OAKLAND—1990

Leaving Oakland, my first thoughts were there were as many people; it was sometimes very difficult to find rooms, sessions, coffee breaks. I heard only a minimum number of the pop- phy concerts, and it was all quite exhausting. But in the end, the experience was something of a high.

The scope of the meeting was so impressive, not because the AMSS, the SEM, and the SMT had never met together (we were all there, plus the UMS, in Vancouver, 1987), but because a Joint Program Committee (JPC) was changed specifically to look after the “intersection.” Appeared in 1986, the JPC found its greatest problems to be the interface between a unified, comprehensive, organization, and a kind of federation, in which each society could establish its own program and follow its own agenda. Struggling with these issues for three years, the JPC in the end played a kind of umpire's and coordinator's role, but it also contributed substantively to the program's correct, developing, and altering the “submerged” sessions. In the course of the JPC's work it became clearer that if we were to accomplish what we were trying to do, we would have to create new subdisciplines with sharp boundaries, but at least we agreed not to emphasize or concentrate within the broad realm of musical scholarship.

There were eighty paper sessions (fourteen at a time, roughly). Twenty-nine were sponsored by the AMSS, twenty-five by the SEM, and seventeen, by the SMT. (Each subgroup submitted a “package” that was reviewed by the JPC, which imposed on itself the requirement that each “combined” session meet. conference separates disciplines of historical, ethnomusicological, and theoretical scholarship. The range in all components of the program was vast. Examples: the AMSS sponsored sessions on eighteenth-century opera, Renaissance secular music, and seventeenth-century harmony at one end of the spectrum; American Music, "Beethoven's" music, and the second Viennese school in the other, with "Composers and Sexuality," "Historical Consciousness," and "Research on Chinese music" perhaps in the middle. The SMT sessions extended from "Motivation" to "Motive" and from the very general "Methodologies to" the much more specific study of Scherker. The SEM program similarly provided breadth: from the theory-oriented, "Generative Melodic Systems" and "Magic and Power Relations," to specific, on the music of immigrant communities and on India and China. Some of the cosponsored sessions gave themselves tasks requiring wide-ranging surveys: for example, "Time and Music" and "Concepts of Harmony and System." Others looked at more limited subjects from various perspectives: on Hugo Riemann, jazz scholarship, and teaching. An example for me was "Writing about Music" and "History of America."

We did some of everything, but was there a characterizing profile? All the societies emphasized theoretical perspectives, usually grouping their papers not by group, person, period, or genre, but by attitude, approach, method of scholarship or type of analysis. Each society offered sessions on papers on popular music, on the cultural commentary about the current events, and on critical analyses. All showed an increased interest in seeing music in its cultural and historical contexts, in the contribution that can be made by other disciplines, in recent critical theory, and in interpretative history. All provided interaction among fields of interest, and at the Vancouver meeting, which we celebrated with Guido Adler's 181st article, scored for a comprehensive musicology. Oakland 1990 directed us to bear in mind that we are all, in some sense, members of the same profession, and that the music-world can, if properly done, unite at some level equally important. The JPC and the Local Arrangements...
committee tried to achieve even-handed treatment of the three societies and their subject matter by integrating the printed program and listing sessions in alphabetical order by site rather than by society, and by indiscriminate mixing of hotel accommodations and meeting rooms. Indeed, surveying the audiences at various sessions, I saw widespread interest in the twelve "combined" sessions and lots of crossover attendance, the three constituencies taking advantage of the available space and clearly talking to each other a lot in the hall.

The impact of interdisciplinary studies was also illustrated by the three magisterial major lectures. The plenary lecture by Harold S. Powers gave a very personal interpretation, penetrating yet light-hearted, of the interaction of the three viewpoints presented by the AMS/SEM/SMT. The SEM Singer lecture by Edward T. Hall presented an anthropologist's view of the relationship between a human activity in music and other cultural domains, and of other ideas in his arsenal that might be used in music scholarship. The SMT keynote lecture, by literature critic Eric Gans, quoted unique approaches to the intersection of anthropology and culture.

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 16-17 March 1991 in Chicago.

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 to H. Wiley Hitchcock, President, AMS, Department of Music, Brooklyn College, City University of New York, Brooklyn, NY 11210, and are asked to name the committee, outline a curricular need, and identify their area(s) of specialization.

Nominating Committee Chair

The Board has appointed Richard J. Sherr Chair of the Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Department of Music, Smith College, Northampton, MA 01060.

Chicago—1991

continued from page 1

Local Arrangements Committee, Music Department, University of Chicago, 5845 S. Ellis Avenue, Chicago, IL 60637.

Chicago is easily accessible both by rail and by air. Regional rail lines (Metra) connect a variety of points from northern Illinois to Indiana with the city, and the Chicago Union Station is the terminus for Amtrak. Virtually all major and lesser airlines serve Chicago's two airports, O'Hare International and Midway, and negotiations to secure favorable airfares are currently underway. Both airports provide limousine transportation to The Palmer House, and public transportation on the "L" (Chicago Transit Authority) is available from O'Hare.

—Ann W. Robertson

AMS Newsletter Address and Deadlines

Letters for publication in the August issue of the Newsletter must be submitted by 25 May and for the February issue by 1 December to: Martha P. McClymonds, Editor, AMS Newsletter, Department of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22290.

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 recent and back issues should be directed to: Allison H. Johnson, Executive Director of the AMS, Department of Music, University of Pennsylvania, 401 South 14th Street, Philadelphia, PA 19104-5613.

The AMS Newsletter is produced by F-A-Editors, Inc., 840 Deming Way, Madison, WI 53717.

There was much to learn and enjoy outside the paper sessions: a large number of concerts large and small—ranging from Renaissance music to computer music to gamelan, from all-Lassus to all-Barótk, from North Indian classical to mariachi, from the highly specialized "J. K. Randall's Writings and the 1990 Dicussion of the Score of a Major Work," to the more general "Music's Place in the World of the Future," to the sessions on digital and analog recording, the papers on computer music, and the fine paper on the history of the Society's publications. But what the AMS is really about is the people, and the people who make the Society special are the people who make the Society great. The Society is all about people, who come together to celebrate, to share, to learn, to grow, and to develop.

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Presidential Message

I was warned by my past president Colin Slim that my first task as incoming president would be to write this column to a deadline within days, if not hours, after my "ascendancy" as he gently termed it. This was only slightly terrifying. But in his last appearance as the Society's president, at the close of the Business Meeting of the 46th Annual Meeting of the AMS (1999, Oakland), Professor Slim himself provided me with the best possible source material for my first message to you. It is, I think, obvious that I have enjoyed seeing it very much indeed.

You will recall that it has become traditional for the outgoing president to deliver a final Presidential Address. Well, Slim's was an "address" with a difference—and how!—and it merits some comment by me, since it left me almost speechless, rarely able even to do the one thing I was charged to do: follow it—adjoining the meeting—let alone react to the "address" in any appropriate or meaningful way. Let me make up for lost time.

Those of us close to Colin in the past year or so had suspected he was up to something special. He let it be known, at various times and in various ways, that his valedictory as our president would be different from the usual ones. And more than once he was heard to mumble, almost modestly, teasingly: "He kept that print select, it was the screen secret, to the very last moment. In fact, few of our members who filed into the great Regency Room at the Hyatt in Oakland to attend the AMS business meeting in the foreground are two groups: to the right, Apollo and four musical Muses (one a nude Venus image, pointing to a music book lying across her lap); to the left, four other Muses, singing along with a fifth Muse who plays from music on the back of an organ, with a small boy pumping away at it. (Slim related various details of these two groups in terms of the music they are performing—the Apollo-Venus group has a similar diffuse, a chanson à 9, by an unknown composer, published in 1543, and based on a late 15th-century popular song; the singers-organist group, a keyboard version of the Dutch popular tune Den liaht en de Mee— and led to an early climax in which, gently chiding art historian for not having noted them, he pointed to faint numerals on the chanson hook, which are among the clues that allow him to see the picture at 1546.) In the background of the painting are Apollo and the nine Muses again, now performing a round dance. The picture, said Slim, is a visual metaphor for creativity in music and dance. So far, so pedantic. But then Colin reminded us that he lives in Laguna Beach, and told of a local custom on which the town prides itself—an annual series of bicycle races called the Living Pageant of the Masters. And, calling for the stage curtains to be opened, the lights turned on, he cried, "Ladies and gentlemen, let us ascend to Parthenias and call upon Apollo and the Muses!" Whereupon a spectacular repetition of Heemskerk's painting was revealed on stage, in the persons of some twenty costumed individuals, not only that, but, in a splendid bit of over embellishment—plus dance, music, et animation—the tableau became truly vivant, and we were treated successively to the singers-organist group performing the Dutch song, the Apollo-Venus group singing the five-voice chanson, and then the whole crew singing the source tune of Que belle camerella, while the background circle went into its dance. This was, of course, the second part of the presidential presentation, and it evoked a storm of applause, which Colin followed with generous acknowledgments of assistance from Kristine Forney (at Long Beach)—musical director and instru-ment-provider—and Clayton Garison (at Irvine)—choreographer, costume, and stage director—before generally inviting me, too, to ascend Parthenias as your new president.

I hope I have conveyed something of the surprise and savoir of our past president's "address." More than surprise and savoir, though, it was a subtle— and witty—demonstration of the very best in our discipline and a vivid embodiment of some of our continued on page 3
Greenberg Award Winner: D.C. Hall's New Concert and Quadrille Band, pictured left to right: Archivist: Patrick Jordon, viola; Christopher Brabrand, bass; Arthur Albers, clarinet; James Johnson, violin. Front row: Kevin McDermott, tenor; Peter O'Hare, director, flute and piccolo.

**Awards and Prizes**

The Otto Kinkeldey Award was presented to two authors, Thomas Force Kelly (Oberlin College) for his book *The Breviary Choir* (Cambridge University Press), and Craig Wright (Yale University) for his book, *Music and Ceremony at Notre Dame of Paris, 1100–1300* (Cambridge University Press). This award is presented annually by the Society to honor the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published in the preceding year.

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the earlier stages of his or her career, was granted this year to Michael Long (State University of New York, Buffalo) for his article "Symbol and Ritual in Jocquin's Missa de Dio," the *Journal XLII* (1986), pp. 1–22.

Noah Greenberg Awards were given this year to D.C. Hall's New Concert and Quadrille Band, directed by Jeter Bloom, for a recording of contemporary music from mid-nineteenth-century America, and to Julian Baird for a recording of three cantatas of Johann Adolf Hasse. This grant-in-aid is intended to stimulate historically aware performances and the study of historical performing practices.

The American Society of Composers, Authors and Publishers has announced the winners of the 23rd Annual ASCAP Deems Taylor Awards for outstanding print and media coverage of music. Among the books honored was William Rothstein (University of Michigan, Ann Arbor), *Phvse Rhythms in Tonal Music* (Schirmer Books), Robert N. Marshall (Brandeis University), *The Music of Johann Sebastian Bach: The Sources, Styles and Significance* (Schirmer Books), and E. Eugene Heln (University of Maryland), *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach* (Yale University Press). Among the magazine articles honored was Kim H. Kowalski (Eastman School of Music), "Account for Success: Misunderstanding Die Dreigroschenoper," the *Opera Quarterly*.

The NEH has awarded the following grants for major projects in the humanities: Neal Zelasko (Julliard School), to conduct a conference on the performance practices of Mozart's music; Philip Ginnott (University of Chicago), to prepare a critical edition of the complete works of Giuseppe Verdi; David H. Beveridge (University of New Orleans), to support an international conference on Dvořák, emphasizing the relationship of his works to American music; and Michael Jaffe (Waverly Consort, Inc.), to support lectures, demonstrations, colloquia, and publications that will examine the Age of Discovery.

ACLS Research Fellowships for Recent Recipients of the Ph.D. have been awarded to James W. Pritchett (Brooklyn, New York), *Chance and Intermedio* in the Music of John Cage 1957–1982. The following members of the Society are recipients of ACLS Grants-in-Aid: Laura Callegari Hill (University of Illinois), *A History of the Academy of Music in Baltimore*; John Louis Nadas (University of North Carolina, Chapel Hill), *Composers and Organists at Three Florentine Churches, 1250–1450*; Blake McDowell Wilson (Vanderbilt University), *Music and Merchants: The Lusaili Companies of Republican Florence, 1250–1294*.

The ACLS has awarded a Fellow¬ torial Research Fellowship to Ellen Rosand (Rutgers University), *A Critical Study of the Last Operas of Claudio Monteverdi*.

Jane Pulcher received a research grant from the Consejo Nacional de la Investigación Científica to work on her book *Cultural Politics and Musical Aesthetics in France from the Derzhavin to the Vicoty Regime*, under the auspices of the Center d'Information et Documentation Recherche Musicale et IRCAM.

Anne Swartz (Baruch College) received from the NEH a Summer Stipend for her project "Chopin as Modernist in Nineteenth-Century Russia."

John L. Nadas (University of Carolina, Chapel Hill) received a Summer Grant from the ACLS to conduct research on late medieval Florentine manuscript sources, music, musicians, and cultural institutions.

Margaret Fessler (Brandein University) has been awarded a grant from the George and Elisa McMillan Foundation in support of her forthcoming book *The Episcopal Librarians of Chartres* (1000–1250).
Alvin Johnson Honored with Essays in Musicology

Nineteen former Presidents, Vice-Presidents, and Secretaries of the AMS contributed to Essays in Musicology: A Tribute to Alvin Johnson in observance of his seventy-fifth birthday. Johnson has played a leadership role in the Society for almost nineteen years, becoming Treasurer in 1971 and Executive Director in 1978. The volume edited by Lewis Lockwood and Edward Roosen, contains articles spanning music history from the Middle Ages through the nineteenth century and includes two articles of historiographical interest. As the Preface so aptly states, the contributions "symbolically express a part, but only a part, of the affection and esteem in which he [Johnson] is held by the members of the Society that he has served so well over their many years." Copies are available from the American Musicological Society.

Presidential Message

continued from page 3

concerns today as musicologists. What we might call the "Slim Show" had its origins in sensitivity and attention to immediate experience: as Colin explained when the Heemskerck painting appeared on the screen, he had first noticed the picture in the New Orleans Art Music Institute, when the AMS met there in 1987. Further steps toward the show involved rigorous and imaginative scholarship—the identification of the pieces of music in the picture, their interrelationship, and their relation to the picture itself. In the course of that work, Slim delved, of course, into interdisciplinary study, and eventually was even able to make a contribution to art history (by his analysis of the painting and his dating of it). Next came a provocative, but amusing, reflection on contemporary American artistic life—one crystallized in the decision to apply the technique of Laguna Beach's Living Pageant of the Masters to a painting which (to quote Colin) had somehow "escaped those who every summer in Laguna produce the Living Pageant." Finally, all this work and wit was put in the service of live music and dance—the animation of the tableau vivant, the playing of the music, the singing of the songs, the dancing to them. The "Slim Show" was very much a Presidential Address: a declaration—not in so many words but in conception, scholarship, ramification, and realization—of what our past president is all about, and where he stands in relation to our Society and the discipline of musicology it aims to serve. And note that it was at the 1971 AMS annual meeting in New Orleans—during which he first saw Heemskerck's painting—that Colin Slim became president-elect of our society; his tour-choose-through on the picture, culminating in his use of it in the 1990 meeting, could not have made for a more engagingly personal and appropriate valedictory. Slim's presidency was marked by similar sensitivity, attentiveness, hard work, imaginative acuity, and humor—to which, in my first presidential message to you, I have wished to pay tribute.

—H. Wiley Hitchcock

Publications Committee Announces AMS Monographs

The Publications Committee announces the founding of the American Musicological Society Monographs, a series to be published under the auspices of the Society by the University of Nebraska Press. One or two volumes will be published each year, beginning in 1991 or 1992. 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. 80,000 words, including footnotes, musical examples, and other illustrative and bibliographical material). Typescripts must be double-spaced throughout on standard 8 1/2" x 11" stock, and in a font no smaller than conventional cursive type. Authors will normally learn of the Committee's decisions in no more than six months. Queries concerning the series may be directed to the General Editor: Lawrence Bernstein, Department of Music, 201 South 24th Street, University of Pennsylvania, Philadelphia, PA 19104-5513. Two copies of each manuscript should be submitted: one to the General Editor at the above address, the other to the Chairman of the Publications Committee: Richard Kraus, Department of Music, State University of New York, Stony Brook, NY 11794-5272.
Published titles bequeathing from such aid are listed in the *Journal of the Society* Members of the Society are reminded of the current guidelines for application to the Publications Committee for submissions, last printed in the *Newsletter*, February 1987, Vol. XVII, No. 1, p. 2, and expanded in the February 1988 issue, Vol. XVIII, No. 2, p. 14. Inquiries and applications should be directed to Richard Kramer, Department of Music, State University of New York, Stony Brook, NY 11794-4757. The committee devoted much of its energies this past year to a project that has been actively on its agenda since 1987. With gratitude to all those who have worked hard on this project in the past three years, especially to James Webster, who drafted the original proposal, I am pleased to announce that the Society now has a Monograph Series to be published under the auspices of the Society by the University of Nebraska Press. Professor Lawrence Bernas, on the recommendation of the Publications Committee, and the invitation of the President of the Society, has accepted the challenge to lead the Series as its first Editor for a term of at least five years. The Publications Committee will act as the Editorial Board. A formal announcement of the Series by the Editor appears elsewhere in this *Newsletter*.

—Richard Kramer, Chair

Obituaries

**Dennis Libby (1940-1990)**

Dennis Libby died suddenly and unexpectedly on a July 1990 at the age of fifty in Portland, Maine, after a brief illness. He was a scholar of the eighteenth and nineteenth centuries, writer and editor, and a masterful teacher. He was awarded his B.A. from Harvard College in 1961, and this was followed by his Ph.D. in musicology from Princeton University in 1969, with a dissertation on the opera of Wolfgang Mozart. He taught on various faculties of music, was a sub-editor for The *New Grove Dictionary*, and lived for a time in Napa. He joined the faculties of Ohio State, Yale, Columbia, University of Southern California, and most recently the University of Michigan, yet he neither sought nor desired any long-term teaching appointment in his last eighteen years. His dry Yankee wit and gentleness were only a mask over an intense dedication to his students, whom he consistently inspired; of those students enrolled in his seminar on eighteenth-century Italian opera seria at Columbia University (among whom I count myself), four later specialized in the field. He was most at home among his books and microfilms as his farm in Maine. The independent, inquisitive, pursuit of his interest cultivated an integrity of scholarship that was legendary among those who knew him. Having spent countless hours poring through microfilms, theater archives, memoirs, and the like, he had brilliant insight into the problems of opera in the eighteenth century, fueled by knowledge of singers, their careers, and the librettos. Libby was a distinguished professional because he rarely published, although in recent years this was beginning to change. He planned a major book on the Baroque operas of which will still appear. His published biographies of several dozen eighteenth-century singers in The *New Grove* are in many cases the only such work available. He edited Schubert for the *Lingual* *Complete Works* (forthcoming), and various small publications have recently appeared. The public knowledge of his authoritative scholarship was thus beginning to spread beyond his circle of friends.

At his untimely death, his research notes (including surveys of singers’ careers, annotated copies of Sartori’s libretto index, microfilms, archival notes, etc.) were donated by his sister, Mrs. Carol Libby, to the University of Michigan, where they are presently housed. It is her wish that they be made available to the scholarly community. Those interested should contact the School of Music.

—Dale E. Manion

**Carol MacClintock (1910-1989)**

Carol Cook MacClintock died at the Meadow Brook Retirement Home in Bloomington, Indiana, January 1989. Dr. MacClintock was a distinguished thirty-eight-year teaching career, which included Indiana University and the University of Cincinnati, from the latter of which she retired in 1976. One of the leading scholars in the field of complete secular works and co-edited the complete sacred works for the *CMM* series. A contributor of numerous articles to *The New Grove*, Dr. MacClintock is also noted for her book, *Organ Playing in the Field of Performance Practice*, one of the most recent readings of the *New Grove* series. A memorial tribute to Dr. MacClintock is available from the *CMM* series.

**Paul J. Revitt (1922-1990)**

Paul J. Revitt was born on 27 June 1922, in Seattle, Washington, and died 20 May 1990, in Kansas City, Missouri. He completed the Bachelor and Master of Arts degrees in music at the University of Washington in 1947 and 1949, and the Ph.D. in musicology at the University of Chicago in 1956. Professor Revitt’s teaching career spanned forty years at various institutions including...
the University of Washington, the College of Puget Sound, Clare College, the Uni-
versity of California, Los Angeles, and finally, appointment to the Conservatory of
Music, University of Missouri, Kansas City, in the fall of 1956. Professor Revit was an
active member and held various offices in numerous professional organi-
zations including the American Musicological Society and its Midwest Chapter,
and the Great Plains Chapter of the College Music Society, which he helped to organ-
ize. He also participated in meetings of the Society for Musicology for many years. Professor
Revit held membership in Pi Mu Alpha Sigma Fraternity and Phi Kappa Lambda.
As chair of the Music History and Litera-
ture Division of the Conservatory of Music for many years, Professor Revit was un-
compromising in his devotion to excel-
ence. He was a dedicated teacher, and of-
ten remarked that his first loyalty was to his students. A special honor came in 1969,
when President Revit was invited to be a visiting professor at Keimyung University
in Taegu, Korea. Professor Revit was an avid reader, writer, traveler, and a gentle
person who always had words of encouragement for his world-wide adventures with friends. He
will be missed by his countless students and colleagues.

LeRoy Pogemiller

1991 Summer Seminars and Institutes

The National Endowment for the Humanit-
arian will offer two Summer Se-
minars (for 1991) in the field of music.
Bernhold Brunsman will conduct a seven-week seminar on Symposiums 'After
Bachmman'. The Viennese Tradition. This seven-week seminar will focus on the Vi-
ennese tradition of the 'great symphony'. Works by Schubert, Schumann, Brahms, Beethoven, and Mahler will be discussed in light of their historical position 'after Be-
hovien'. Their reflection of Beethovenian models, in both form and content, will be interpreted from a perspective of recent theories of an aesthetics of reception. The seminar will proceed from autograph man-
uscripts through close analyses to aesthetic and historical interpretation, aiming to link symphonic tradition to major ideas of German intellectual history. The seminar is designed for teachers and scholars of music history, music theory, and opera performance.

Dates: June 1 to August 19 (2017). Address: Reinhold Brunsman, Dept. of Music, Music Building, Harvard University, Cambridge, MA 02138.

Gerard Behague will conduct an eight-
week seminar on Music in Latin American Society: Past and Present. This seminar will provide an opportunity for literary scholars, music historians, musicians, ar-
chaeologists, and ethnomusicologists to explore the richness of Latin American mu-
sical traditions and their unique structural and performance styles. Music in Latin America and in the Hispanic United States will be studied as part of a larger system of expressive culture in which the diverse musical traditions—folk, urban, popular, aristocracy—interact to produce relationships of mutual influence. Discussion will focus on formal musical traditions in Indian-
ian, Hispanic, and African-Latin American com-
munities, and the resilient heritage of colonial music, as well as on the Latin American ele-
ments in the nationalist works of such composers as Chávez, Revueltas, García Catoggio, Villalón, Guzmán, and Giménez. Dates: June 10 to
August 20, 1996. Address: Gerard Behague, Dept. of Music, University of Texas, Aus-
tin, TX 78712-3998.

Participation in an eight-week seminar requires a stipend of $1,500, and in a seven-
week seminar a stipend of $5,000. Application forms must be sent to the Foundation of Fellowships and Seminars, Room 706, Na-

The American Society for Aesthetics will conduct a Summer Institute on Aesthetics and the History of Aesthetics at Art, at San Francisco State University. Arthur Danto, the ASA's President, and Donald Cardwell, editor of The Journal of Aesthetics and Art Criticism, are the institute's co-directors. This monthlong seminar will investigate whether the study of art, as a branch of aesthetic theory, is a coherent, well-grounded, and systematic enterprise, and how it is related to science. A second major topic will focus on the history of aesthetic thought, and its relationship to relevant scientific and philosophical developments. The seminar is designed for teachers and scholars of art, as well as for professionals interested in specific developments in aesthetic theory and their implications for the arts in general. The seminar will take place from June 30 to July 27, 1996. Address: Donald Cardwell, ASA, Aesthetics Institute, Department of Philosophy, University of Wisconsin, Madison, 600 North Park St., Madison, WI 53706.

Report of the Committee on the Status of Women

Oakland combined meeting al-

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## Deadlines and Addresses:

**AMS Awards**  
**AMS 50 Dissertation Fellowship Award**
Preiminary application deadline: 1 October; Final application: 15 January. Address: Renata Chorin Moore, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 208 Waverly Bldg., Washington Square, New York, NY 10003.

**Alfred Einstein Award**
Deadline: 1 June 1991. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations. Address: Jessie Ann Owens, Chair, Einstein Award Committee, Department of Music, Brandeis University, Waltham, MA 02254.

**Otto Kinkeldey Award**
Nominations and submissions accepted but not required. Address: Maynard Solomon, Chair, Kinkeldey Award Committee, 2 West 72nd Street, New York, NY 10023.

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

## Grants and Fellowships Available

### American Philosophical Society
For latox postdoctoral research in all fields, to subvent living expenses, travel, and some supplies. Maximum stipend: $4,000 ($3,000 for full professors). Deadline: 1 February, 1 April, 1 August, 1 October, and 1 December for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 304 South Fifth Street, Philadelphia, PA 19106 (215 445-8400). Forms and rules available.

### NEH Fellowships for University Teachers

### NEH Fellowships for College Teachers and Independent Scholars
Grants in support of faculty members in two-year, four-year, and five-year colleges and universities, 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 June 1991. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

### NEH Translations, Editions, and Publication Subventions

## News Briefs

The American Handel Society invites applications for its 1993 American Handel Society Research Fellowship, in an award of $5,000. It will be granted to an advanced graduate student pursuing research on Handel or related fields such as his contemporaries in music or theater, or more general studies of operatic or theatrical traditions. Applications must be postmarked by 15 March 1993. Contact Ellen T. Harris, 10-200 Massachusetts Institute of Technology, Cambridge, MA 02139, regarding application requirements.

The University Press of Virginia announces a new feminist book series that will unite scholarship, critical, theoretical, and practical work from such traditionally separate disciplines as anthropology, psychology, history, religion, the arts, philosophy, and literature, as well as science, medicine, and law. This interdisciplinary focus within the context of feminist inquiry will invite a reconsideration of every aspect of history and thought. Prospective authors are invited to send letters of inquiry and proposals to the Editors, Feminist Issues, University Press of Virginia, Box 3608 University Station, Charlottesville, Virginia 22903.

The National Endowment for the Humanities, the Research Foundation of the State University of New York and New York, and the College at New Paltz are jointly funding a research tool for studies in American eighteenth-century cultural history. Entitled American Performing Arts in the Eighteenth Century: the Newspaper Source, the project will compile listings from newspapers (1690-1790) including those in French and German. For further information contact Mary Jane Corry, Music Department, State College, New Paltz, New Paltz, NY 12561.

The Report of the Fourteenth Congress of the International Musicological Society (Bologna, 27 August to 1 September 1987) is now available in Volume II (Round Tables), Volume III (Study Sessions), and Volume IV (Free Papers). The bookshop price for all three volumes together amounts to US $220–vol. I ($80; 500 pp.); vol. II ($120; 800 pp.); vol. III (190 pp.); vol. IV (930 pp.). To members of the International Musicological Society and of the national musicological societies all three volumes together are offered at a reduced price of $154. Please send your orders direct to the publishers: EDT/Musica Viva, Via S. Giovanni 6, 10121 Torino, Italy.

The Center for Advanced Studies in the Renaissance, Franquçois-Rabelais University, is announcing an International Conference at Tours, 1–12 July 1991. A symposium of some forty participants will consider the report between instrumental and vocal music from the late Middle Ages to the beginning of the Baroque. Concerns
of Renaissance music will be presented in some of the most famous of the Chansons de la Lette, and an extraordinary exhibit of old instruments, engravings, paintings, instru- mental and vocal works, will be assembled with the assistance of Francis Leure. Auditors are welcome to attend the collo- quium and related events upon approval by the Organizing Committee including Howard Mayer Brown (University of Chicago), Inquiries to 1 June 1991: Le concert des voix et des instruments à la Renaissance, Centre d'Etudes Superieures de la Renaissance, 59, rue Népelta-Destouches B.P. 1128, Bois Tours Cédex, France.

The Karl Gerbing Scholarship in Brahms Studies will be awarded for the second time in 1991. The author of the best work on J. S. Bach and his times for the Williams Schilde Fellowship will be awarded every other year, beginning in 1992, to the author of the best research proposal related to J. S. Bach and his times. Recipients must be citizens of the United States or Canada. Further details are available from the Williams Schilde Prize and Fellowship Committees, The American Bach Society, c/o Remen- schneider@classics.carleton.edu, Carleton-Walker College, B Red, 04017.

A major festival of music by Latin Ameri- can and North American composers will take place at Carleton College (Northfield, MN), from 24 February to 19 April 1991. Eduardo Fernandez, internationally- known guitarist, and the Cuarteto Latino- americano, in residence at Carnegie-Mellon University, will be the featured performers. The music of four composers-in-residence, Mariele Enriquez and Marco Lavista (both of Mexico City), Steven Mackey (Princeton University), and Philip Rhoden (Carleton College), along with music by Alberto Gismondi, Villa-Lobos, Carlos Chavez, and Mois de Alcoba, Acrobat de la Vega, and Leo Brouwer will be fea- tured in chamber and orchestral/choral concerts. A Symposium: Ethnics and Art Mus- sic in Latin America: Current Trends, 11-13 April 1991, will feature ethnomusicologist Gerard Béhague (University of Texas, Austin). For information, write to Jean-

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Guide to the searching the RISM libretto data online is available from the Project Office for two dollars. The Project Direc- tors urge institutions or individuals with collections of historical librettos to contact the Project Office and make plans either to provide microfilm for cataloging at the University of Virginia or to establish cata- loging projects at their own institutions. For further information, contact Martha P. McClelland, RISM Project Office, Music Dept., University of Vir- ginia, Charlottesville, VA 22903; RILIN E-mail BM.209@RILIN.

ACLS Travel Grants Program Temporarily Suspended

The American Council of Learned Soci- eties has announced that, with the end of funding from the National Endowment for the Humanities and the John D. and Catherine T. MacArthur Foundation for its Travel Grant Program, it must temporarily suspend that program. The ACLS is cur- rently pursuing other possible sources of support for the Travel Grant Program. Members of the Society may write directly if they would like to be notified when and if the program is reinitiated. Travel Grant Office, ACLS, 228 East 45th St., New York, NY 10017.
Midwest Chapter continued

Ireland
Roger W. Maslair (University of Iowa): "The Symphonic Concertante and the Develop-
ment of Staccato Music for Wind"
Mary Jean Spere (Washington University):
"Chaconne's Opera Le Roi Anhôl"

New England Chapter
23 September 1989
Holy Cross College

William Summers (Tartsmouth College): "Topos for the Mass in Fourteenth-
Century England: Some Epistemological, Politi-
cal, and Ecclesiastical Considerations"

Charles Turner (Hart School of Music): "Approaches to Isorhythmic Construc-
tion: Proporion and Form in the Isorhyth-
mic Motet c. 1385–1450"

Kenneth Nott (Hart School of Music): "J. S. Bach and the St Gall"

Jane Stevne (Yale University): "J. S. Bach's Harpsichord Concertos: A Quest of Genre"

10 February 1990
Brandeis University

Emmanuel Rubin (University of Massa-
.chusetts, Amherst): "Rhythmic and Struc-
tural Questions in the Massic Cantil-
elion of the Pentecostal"n

Roberta Marvin (Brandeis University): "Verdi's Creative Process: New Discov-
eries in the Opere Nuove"

John Daiker (Boston University): "Wagner's Musical Representation of Me-
rid: The Role of Large-Scale Recurrence in Parsifal"

Henry Kingsbery (Boston University): "Historical Metaphors, Mythical Realities: An Anthropological Comment on Music-
ology as Literary Genre"

28 April 1990
University of Massachusetts, Amherst

Karen Elizabeth Bergman (Yale University): "The Ear, the Body, the Hand: Writing the Rhythms of Gregorian Chant at Solesmes"

William Summers (Dartmouth College): "Graeffeverska, Biblokalet de'Abbasia, Ms. Colocasia Provenciensis 197: Recons-
truction: A New Source of Fourteenth-
Century Italian Polyphonic Music from the
Dartmouth College Library"

Peter G. Lake (Providence, RI): "Mille roles of It: A Strategy for Building Poetic and Musical Canxases in the Italian Renais-
sance"

Chris Goerz (Middleton, CT): "The Felipke Konert and the Classicizing of Norwegane Folk Filking"

James A. Davis (Boston University): "Philology, Criticism, and the Problem of Personal Taste: A Rappaport of Eduard Hanslick's Music Criticism"

New York State—St. Lawrence Chapter
23 September 1989
Eastman School of Music, University of Rochester

Patrick Macey (Eastman School of Mu-
sic, University of Rochester): "Joquin's Minstrescules Dansa and Lesse XI"

Bryan Martin (University of Toronto): "Carmina in Motet: Towards a Modal In-
terpretation of Orlando di Lasso's Proper-
iae Symphorae"

Dino M. Rinaldi (Cornell University): "Crossing Over with Rubin Blaser"

Virginia Nora (Eastman School of Mu-
sic, University of Rochester): "Oxford's Fortunio: The Book. Musical and Textual De-
sign in Machaut's Diturba"

Julia Moore (Syracuse University): "No-
where Did the Ars Nova Reuse Cumb-
bling Down: Misconceptions Concerning Economics and Music in Vienna, 1780–
1830"

Philip Carl (Eastman School of Music, University of Rochester): "Michael Wil-
liam Balle's The Daughter of St. Mark (1844): An English 'Grand Opera Seria' -
A Schubert Grade: College Music for Music, Freeburg."

Transformation—the End of Avant Garde"

7–8 April 1990
Syracuse University

Charlton Warren (Rochester Institute of Technology): "Geometry of Tosca: Metonymy and the Role of the French Night"

Margaret Easter (Brandeis University): "The Feast of Foods and the Lady Dalmatis"

Stephen Donahue (Cornell University): "The Use of Inscriptions in Sacred Music in Italy, 1530–1700"

David Voll (State University of New York, Buffalo): "Characters and Portraits in French Baroque Music"

Robert Jet (University of Western O-
ntario): "All on Sense Satisfied: The Role of Penetration in the Seventeenth
Century English Singing"

Richard Will (Cornell University): "Haydn's Seven Last Words in the Missale-
riche Reimenschneider"

Marjory Smiley (State University Col-
lege, Oswego): "The Relationship of Mu-
sic and Education in England in the Eighteenth and Nineteenth Centu-
ries"

Timothy Jackson (University of To-
ronto): "Schubert's Revisions in Der
Junglinge und der Tod and More Still"

Northern California Chapter
10 March 1990
Stanford University

Douglas Krider (Stanford University): "Music Applications of the Nostic Compu-
ter"

David Wood (University of California, Berkeley): "Prospects for Musico-logical Research at UC Berkeley's Center for New Music and Audio Technologies"

Walter B. Huettel (Center for Computer Assisted Research in the Humanities, Menlo Park, CA): "Computer Musical Data-
bases: Applications and Issues"

Eleanor S. Field (Center for Computer Assisted Research in the Humanities, Menlo Park, CA): "Electronic Musicology: An Overview"

Pacific Northwest Chapter
30–31 March 1–3 April 1990
University of Washington

Steven D. Nekosky (University of Oregon): "An Analysis of the Contrapuntist in the Motets of Guillaume de Machaut"

"Excerpt Sixteenth-Century Prints as Performance Practice Sources"

Peter Benagiar (University of Oregon): "Modal Order Within Orlando di Lasso's Publications"

Gary Torn (University of Washington):

"A New Class of Unique Parody Chalices: A Venetian Connection"

Lulu Chang (Vancouver, BC): "Sage Musicians of Chinese Antiquity"

Ron Stein (Vancouver, BC): "The Newly-Discovered Beethoven Portrait of 1819: The 'Best' Portrait"

Handli Kots (University of Victoria): "Schubert's Mewo Stills: Total Parody in the First and Second Versions"

Manuel Smith (University of Oregon): "Unsound Voicings in Giulio Cesare"

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Mary I. Lopatin (University of Seattle, USA): "Behavioral Archaeology in North by Bergh"

Eric A. Hanson (Seattle Pacific Univer-
sity): "Hans Rott's Dach: A String Quartet"

Geoffrey Black (University of Pagent Sound): "Gershwin's Etude and Other Mythological Creatures"

Paulo Elliot (Washington State Univer-

Mary H. DuPre (University of Idaho): "Musicology America and American Music in the 1950's"

Lawrence Starr (University of Washing-

Gregory F. Johnson (University of Brit-
ish Columbia): "Hunting Schiller's Musik-
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