Jonathan E. Glixon (University of Kentucky): "The Polyphonic Laude of Innocentius Dammonis"

Robert Lamar Weaver (University of Louisville): "Theatrical Music in Florence, 1751-1800"

Jane Johnson (Crab Orchard, Tennessee): "Music Found in a Portuguese Organ Case: A Sonata by Carvalho? or Vento?"

William Grim (St. Andrew’s Presbyterian College): "A New Look at the Sturm und Drang: A Comparative Analysis of Haydn’s Symphonies Nos. 2, 45 (‘Farewell’), and 73 (‘La Chasse’)

Ludwig Finscher (University of Heidelberg): "Thoughts on the Sturm und Drang: A Reconsideration"

March 23–24, 1984
University of South Carolina, Columbia

David Grant (Duke University): "The Musical Iconography of the Capella Palatina in Palermo"

Martha Faubush (Christopher Newport College): "Le Rienement de Saint Pierre by Marc Antoine Charpentier: A Critical Study"

Paul Laird (University of North Carolina, Chapel Hill): "Staves, Smert and Troulluff: The Carol Layer of the Ritson Manuscript"

Nola Reed (Salem College): "Berlioz’s Harold en Italie II: A Possible Model for Borodin’s In the Steppes of Central Asia"

George Parish (Radford University): "Multi-Level Unification in Mozart’s Piano Sonata K. 333"

Nancy Ping-Robbins (Shaw University): "Herrmann L. Schreiner: An Immigrant Extraordinaire"

Lisa Dominick (Loyola University): "Existing Gaps Can Be Narrowed: Musical-Political Activism in the Netherlands, 1966-1986"

Ronald Riddle (University of California, Los Angeles): "The Short, Happy Life of the American Piano Novelty"

William J. Jones (University of Southern Alabama): "The Reconstruction of Frank Johnson’s Music to Its Original Sound"

H. M. Lewis (Louisiana State University at Shreveport): "The Music in the N. S. Allen Collection: A Look at Musical Life in the Ark-La-Tex during the Last Half of the Nineteenth Century"

Melanie Stanberry (Louisiana State University): "Webern’s Melodic Signature as Articulation of Poetic Theme and Symbol"

Robert Schmalz (University of Southwestern Louisiana): "New Light on Old Questions: A First Look at an Important Source of Musical Americana"

Southwest

March 31, 1984
University of Texas, Austin

Linda Ferguson (Fort Worth, Texas): "Time-Beating and Multiple Direction in Early Nineteenth-Century Performances of Beethoven’s Symphonies"

Rebecca Baltzer (University of Texas, Austin): "The Early Motet: A Genre in Search of Itself"

Diane Penney (North Texas State University): "Schoenberg’s Erwartung: Unity in Oscillation"

Lester Brothers (North Texas State University): "Palestrina and the Hexachord Mass Tradition"

Elliot Autokoletz (University of Texas, Austin): "Newly Acquired French Music Manuscripts of the Late 19th and 20th Centuries in the Humanities Research Center"

Symposium: "Aspects of Sacred Music in 17th-Century France"

Robert J. Snow (University of Texas, Austin): "Resources for the Study of Sacred Music in 17th-Century France in the Harry Ransom Humanities Research Center at the University of Texas, Austin"; Steven C. Taplin (University of Texas, Austin): "Artus Aux-Couteaux and His Two Volumes of Noëls et contes spirituels"; Susan Cannedy (University of Texas, Austin): "Jacques de Gouy’s Settings for Antoine Godeau’s Poetic Paraphrases of the Psalms of David"; Barry D. Gibb (University of Texas, Austin): "The Stances chrestiennes of Claude Oudot"; Rui V. Nery (University of Texas, Austin): "French and Italian Elements in the Motets of Paolo Lorenzani"

Southern Chapter

March 7–9, 1984
Loyola University

Ben J. Legett (Louisiana State University): "Selleger’s Round"

John O. Robison (University of South Florida): "The Easter Cycle of Tetrads Responds"


John Peter Sennick (Louisiana State University): "Musical-Rhetorical Figures in the Chorale Preludes of Johann Nicolaus Hanff"

David Beveridge (University of New Orleans): "Echoes of Dvořák in the Third Symphony of Brahms"

William Horne (Loyola University): "Brahms’s Lieder and Chamber Music"

Robert L. Parker (University of Miami): "Chavez Chases the Dance, or How the Hell Do You Get a Ballet Produced?"

David Pent-Evans (University of Miami): "A Comparison of Different Editions of Certain Webern Compositions"

Dorothy Drennan (University of Miami): "The Sixties: Bonanza of Choral Music"