CHICAGO 1991

For the first time since 1973, the American Musicological Society will hold its Meeting in Chicago. This Fifty-Seventh Annual Meeting of the Society takes place in the "City by the Lake" during the centennial year of two of the world's most distinguished institutions: the Chicago Symphony Orchestra and the University of Chicago, which will host the Meeting.

Chicago combines a spectacular natural setting with renowned cultural and educational institutions and a wide array of unique tourist attractions. Named for the Potawatomi Indian word Chicago, the city had its roots in the seventeenth-century settlement and eighteenth-century fur trading posts that stood on the western shore of Lake Michigan. Thrashing corn grew along the railroad tracks in the 1850s and 1860s. Today, the city's world-renowned higher education center with some 110 university or college campuses and major libraries.

The union stock yards were completed in 1856 to accommodate the herds of cattle that flooded into the city, and the grain commerce elevated the Chicago Board of Trade into the nation's principal grain market. By 1870, the city had become the world's capital of grain, wheat, and lumber.

This last commodity—lumber—along with a powerful natural force—wind—combined on the evening of 8 October 1903 to play an unexpected role in the city's history. The fire that broke out that night in Mrs. Patrick O'Carry's barn (where legend has it her cow kicked over a lantern) swept unchecked through the city and destroyed 184-square-mile wooden buildings, destroying the downtown area as well as many homes on the North Side. Only two decades later, however, Chicago had emerged from the disaster as the nation's second-largest city. Partly in celebration of its rebirth, Chicago hosted the World's Columbian Exposition in 1893 in honor of the four-hundredth anniversary of Christopher Columbus's arrival in the New World. The present-day Museum of Science and Industry on the Lake Shore Drive is a veneration of the elevated buildings erected for the event, and the Fair stood next to the site of what is now the University of Chicago.

It was the citizens' unbridled boating about the Fair—indeed Chicago's formid
able boaters—that caused New York newspaper editor Charles A. Dana to nickname it the Windy City.

The 1930s and the passage of the Eighteenth Amendment to the Constitution brought a wave of lawlessness to Chicago, the memory of which has never been quite eradicated. In this same decade, however, literature and music flourished in Chicago in the activities of poet Carl Sandburg, novelist Theodore Dreiser and Upton Sinclair, as well as jazz musicians Louis Armstrong and Benny Goodman. In recent years, new architecture along the Lake Front and tasteful renovations of historic buildings have made Chicago a most inviting city.

One of Chicago's newly restored edifices, The Palmer House, is the site of the Annual Meeting. World-renowned for its stateliness and elegance, The Palmer House will offer the Society specially discounted rates (see the enclosed Hotel Reservation Form). The hotel was originally constructed on the corner of State and Quincy Streets in 1873 by dry goods merchant Potter Palmer (who sold his business to Marshall Field in 1865). The building burned to the ground in the Great Fire only twelve days after its completion, and the second structure was commenced on the present site at the corner of State and Monroe Streets. The hotel was remodeled in 1924, and an $18-million restoration has recently been completed. The Beaux Arts styling in the main lobby, with its Greek mythological theme, was carefully restored by the Florentine artisans Lado Lippi, also known for his work on the Sistine Chapel.

Only a short distance from The Palmer House stand several of the world's most prestigious cultural institutions and tourist attractions: the Art Institute of Chicago, Symphony Hall, Civic Opera House, Goodman and Shubert Theaters, Field Museum of Natural History, Adler Planetarium, Shedd Aquarium, Sears Tower. These and many other sites can be seen from atop the double-decker buses that depart every half hour from Michigan Avenue, just a block from the hotel. The Meeting's excursion includes a full-day tour of homes designed by architects Frank Lloyd Wright in Oak Park, as well as evenings at Chicago's finest jazz club (The Green Mill) and blue club (Buddy Guy's Legends).
Interview Procedures for the 1991 Annual Meeting

In response to concerns voiced at previous AMS Meetings about the management of job interviews at the Annual Meeting, the Board of Directors would like to normalize interview procedures to the extent possible. To this end, the Local Arrangements Committee will implement the following guidelines for the Chicago Meeting:

• Institutions wishing to interview prospective candidates for positions should inform the Local Arrangements Chair (Anne W. Robinson, Department of Mathematics, University of Chicago, 1120 E. 57th St., Chicago, IL 60637) in writing as soon as possible, and prior to 2 November 1990. The letter should include a list of days and times at which the institution wishes to interview, along with the names of any "position open," which will be posted on a bulletin board in the Registration area of the Meeting.

• The Local Arrangements Committee will set out notices of "position open" and will handle the schedule of appointments for each institution at a separate booth in the Registration area. Candidates will sign up for interview times at this booth and will be directed to the location of the interviews.

• Several rooms on the third floor of The Palmer House will be set aside and assigned to the interviews on a first-come-first-served basis. It is hoped this institution not using those rooms will reserve suites at The Palmer House so that interviewees may be held in sitting rooms rather than in bedrooms.

• These procedures are intended to protect candidates from disinterest and exposure and to ensure that interviews will be conducted in an appropriate manner.

AMS Membership and Subscription Statistics

As of 1 May 1991, the tally of members and subscribers on the rolls of the Society was:

<table>
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<th>Membership</th>
<th>Total</th>
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<tr>
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<td>8</td>
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<tr>
<td>Complimentary</td>
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| Subscriptions Total | 2,928 |

Address Changes

Members are encouraged to send changes of address to the Society's Office as early as possible (and with a nine-digit zip code, if available) to forestall interruption in the delivery of the Society's mailings.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the Newsletter must be submitted by 15 May for the February issue by 27 December. Marita P. McCleary, Editor, AMS Newsletter, McHiele Department of Music, 717 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903.

The AMS Newsletter is published twice yearly by the American Mathematical Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to: Alan H. Johnson, Executive Director of the AMS, University of Pennsylvania, 201 South 14th Street, Philadelphia, PA 19104-6131.

The AMS Newsletter is produced by A.W. Edisons, Inc., 801 Fleming Way, Madison, WI 53717.
Presidential Message

This will not be the sort of monolithic, magisterial message that earlier AMS presidents have led you to expect in this space; rather, it will be only a few musings on matters of musicalologic interest I have enjoyed since being inducted as President at last fall’s Annual Meeting in Seattle.

 Mentioning Oakland reminds me of a graffiti I saw there. It was scratched on a bus board-up about a month past, and it said, "The people are having a party with the future."

I think of the folks who have been working so hard to move the world to a better place, and I feel proud to be part of the effort. Let us continue to work together for a better future.

Mid-March brought wish in the usual meetings of the Board of Directors and the Program Committee in the city of the forthcoming Annual Meeting—Chicago, this year. Contrary to others in the USA, Chicago’s inner-city area—the Loop—is thriving. The arts are booming, and important cultural support structures are being developed or completed, such as the just-opened 1000-seat Steppenwolf Theater, an almost-completed, huge new public library (largest in the world), and a building overlooking Lake Michigan intended to replace the present cramped quarters of the University of Chicago’s Art Institute. As the Chicago Symphony Orchestra and Cookies, the Chicago Orchestra Hall reopen the highest ticket sales in history—an almost unbelievable 102 percent, thanks to teams of ticket scalpers that they now sell for the orchestra, which has already passed the $1 billion mark in gross box office revenue.

As for the Chicago Symphony Orchestra, its 35th year was a record year for attendance, and the Orchestra Hall reopening marked the start of the new season. Leading the musicians in their performances was conductor Daniel Barenboim, who was named their new music director. The orchestra has been praised for its innovative programming and attention to detail, and its concerts have sold out quickly each time they are announced.

During our meetings in March, members of the Board of Directors and Program Committee were delighted with the grace, elegance, and amenities of the refurbished building. The recently completed expansion includes the addition of a new, state-of-the-art recording studio and a new lobby area dedicated to the memory of the late Beatrice T. Weisman, a long-time supporter of the orchestra.

Margaret Murata, as Chair of this year’s Program Committee, has received our congratulations on her election as President of the Society. She has been a valued member of the organization for many years, and we are proud to have her leading the upcoming Annual Meeting.

In conclusion, I would like to express my gratitude to all of you who have contributed to the success of this year’s Annual Meeting. Your hard work and dedication have made it possible for us to achieve our goals.

—H. Willy Hickox

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Pittsburgh—1992

Call for Performances

The Performance Committee for the 1992 Annual Meeting invites proposals for concerts and lecture-recitals of music from all repertoires. College, university, professional and non-professional performers are encouraged to submit proposals. A list of recent and performing programs will be made available upon request, along with information on the significance of the repertoire and/or the manner of performance, and an estimate of the duration of the presentation should be sent before 1 February 1992, along with a cassette tape (thirty minutes maximum) that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Elizabeth Aubrey, School of Music, University of Iowa, Iowa City, IA 52242.
AMS 50 Fellowship Awards

Six doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1990-91. They are David Butler Cannata (New York University), "The Stylistic Origins of the Late Symphonic Music of Sergei Rachmaninoff"; Robert W. Fiek (University of California, Berkeley), "Transformations of Musical Energy: Linear Structures and Musical Design"; Robert R. Grimes (University of Pittsburgh), "How Shall We Sing in a Foreign Land? Music of Catholic Immigrants in the Ante-Bellum United States"; Kristin Marta Knittel (Princeton University), "From Chaos to History: The Reception of Beethoven's Late Quartets"; Elizabeth Hudson (Cornell University), "Musical Dramaturgy in Verdi: Narrative Tents vs. Dramatic Process"; and Bruce d. Mcclung (Eastman School of Music, University of Rochester), "Kurt Weill's Lady in the Dark."

Elizabeth Hudson will receive an Honorary Fellowship without a stipend as she has accepted a position as Assistant Professor at the University of Virginia. Formal presentation of this year’s awards will be made at the Annual Meeting in Chicago.

Awards and Prizes

Brandy L. Neighbors (Chapel Hill, NC) received the 1991 Ralph Vaughan Williams Research Fellowship from the Carthian Trust in support of an analytical and historical study of Vaughan Williams’ organ and piano music.

The Sonneck Society’s 1991 Irving Lowens Award, for the best book, article, or recording appearing in 1989 concerning American music, went to Vivian Perlis (Yale University) for Copland since 1941 (St. Martin’s Press) authored by her and the late Aaron Copland, and to Dale Cockrell (College of William and Mary) for Excellent: Journals of the Bachetian Family Singers, 1422–1486 (Pendragon Press).

The American Musical Instrument Society’s 1991 Nicolaus Berberidopoulos Prize for the two most distinguished book-length works published in 1989-1990 that further the study of the history, design, and use of musical instruments in all cultures and from all periods was awarded to Edmund A. Bowles for Musical Ensembles in Festival Books: 1500-1600, An Iconographical and Documentary Survey (Unwin Ransom Press) and to Martha Maus (Ohio State University) and Jane McIntosh Snyder (Davidson College) for Stringed Instruments of Ancient Greece: (Yale University Press). The AMS 1991 Densusianu Prize for the most significant article-length publication appearing in 1987 or 1988 went to Robert S. Woost (University of California, Los Angeles) for his article “The Significance of Striking Points in the Evolution of the Romantic Piano.” Journal of Musicology, vol. 6, no. 3 (1988).

Two members of the Society have been appointed Fellows at the National Humanities Center, Research Triangle Park of North Carolina, for 1991–1992: Mary K. Hunter (Bates College), Opera Buffa and the Uses of Convention, 1705–1790; Mark Tucker (Columbia University), Duke Ellington's Compositional Process, 1927–1943.

The following AMS members have received ACLS grants. For Recent Recipients of the Ph.D.: John Knott (New York, NY), Precise of the Music: Aspects of Music and Culture in Renaissance Basel before, during, and after the Reformation; Grazia-Alicia Susana Parini (University of Louisville), The Genoese Dukes of Mantua and Music in the Early Seventeenth Century.

AMS members have received NEH fellowships in the following categories. For University and College Teachers and Independent Scholars: John A. Emerson (University of California, Berkeley), An Edition of a Nineteenth-Century Gregorian Chant Manuscript Gradual and Office Antiphoner; Reinhild Breitmann (Harvard University), Symphonies after Beethoven—the Wieniawski Tradition; Scott G. Burrough (Princeton University), Beethoven’s Heroic Style; Mary K. Hunter (Bates College), Opera Buffa and the Uses of Convention, 1705–1790; Janet L. Johnson (University of Southern California), The Italian Theatrum in the Operatic and Theatrical Culture of the Bourbon Restoration, 1785–1820; Summer Stipend: Elizabeth Austen (University of Iowa), Music of the Troubadours.

Anne Walters Roberts (University of Chicago) has received a John Simon Guggenheim Memorial Fellowship for a project titled “Music and Ritual in Medieval Reims.”

Jane Schaukin Hettrick (Biller College) received a grant from the American Guild of Organists, San Francisco Chapter, for An Edition and Performance of Selected Eighteenth-Century Austrian Organ Messe.

Margaret Ben (Princeton University) has been elected to a Senior Research Fellow-
ship at All Souls College, Oxford University. She is the first woman to be so honored.

Joselyn Godwin (Colgate University) has received a grant from the Centre National des Lettres for the publication of her book *L’Écriture musicale en France, 1720-1950* by publisher Altes Michel (Paris).

The Music Library Association has awarded prizes to three AMS members. The Vincent H. Duckles Award, given for the best book-length bibliography or music reference work, was awarded to Hans Joachim Schulte (Leipzig) and Christoph Wolff (Harvard University) for their *Bach Compendium: Analytical Bibliographies.*

Each of the eleven AMS members of the *Analytical Bibliographies* was awarded a prize of $2,000. The *Analytical Bibliographies* is a series of twelve volumes, each containing a comprehensive bibliography of works on a specific composer or period of music history. The grant recipients were:

- Janice Jansen Carter
- Mark Cohen
- John C. H. Felton
- Eric A. Greer
- John H. Grimley
- James H. Lapsley
- Charles M. Locke
- Howard Lotz
- Anne M. McDermott
- Anthony M. Millard
- George C. Spencer

The prizes were presented at the 1992 AMS meeting in New York City.

**Report of the Committee on the Publication of American Music**

The National Endowment for the Humanities has renewed support for the Society's *Musical America* series with a grant of $73,500 plus $15,000 in matching funds. Organized by the AMS's Committee on the Publication of American Music (COAPAM), and to be published for the Society by A-R Editions of Madison, Wisconsin, *Musical America* is a national series of scholarly editions of American music. Project headquarters in the Music Department of Brown University, where Executive Editor (formerly Editorial Coordinator) Wayne Schneider has his office. The grant from NEH covers two years, assuring financial backing for the project's editorial arm through June 1992.

To date, COAPAM has commissioned twelve editions in a projected forty-volume series: Ruth Crawford Seeger, Two Chamber Works of the 1920s (edited by Judith Tick and Wayne Schneider); Amy Beach, String Quartet, Op. 89 (Adrienne Fedder Block); Harry Partch, *Bartók* (Richard Kassel); George Gershwin, *Rhapsody in Blue* (1924 version) (Maurice Peress); Daniel Reas, *Cellist Works* (Karl Kreader); Will Miron Cook, in *Dakowry* (Thomas Rikz); John Philip Sousa, *Sie Menchen* (Frank Byrnes); *Hawaiian Violin Music* (Amy Stillman); Irving Berlin, *Complete Songs* (1907-14) (Charles Hamm); *Slave Songs of the Nineteenth Century* (Edson Southern); Timothy Swan, *Collected Works: Nym Cooke,* Thomas "Ficus" Waler, *Selected Works* (Paul Machlin). *Musical America* volumes will begin to appear in 1992, if not the latest part of 1991.

COAPAM invites suggestions, ideas, and proposals for additional volumes in the series. Proposal guidelines can be obtained from Wayne Schneider, Department of Music, Brown University, Providence, RI 02912.

—*Richard Crawford*

**Gay and Lesbian Study Group**

The Gay and Lesbian Study Group met during the 1992 Oakland Meeting and formed an organization, co-chaired by Philip Boretz and Lydia Hanesky. Two issues of the GLAS Newsletter, co-edited by Paul Amato and Frances Feldes, have now appeared. A session of two hours is scheduled for the Chicago 1993 Meeting (Friday, 12-3). A further Newsletter will appear around the time of the Meeting. In order to subscribe or to obtain the back numbers of the Newsletter, please write to the Membership Secretary, Paul Boretz, enquiring about the subscription fee, which is $4 (individuals) or $8 (for couples), at the Music Department, Illinois State University, Normal, IL 61791. Checks should be made payable to "GLAS Paul Boretz."
The Paul A. Pisk Prize

Under a request to the Society from the late Paul A. Pisk, the Society's Board of Directors has established the PAUL A. PISK PRIZE. The prize is to be awarded annually to a graduate music student for a scholarly paper, to be read at the Annual Meeting of the Society. Following are the guidelines for application and for determination of the winner:

1. Any paper by a graduate student whose abstract has been submitted to the Program Committee, and the paper accepted for inclusion in the Annual Meeting, shall be considered eligible for the Pisk Prize. Application procedures are as follows:

   a. The complete text of the paper (together with any supporting materials—verbal, visual, and/or audible—to be presented with it) must be submitted, in five (5) copies, to the Chair of the Pisk Prize Committee by 1 August.

   b. The submission must be accompanied by an affidavit from the student's academic advisor affirming graduate student status of the applicant as of the date of the paper's acceptance by the Program Committee, 1 May.

2. The Pisk Prize Committee shall determine the winner of the prize, evaluating the submissions as papers to be read aloud rather than articles to be published. (Notes, bibliography, and any other scholarly apparatus, though not forbidden, will not be a prime consideration of the evaluation.) The Committee shall report its determination confidentially to the Society and the Society before the Annual Meeting.

3. The Pisk Prize winner shall be announced, and the prize awarded, at the Annual Meeting. (This year's prize is $1,000.00.)

Chair of the Pisk Prize Committee for 1991 is Professor Malcolm Brown, School of Music, Indiana University, Bloomington, IN 47405.

Schütz Society Announces Seventeenth-Century Music

The American Heinrich Schütz Society announces the publication of a new journal, Seventeenth-Century Music, which will replace the former Schütz Society Reports. The change in the journal's title reflects a widening of its scope and emphasis. Seventeenth-Century Music deals with all aspects of music and its performance in seventeenth-century Europe and welcomes contributions in the form of articles, conference reports, reports on work in progress, and reviews of books and sound recordings.

Submissions and editorial correspondence can be addressed to Steve Sanders, Department of Music, Colby College, Waterville, ME 04901.
National Humanities Center

For post-doctoral research in residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by 15 October 1992. Address: Fellowship Program, National Humanities Center, P.O. Box 12356, Research Triangle Park, NC 27709-2356.

Columbia Society of Fellows in the Humanities


Fullbright Scholar Awards


Harvard University


Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance studies. Maximum award: $35,000. Deadline: 15 October 1992. Send original application to Director, Villa I Tatti, Via di Vigniolina 26, 50134 Florence, Italy, and a copy to Villa: Tatti-Harvard University, University Plaza, 24 Mt. Auburn Street, Cambridge, MA 02138-4752. For application information, contact Harvard University, above.

Newberry Library


Woodrow Wilson Intl.


The American Council of Learned Societies will no longer award fellowships specifically for recent recipients of the Ph.D. This program has been merged with the ACLS Fellowship Program for Research in the Humanities. For further information contact ACLS, 228 East 42nd St., New York, NY 10017.

NEH Reference Materials Program

The National Endowment for the Humanities Reference Materials Program supports projects that organize essential resources for scholarship and improve access to information and collections. Awards are made in two categories: 1) Tools and 2) Access. Dictionaries, historical or linguistic atlases, encyclopedias, concordances, catalogues raisonnees, grammars, descriptive catalogues, and data bases are eligible in the Tools category. Archival arrangement and description projects, bibliographies, bibliographical data bases, records surveys, cataloguing projects for prints, graphic, film, sound, and artifact collections, and indices and guides to documentation are eligible in the Access category. The deadline for both categories is 2 September 1992. Further information, write to: Reference Materials Room 318, NEH, Washington, D.C. 20506.

New Journal: Beethoven Forum

A newly formed journal, Beethoven Forum, will publish studies on Beethoven with a broad spectrum of historical, theoretical, and critical viewpoints. Edited by Christopher Reynolds, Lewis Lockwood, and James Webster, Beethoven Forum will be published annually by the University of Nebraska Press. It will reflect a full range of ideas and approaches, from biographical investigations and sketch studies to enlightened criticism, from analytical responses to reviews of books and recordings. By encouraging debate over the nature and utility of historical methodologies, performance practice issues, and Beethoven’s relationship to his predecessors and successors, Beethoven Forum aims to stimulate studies of Classic and Romantic music in general. Articles of all lengths will be considered. Two copies of submissions to Christopher Reynolds, Dep. of Music, University of California, Davis, CA 95616.

Sonneck Society Subventions

The Sonneck Society is offering publication subventions of up to $2,500 for completed manuscripts dealing with American music, including bibliographies, discographies, and repertory lists. Supply six copies of application and supporting materials by 15 January to Dennis J. Epstein, Publications Committee Chair, 535 South Ellis Avenue, Chicago, IL 60615.
Robert Donington (1907–1997)

Open-minded almost to a fault: an attainable criticism, perhaps, of a practiser of musicology, but it was often and truly said of Robert Donington, who died at the age of 82 at his home in Fife, Sussex, England, on 20 January 1997. Donington came to musicology almost by accident, and this left its mark on his contributions to the discipline. He read classical studies at Oxford, worked with Arnold Dolmetsch, and studied composition with Wellington. A viol player, he became interested in musicology, especially treatises, and his work on these laid the foundations of his major study in performance practice. The Interpretation of Early Music, which first appeared at the end of 1951. It is easy enough now to criticise his selection, interpretation, and application of sources: but it is fair to say that this was a pioneering study and that it opened up new ways of thinking, often perhaps to musicians than to performers. Without it the Early Music movement of today could hardly be what it now is.

While others disagreed, Donington was always ready to the new interpretative approaches than the player and his musicians: he would not let a musician take over his band—a convenient treas-

Robert A. Diamond (1952–1990)

tive Reading, Pennsylvania, where he pur sued an active career as organist and pianist, and directed a large choral program at St. Matthew’s Episcopal Church, four Corners. Up to his death, he continued to work on musicological projects ranging from chronology to problems of mathematics in the work of Philippe de Vitry. His primary legacy, however, was his dissertation, in which he applied statistical meth ods to the polyphony of a much-neglected composer, David Muffet. Published in 1976, the dissertation was a significant contribution to the study of the music of the 13th century. Joseph Diamond died on 13 November 1990, of complications aris ing from pneumonia.

—David C. Hotchkiss

Calls for Papers

The Nineteenth National Conference of the Society of American Music will take place 13–15 February 1992 at Louisiana State University, Baton Rouge. Proposals on all aspects of American music are welcome. In a special interest area are university musi-
courses on music of the wider area around Bat on Rouge, Sacred music in the U.S., Lowell Mason, neglected American com-
posers of stature, and the American careers of immigrant composers. Proposals for pa pers must be in by 15 September 1991. Send to Program Coordinating Chair, Fredric Crane, School of Music, University of Iowa, Iowa City, IA 52242.

A West Coast Conference of Music Theory and Analysis will be held at the University of California, Santa Barbara, 10–12 April 1992. The deadline for proposals and ab stracts is 1 January 1992. Meeting will be held at the time of the conference to deter mine the feasibility of establishing a West Coast regional activity (SMTC). Limit ab stracts to 300 words plus illustrations. The reading by the committee will be blind; please identify yourself by cover letter only. Abstracts may be sent to Peter C. van den Toorn, Department of Music, University of California, Santa Barbara, CA 93110.

The American Bach Society will hold its biennial meeting at Columbia University, New York City, 24–25 April 1992. Ab stracts for paper proposals should be sent in triPLICATE by 1 December 1991 to the Pro cessing Chair, Peter Gregory C. Butler, Chairman, Program Committee, Department of Music, University of British Columbia, Vancouver, B.C., Canada V6T 1Y4.

The American Musical Instrument Society (AMIS) will hold its Twenty-Five Annual National Meeting in San Antonio, Texas, 21–24 August 1992, in conjunc tion with the San Antonio Early Music Festival. Pa per abstracts and other program proposals should be sent by 1 October 1991 to Dr. Carol K. McCoubrey, Amicius, O.B.O. Box 1887, University of North Texas, Denton, TX 76203-3887. Full conference information, con tact David B. Banks or Andy P. Lu-

Durham University will hold a Conference on Baroque Music 2–7 July 1992. Options for papers on all areas of Baroque music are now invited. Proposals should be sent to Dr. Jerome Roche, The Music School, Pal-

A Conference on Medieval and Renaissance Music will take place at the University of Newcastle upon Tyne, England, 10–13 July 1992. Papers are invited on all aspects of medieval and Renaissance music. Proposals should be sent by 31 March 1992 to Hilary Prete, Department of Music, The University, Newcastle upon Tyne NE1 8JU, U.K.
The Central Renaissance Conference 1992 will take place at the University of Nebraska-Lincoln, 23-24 April 1992. Primary speakers will be Kathleen Weil-Garris Brandt (New York University), Geoffrey Parker (University of Illinois), and Linda Woodbridge (University of Alberta). The organizers would welcome papers on any topic related to the Renaissance, especially papers on Eastern and New World cultures. Proposals for special sessions are also invited. Please send a one-page abstract for a paper not to exceed twenty minutes to: Professor Esther S. Cope, Department of History, University of Nebraska-Lincoln, 605 Oldfather Hall, Lincoln, NE 68588-1327.

News Briefs

The Handel Institute makes one or more awards of up to 1,000 English pounds yearly for projects involving the music or the life of George Frideric Handel. Funds are made available by European Music Year. Applicants should send an outline of the proposed project, a budget, and list other funding sought or received. Two letters of reference must be supplied. Applications and references must arrive by 31 December 1991. Address: Handel Institute, Dr. Colin Timms, Dept. of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, United Kingdom.

The Rotary Club of Parma and the National Institute of Verdi Studies announces the Parma Rotary Club Prize "Giuseppe Verdi," to be awarded to an up-and-coming talent undertaking to research and produce a typical monograph on a Verdi topic at the National Institute of Verdi Studies at Parma. Research projects must be completed between 1 July 1991 and 30 April 1992 (spring of 1994). The prize of 12 million Italian lire will be paid upon completion of the work although interim payments up to a maximum of 50% of the total prize may be granted. Applicants must present a detailed proposal specifying the subject matter and research materials to be used. Research materials not available at the National Institute of Verdi Studies will be ordered. Send proposals to: National Institute of Verdi Studies (Istituto nazionale di studi verdi), Strada della Repubblica 36-41,21020 Parma (Italy) by 30 September 1991.


On the occasion of the 50th anniversary of Antonín Dvořák's birth, the Antonín Dvořák Society of Prague, in co-operation with the Czech Music Fund, announces an International Musico-logical Conference, 17-20 September 1991. The Conference will address the following themes: the state of Dvořák research and its sources, editorial problems, Rusalka (interdisciplinary research), opera, the works as a structure, and miscellanea. The sessions of the Conference will take place in the Baroque castle of Dibraň (40 km from Prague), will be accompanied by performances of Dvořák's works (e.g. Dvořák's comic opera The Cunning Little Vixen). Address: Marta Orlová Milan Peřilová, Ústav pro hudební vědy ČSAV (The Institute of Musicology), Na Perštýně 2, 110 01 Prague 1, ČSSR, Czechoslovakia.

The Committee on Scholarly Communication with the People's Republic of China announces its 1992-93 National Program for Advanced Study and Research in China, which supports scholars in the humanities who hold a Ph.D. or equivalent at the time of application to travel to China for research. Grants are offered for two to twelve months between 1 July 1992 and 11 December 1993. Apply by 25 October 1992. The China Conference Travel Grant Program offers grants for travel to present results of recent research on an aspect of Chinese studies at a conference in the PRC. Bi-monthly application deadlines are based on a conference at the Institute in the fall for further information, write the CSC/PRC, National Academy of Sciences, 2101 Constitution Avenue, Washington, D.C. 20418.

The Stefan and Wanda Wiik Prizes are awarded annually to authors of the best unpublished papers dealing originating research on any aspect of the music of Poland, preferably on a little-researched topic. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California. They are intended to stimulate research on Polish music in academic circles outside of Poland. During the fifth annual competition of 1991, a prize of $1,000 will be awarded to the winning author, and a separate prize of $500 awarded to the winning student author. Papers must be submitted by 30 September 1992 to the Wiik Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0991.

The new Editorial Board of the Memoirs of the American Academy in Rome invites submission of papers in the fields represented in the Classical School of the Academy, including Classical studies, history of art and art-Christina E. Vickers (Chair). Reviewers in the Academy library are invited to contribute, as well as Fellows and other members of the Academy community. The editors will be: G. C. Crofsby, Director of the Academy, and the members of the Academy faculty. Articles of 35 to 75 double-spaced, typewritten pages and copies of illustrations should be sent to Joseph Conner, Director, American Academy in Rome, via Angelo Mausia 3, 00153-Rome, Italy.

The Southeastern American Society for Eighteenth-Century Studies invites submissions for its annual Article Prize competition. An award of $350 will be given for the best article on an eighteenth-century subject published in a scholarly journal, annual, or collection between 1 September 1990 and 31 August 1992 by a member of SEASECS. Authors must submit their own work as well as that of others. The interdisciplinary appeal of the article will be considered but will not be the sole determinant of the award. Articles must be submitted in triplicate, postmarked by 11 November 1991, and sent to: Professor Milton Klein, 3 Howard Hall, University of Kentucky, Lexington, KY 40506.

Ohio State University will present "Soviet Music toward the Twenty-First Century," a festival and symposium, 24-27 October 1991 in Columbus, Ohio. Participants include Soviet composers Dmitri Smirnov, Elena Firsova, Alexander Kasatkin, Tikhon Khrennikov, Andrei Prozorov, Georgii Dmitriev; musicologists Anastoli Milik and Boris Katz; and performers Tatiana Molinari, as well as American scholars Caryl Emerson, Laurel Fay, Richard Taruskin, Gregory Proctor, Margaret Maca, and guest conductor Gunther Schuller. The program includes a composers' round table, papers, discussions, and concerts by the Ohio State University School of Music faculty, Continuum, and the Columbus Symphony Orchestra. For information, please contact Margaret Mauro at (614) 292-9472.

McMaster University will host a three-day conference on "New Dimensions in Music Criticism" in November, 1991. The Conference will explore the function and purpose of music criticism, and its relationship...
AMS Chicago Annual Meeting  
6–10 November 1991  
Preliminary Program

Wednesday, 6 November
8:30–5:00—Northwestern University Music Library: Highlights of the Manuscript Collection  
4:00–6:00—Registration  
7:30–11:00—AMS Board of Directors Meeting

Thursday, 7 November
8:00–12:00—AMS Board of Directors Meeting  
8:30–5:00—Northwestern University Music Library: Highlights of the Manuscript Collection  
8:30–5:30—Registration  
9:00–10:00—Special Meeting of Seventeenth-Century Scholars: Open Forum to Consider the Formation of the Society for Seventeenth-Century Music, Jeffrey Kurtzman, Organizer  
10:00–12:00—American Chapter, International Heinrich Schütz Society Meeting, Jeffrey Kurtzman, Chair  
12:00–1:00—American Bach Society, Advisory Board Luncheon, George Budrow, President  
1:00–5:00—Exhibits

2:00–3:30—SESSION  
Medieval Song  
Anna Maria Busse Berger (University of California, Davis), Chair  
Elizabeth Aubrey (University of Iowa): “Interpreting Variants in French and Occitan Medieval Secular Monophony”  
Virginia Newes (Eastman School of Music, University of Rochester): “Turning Fortune’s Wheel: Musical and Textual Design in Guillaume de Machaut’s Canonic Line”

2:00–4:30—SESSION  
Renaissance Choirbooks  
Christopher A. Reynolds (University of California, Davis), Chair  
Adelyn Pek Leverett (Harvard University): “Anonymous Masses Based on Songs in the Tres Codices: The Austrian Connection”  
Kathryn Pohlmann-Duffy (University of Chicago): “The Jena Choirbooks as Imitation of Imperial Practices”

Flynn Warmington (Somerville, Massachusetts): “The Winds of Fortune: A New View of the Provenance and Date of the Cappella Sistina Manuscripts 14 and 51”

8:00–12:00—AMS Board of Directors Meeting  
8:30–5:00—SESSION  
Baroque Music in England  
Katherine T. Rohrer (Princeton University), Chair  
Orhan Memed (Magdalen College, Oxford University): “Ornamentation in Seventeenth-Century English Keyboard Music: Benjamin Coyer as Scribe and Expander”  
Lydia Hamessey (Hamilton College): “Henry Lawes’s Setting of Katherine Philips’s Friendship Poetry in his Sound Book of Ayres and Dances (1655): A Musical Misreading?”  
Robert Slay (Arkansas College): “Purcell alla Palatina”  
Mark W. Nallura (University of Chicago): “Refuting the Reputation in Handel’s Orchestra”

Beethoven
Richard Kramer (State University of New York, Stony Brook), Chair  
Michael C. Tusa (University of Texas, Austin): “Sketches and Revisions for Florestan’s Aria in Beethoven’s Fidelio (1805 and 1806)”  
Ora Frishberg Saloman (Baruch College, City University of New York): “Fink, Hach, and Dwight’s Beethoven in 1843”  
Thomas S. Grey (Stanford University): “Beethoven as Zahnfreundshelm: Toward a Discourse of Musical Modernism in the Mid-Nineteenth Century”

Art Music in America
Steven J. Ledbetter (Boston Symphony Orchestra), Chair  
Michael Broyles (University of Maryland, Baltimore): “The Instrumental Canon in Europe and America: Differences and Implications”  
E. Douglas Bonitzer (University of Maryland, College Park): “American Students in Germany, 1850–1900”  
Catherine Parson Smith (University of Nevada, Reno): “Men, Women, SVithphony, and Progressivism: The People’s Orchestra of Los Angeles”

3:30–5:00—SESSION  
Medieval Treatises in Textual Context  
Anna Maria Busse Berger, Chair  
Sandra Pinegar (Columbia University): “A New Philology for Medieval Theory”  
Charles E. Brewer (University of Alabama, Tuscaloosa): “A Question of Time and Prolation: The Scientific Context of Philippe de Vitry and Johannes de Muris”

5:30–7:00—No-Host Reception  

-10-
Friday, 8 November

8:00–9:00—AMS Officers’ Breakfast Meeting

8:00–9:00—AMS Student Members of the Council Breakfast Meeting

9:30–10:00—Northern University Music Library: Highlights of the Manuscript Collection

9:30–10:00—Exhibits

9:30–10:00—Registration

9:00–11:00—C. P. E. Bach Edition Meeting, Rachel Wade (University of Maryland), Organizer

9:00–10:20—SESSION

Mutations
Lawrence F. Berstein (University of Pennsylvania), Chair

9:00–12:00—SESSIONS

Medieval Liturgical Sources
Charles M. Atkinson (Ohio State University), Chair

Peter Jeffery (Center for Literary and Cultural Studies, Harvard University and University of Delaware): "The Earliest Manuscript of Old Roman Chant: An Eighteenth-Century Italian Fragment Now in Hungary"

James John Rose, O. Carm. (Fordham University): "The Search for the Early Carmelite Liturgy: A Templar Manuscript Rediscovered"

JoAnn Uswich (Fairfield, Pennsylvania): "The Holy Virgins of Beauport and the Collegial Liturgy"

Karl Kuepf (New York University): "A Fresh Look at the Liturgical Settings in Ms. Ivrea, Bibl. Cap. 115"

Schubert I
Alice M. Hanson (St. Olaf College), Chair

Greg Vezzosi (Middlebury College): "Biodynamisches Denken; Biodynamisches Lehren: Die Pre-History of Die Schiller’s Biodynamische Forschungen"

T. Wayne West (Manlius College, University of Oxford): "Schiller in Context: Under Construction in Vienna in the 1790s"

Christopher H. Gibbs (Columbia University): "Revisiting the Schiller's Schiller: The Case of Schiller's Erlkönig"

David E. Gratz (University of Alberta): "Conceiving a Victorian Schubert: Music, Biography and Cultural Values"

9:30–12:00—SESSIONS

Romantic Topics and Emblems
Kofi Ag السن (Cornell University), Chair

Keith D. Johns (Australian Catholic University): "Romantically: Schubert's Choral Poems"

Mitchell Morris (University of California, Berkeley): "Abstracting the Occasion: Schubert's Fifth Sonata"

Jann Pacer (University of California, San Diego): "Concert Programs and their Narratives as Emissaries of Ideology"

Transatlantic Comparisons
Glenn E. Watkins (University of Michigan, Ann Arbor), Chair

Olivia Marquardt (Stanford University): "Edgaras Varèse's 'Provençal' Nationalism: Analogous Means, Diverse Ends"

Kathleen Long (Bowling Green State University): "Sonata Technique and the Periphery"

Bruce C. Still (Eastman School of Music, University of Rochester): "Compositional Process in Lady in the Dark"

Respondent: Susan Cook (University of Wisconsin, Madison)

10:30–12:00—SESSION

Beyond Venice

Giulio Ongaro (University of Southern California), Chair

Gary Towne (University of North Dakota): "Reading or Performance: Practice, Casi grammatik, and Musical Style"

Robert Judd (California State University, Fresno): "Merulo and the Venetian Toccata"

12:00–1:00—Lecture Series: Songs of Roland Hayes—A Lecture-Rehearsal, Eddie W. Jones (University of Arkansas), Soloist
12:00-1:00—Concert: Clarinet Quartets by Hummel and Crusell, Dóree Gangolli (Northwestern University), Clarinet

12:00-1:30—AMS Council Committee on Cultural Diversity: An Open Forum with Patrick Macey (Eastman School of Music, University of Rochester) and Carol Oja (Brooklyn College, The Graduate School, City University of New York), Co-Chairs: Open Forum with Howard Mayer Brown (University of Chicago) and Samuel Floyd, Jr. (Center for Black Music Research and Columbia University). Co-Chairs: E. Stetson Olin

12:00-1:30—JAMS Editorial Board Luncheon Meeting

12:00-1:40—Gay and Lesbian Editorial Group Meeting, Philip Brett (University of California, Riverside) and Lydia Hamessey (Hamilton College), Co-Chairs

1:00-4:00—Joint AMS/MLA Committee on RISM, John H. Roberts, Chair

1:00-4:00—Franck Lloyd Wright in Oak Park Bus Tour and Visit

2:00—3:25—SESSION

Schubert II
Martin Chasin (New York University), Chair
Jonathan Bellman (University of Richmond): "Schubert, Freedom, and the Style" honguo"
John Suddan (Washington University): "Motif Traum and the "Unfinished" Symphony: A Reinterpretation"

2:00—4:15—SESSION

Popular Images and Music
Scott DeVeaux (University of Virginia), Chair
Craig H. Russell (California Polytechnic State University): "The Icon of Simon and Image of Dylan: When Do Stars Cast Shadows?"
Paul S. Macfieh (Colby College): "After Daddy Takes the T-Bird Away"
Krin Gabbard (State University of New York, Stony Brook): "Sexual Signifying: Cinematic Representations of the Jazz Trumpet"

2:00—5:00—SESSIONS

Mozart
Edward H. Rosen (New York University), Chair
Rebecca A. Balzer (The University of Texas at Austin): "The Thirteenth-Century Mozart and the Role of Manuscript Makers in Defining a Genre"
Daniel Leech-Wilkinson (University of Southampton): "The Origins of the Art Nova Response: Sarah Fuller (State University of New York, Stony Brook)
Andreas Walter (Royal Holloway and Bedford New College, University of London): "The Moexts of Philippe de Vitry and the Fourteenth-Century Renaissance"
J. Michael Allen (University of Wisconsin, Madison): "Inoheurhythmic Motets of the 1450s"

Music Publishing in Italy, ca. 1500-1830, special session in collaboration with the Società Italiana di Musicologia

Philip Gossett (The University of Chicago), Chair

Agnese Zilio (University of Naples and President, Società Italiana di Musicologia: Report on the Dizionario degli editori musicali italiani"

Dinko Fabris (Institute for Reissativa Studies, Ferrara): "The Diffusion of Italian Vocal Music in Printed and Manuscript Tablature Sources in the Sixteenth and Seventeenth Centuries"

Mary S. Lewis (University of Pittsburgh): "Gardano's Messe dei frati of 1558: A Printer Assembles a Repertoire"

Stanley Boorman (New York University): "Looking at Printed Editions as if They Were Manuscripts"

Bianca Maria Antonilli (Francisco Morlacchi Conservatory, Perugia): "Coppa Shops and Publishing Houses of Music: The Diffusion of Music in Italy between 1773 and 1850"

Vienne Musical Instrument
Jane R. Stevens (University of California, San Diego), Chair
Ulrich Leisinger (Freiburg, Germany): "New Light on C.P.E. Bach and Joseph Haydn"
Dexter Edge (University of Southern California): "Function, Style, and Value in the Eighteenth-Century Viennese Concern"

David Rowe (Cornell University): "Uneasiness and Intransigency in Mozart's Piano Concertos"

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

Influences on the Modern Music-theater
Susan C. Cook (University of Wisconsin, Madison), Chair

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

Bryan Gillson (Duke University): "The Influence of Film on German Opera in the 1920s"

David Breckbill (University of Nebraska, Lincoln): "The Bayreuth Singing Style around 1900: A Re-Evaluation"

Kim Kovalek (University of Rochester and Eastman School of Music): "Singing Brecht vs. Brecht: Singing Performance: Influence in Theory and Practice"

3:50—5:00—SESSION

Webern
Anne C. Sherriff (University of Chicago), Chair

Edwin Haugan (Spokane Falls Community College): "Anton Webern's String Quartet in A Minor, M. 121 (ca. 1907)"


5:00—7:00—Reception for Eileen Southern, Josephine Wright (College of Wooster), Organizer

5:00—9:00—Sonneck Society, Long-Range Planning Committee Dinner Meeting

5:15—7:00—American Brahms Society, Board of Directors Meeting

7:00—12:00—Chicago Blues Excursion to Buddy Guy's Legends

8:00—Concert: Fusillo de' Cavalieri's Rappresentazione di anima e di corpo, University of Chicago, Collegium Musicum, Kevin McNeil, Director, with solos Judith Malafonte, Drew Minter, Paul Hillier

8:00—Concert: Penitential Psalms by Orlando di Lasso and
Saturday, 9 November

7:30-9:00—AMS Publications Committee/Breakfast Meeting

8:30-12:00—Northwestern University Music Library: Highlights of the Manuscript Collection (by special arrangement the collection will be available to Society members the day afternoon prior to the Moonstruck Players Concert at 8:00 PM in the Piek-Staiger Concert Hall of Northwestern University.)

8:30-5:30—Exhibits

8:30-11:30—SESSIONS

9:00—SESSIONS—Bach

Christoph Wolff (Harvard University), Chair

David Schulenberg (Cambridge, Massachusetts): "Composition and Improvisation in the School of J. S. Bach."

George B. Stauffer (Hunter College and The Graduate School, City University of New York): "On the Unfinished State of Bach’s Mass in B Minor."

Jeanne Swack (University of Wisconsin, Madison): "Quantz and the Sonatina in E-flat Major for Flute and Cembalo: BWV 1031."

Respondent: Robert Marstall (Brandeis University)

Schoenberg’s Thought

Robert P. Morgan (Yale University), Chair

Ulrich Krimmer (Fre University, Berlin): "Schoenberg’s Concepts of Kompositionsliebe (1904–1911) and the Nineteenth-Century German Tradition."

John R. Cowach (University of North Texas): "The Sources of Schoenberg’s Aesthetic Theology."


9:30—SESSIONS—Renaissance Compositional Methods

Quentin W. Querrec (Case Western Reserve University), Chair

Timothy C. Avent (Massachusetts Institute of Technology): "The Counterpoint Mondo."

Richard J. Agre (Colgate College): "Fux’s Gauda ad Paramusat."

Veronica Mary Frank (University of Natal): "Borrowing Procedures in Late Sixteenth-Century Missa Messe and their Implications for Our View of 'Parody' in 'Missa."

Russell E. Murray, Jr. (University of Delaware): "The Exception Proves the Rule: Ponto’s Theoretical and Practical Exercise of 'Parody.

12:00—1:00—AMS Council Meeting

12:00—1:00—Theoramic Musician Luinary, Meeting of the Project and Editorial Committees, Thomas J. Matheson (Indiana University), Project Director

12:00—12:30—SESSIONS—Eighteenth-Century French Chamber Music for Harpsichord, Robert Green (University of Northern Illinois), Performer and Lecturer

1:00—2:00—SESSIONS—Composition and Improvisation in the Bach Circle—a Harpsichord Recital, David Schulenberg (Cambridge, Massachusetts), Harpsichord

12:00—5:00—AMS Committee on the Publication of American Music Luncheon Meeting

2:00—4:30—SESSIONS—Liturical Monophony

John Bee (University of Arizona), Chair


Donald R. Bougvaillier (St. Mary’s College): "The Scriptor at the Opera: Joseph Addison’s Observations on Music Re-evaluated."

Bertil van Boeij (Whitman State University): "Pastoral, Elaboration, or Modernization: Mozart and Lain’s Versions of Hummel’s Act One Gallant."

Ronald Stadler (University of California, Los Angeles): "Italian Opera seria and Neo-Classical Ideals at the End of the Eighteenth Century."

Bruce Allan Brown (University of Southern California): "Audience and Authenticity: Topicality in Early Eighteenth Century Productions of Corinna Tate."

Professional, Artist, Patron: Issues of Gender and Class

Ralph P. Locke (Eastman School of Music, University of Rochester), Chair

Nancy B. Reich (Bard College): "The Professional Woman Musician in Nineteenth-Century Europe: Problems of Class and Gender."

Cynthia Bar (Catholic University of America): "A Style of Her Own: Reflections on the Patronym of Elizabeth Sprague Coolidge."

Ruth A. Solie (Smith College): "Sophie Drinker as Musical Active."

Sausalito College and The Graduate School, City University of New York: "Women Patrons and Producers of New York: New Music in the '20s."

9:30—12:00—SESSIONS—Musico-Theoretic Concepts

Nancy K. Baker (Barrington, Rhode Island), Chair

Janna K. Salsal (Boston University): "The Concept of Atonalization in Music Theory, ca. 1770–1830."

Harmon Rorer (Chinese University of Hong Kong): "Through-Composed Under Nineteenth-Century Compositions in a Formal Flumen."

Respondent: Marjorie Wang Hirsh (Silver Springs, Maryland)

Peter A. Hesse (University of Pennsylvania): "Anton Reicha's Accounts of the Grande Orgue Brabant in Light of Neo-Classical Dramatic Theory."

12:00—1:00—AMS Council Meeting

12:00—1:00—Theoramic Musician Luinary, Meeting of the Project and Editorial Committees, Thomas J. Matheson (Indiana University), Project Director

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12:00—5:00—AMS Committee on the Publication of American Music Luncheon Meeting

2:00—4:30—SESSIONS—Liturical Monophony

John Bee (University of Arizona), Chair


Leonard Leckham, Harwood Early Music Ensemble, John Negro, Director
Margot Faulser (Brandeis University): “The Great Entrance of the Bishop: The Liturgical Function of Introit Tropar in Chant”
Hilde M. Banford-Welsh (Stanford University): “The Melodic Grammar of Aquinian Introit Tropes”
Respondent: Andrew Hughes (University of Toronto)
Laure Eighteenth-Century Institutions and Entrepreneurship
Rachel Wade (University of Maryland, College Park), Chair
Laurie J. Haselmann (Yale University): "The Performance of the Classical Mass in Dresden"
Stephen L. Clark (Skidmore College): "C.P.E. Bach's System of Patronage in Hamburg"
Alun Owen (California Polytechnic State University): "'Prodigies of Nature': Mozarte and G6 'Musical Children' of London"

2:00–5:00—SESSIONS

The Secunda Pratica
Susan McClary (University of Minnesota), Chair
Barbara Russo (Hannover City College and The Graduate School, City University of New York): "Coming to Terms with Monteverdi's Genres"
George Chew (Royal Holloway and Bedford New College, University of London): "The Platonic Agenda of Monteverdi's Secunda Pratica: A Case Study from the Eighth Book of Madrigals"
Susanne G. Craig (Siena Falls, New York): "Gendering Modern Music: Thoughts on the Monteverdi-Artisti Controversy"
Beverly Stein (Brandeis University): "Transposition on a Method of Tonal Organization in the Music of Gaetano Carissimi"

Music and Ideologies in the Twenty-First Century
Rose Rosengard Subotnik (Brown University), Chair
Rinny H. Miller (Miami-Flaude Community College): "Music of the Jagged and Expressionist Movements"
John Evans (Toronto, Ontario): "Stravinsky's Music in Hitler's Germany"
Pamela N. Potter (Stanford University): "Scholarship or Propaganda? German Historical Musicology and the Second World War"
Timothy D. Taylor (University of Michigan, Ann Arbor): "Dr. Livingstone, I Presume: The Meeting of Europe and Africa in the Music of Kevin Vlamin"n
2:50–5:00—SESSION

Romantic Opera
Hugh Macdonald (Washington University), Chair
Mark Dornier (California State University, Fullerton): "Ondine (1811) and Der Freischütz (1821): High Romanticism and the Abundance: A Reappraisal of Early German Romantic Opera"
Ralph P. Locke (Eastman School of Music, University of Rochester): "Saint-Saëns and Delibes and Us: Reflections on Orchestral Music in Opera"
Allan Atlas (Brooklyn College and The Graduate School, City University of New York): "Belasco and Puccini: 'Old Dog Tray' and the Zuni Indians"

5:30–6:30—AMS Business Meeting
6:30–11:00—Sonneck Society, Board Dinner Meeting

Sunday, 10 November

8:00–9:00—AMS Board of Directors Meeting
8:00–9:00—AMS 1991 and 1992 Local Arrangements Committees Breakfast Meeting
8:30–12:00—Exhibits
9:00–11:30—SESSIONS

Living Traditions
Kay R. Shohet (Wellesley University), Chair and Discussant
Wesley Berg (University of Alberta): "An Oral Tradition in Process: The Hymns of the Old Colony Mennonites and Medical Choir"
Lon E. Witten (Hunter College and The Graduate School, City University of New York): "Music, Magic, and Performance: A Case Study of a Haitian Folkloric Ensemble in New York"

Musical Poetics
Joseph Kerman (University of California, Berkeley), Chair
Leila David Blasius (Princeton University): "On the Origins of Music"
Karl Berger (Stanford University): "Narrative and Lyric: Fundamental Poetic Forms of Composition"
Respondent: Lawrence Kramer (Fordham University)

Lauda and Other Spiritual Music
Howard E. Spinkler (University of North Carolina, Chapel Hill), Chair
Williams F. Prigee (University of California, Santa Barbara): "Courtlyly, Popularly: The Lauda in Renaissance Mantua"
Patricia Maye (Eastman School of Music, University of Rochester): "Innamod il mio cor coi Savanarolan Laudi for Dominican Nuns in Florence and Prato"
Robert L. Kendrick (New York University): "Music and Spirituality in Ferdinand Borromeo's Milan"
Chicago, 1991

Contemporary Histories
Linda C. Rozenzweig (Brooklyn, New York), Chair
Thomas A. Denny (Skidmore College) - "Zin s. Stoli: A Cautionary Tale of Copyists and Editors in Gluck’s Orfeo ed Euridice"
Claudia Macdonald (Oberlin College) - "Mit einer ausserordentlichem Komposition: The Musical Genesis of Schuman’s Psalmus A Minor"
Stephen Brookbank (Amherst College) - "The Gestation of Brahms’s Fourth
Zoltan Roman (The University of Calgary) - "The Chronology ofMaiden’s Geigenlieder: The Literary and Musical Evidence"

2:00—Concert: The Map of the World: Music from the Fifteenth-Century Spanish Empire, The Newberry
Long, Mary Springfod, Director, with Special Guest Paul Hillier

2:00—Concert: Bellini’s Puritani, Lyric Opera of Chicago, June Anderson, Chris Merritt, Paolo Costi, Demitri Kovasits, Soloists; Donato Renzetti, Conductor

The Newhsworth University Music Library will feature highlights of its manuscript collection during the Meeting. Those interested in viewing the exhibits are especially encouraged to visit the Saturday afternoon and then dine in the Norris University Center prior to the Muzcook Players Concert at 8:00 PM in the University’s Pick-Staiger Concert Hall.

Other events scheduled in the city dur- ing the Meeting include The Academy of Ancient Music (Christopher Hogwood, director), sponsored by the Allied Arm Se- ries and appearing in Orchestra Hall. For those who plan to be in Chicago Sunday afternoon, The Newberry Consort (Mary Springfod, director) will perform The Map of the World: Music from the Fifteenth-Century Spanish Empire, with special guest Paul Hillier. The Lyric Opera of Chicago will present Bellini’s I Puritani and Prokofiev’s The Gambler. Tickets for all events except the Lyric Opera can be obtained through the enclosed Registration Form. The Lyric Opera’s season normally is fully sub- scribed, but a few tickets can generally be purchased by credit card early in August by telephoning 312-356-2244. Returned opera tickets are often available on the day of the performance, and the Registration Desk will have information on how to obtain them.

Convention Travel Headquarters, Ltd., is the official travel agent for the Meeting. Will offer discounted rates of 5% off the lowest fare or up to 45% off coach on American, Delta, and Midway Airlines (see enclosed form for blank travel ticket and travel information). The Palmer House (17 East Monroe Street) runs frequently and is easily ac- cessible, Continental Air Transport bases, which leave from both O’Hare and Mid- way Airports every fifteen minutes, make regular stops at the hotel. Another alterna- tive from O’Hare is the subway, which stops at the Monroe Street Station. Those

arriving on the MEKRA/Metropolitan Rail (from south of Chicago) and South Shore Line (from Indiana) should get off at the Van Buren/Jackson Station and then exit onto Jackson Street. Follow Jackson one block west to Wabash, turn right (north) and continue across Adams Street to The Palmer House’s Wabash Street en- trance. From Union Station, catch a taxi to the hotel or take Chicago Transit Author- ity Bus # 126 to the Thirteenth and Monroe Streets, and from Northwest Station take a taxi or CT A bus # 37, 39, or 20. For further in- formation about public transportation in Chicago, call 312-667-7000. Discounted parking is available near the Palmer House in the Old Park at Adams and Wa- bash. The cost is $1.25 per twenty-four hours for hotel guests who have their parking tickets validated at the Front Desk.

The libraries at the University of Chi- cago, Northwestern University, and the Newberry will be open during the follow- ing hours: University of Chicago, Monday– Thursday 9 AM–1 AM, Friday and Satur- day 9 AM–10 PM, Northwestern, Monday–Thursday 8:30 AM–10 PM, Friday 8:30 AM–12 PM, Saturday 10 AM–10 PM, Sunday 1 AM–10 PM; The New- berry, Tuesday–Thursday 9 AM–6 PM, Friday and Saturday 9 AM–5 PM. Faculty identification are required for entry to all three.

The Program promises to be outstanding, the attractions endless, and the food and atmosphere beyond compare. So come to Chicago!

—Anne W. Robertson, Chair

Local Arrangements Committee
Applications of New Technology to Musicology

The AMS has appointed a committee to evaluate recommendations for applications of new technology to musicology. Members with suggestions should contact: David Crawford (Chair), Eleanor Sledgefield, or Thomas Walker.

In Memoriam

Newbriefs continued from page 3

to aesthetics, psychology, musicology, history, women's studies, literary criticism, new technology, and popular music. For further information write: Dr. Alan Walker, Chair, Department of Music, Mc- Master University, Hamilton, Ontario, L8S 4M2.

Clayton State College and Agnes Scott College announce a conference on "The Harpsichord After A Century of Revival." 3-6 November 1991 at Clayton State College in Morrow, Georgia. The Conference will be held in conjunction with the Spivey International Harpsichord Festival and a Building Exhibition and Competition for the Spivey Award for Excellence in Instrument Building. Recitalists during the Festi-

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val include Blandine Verlet and George Lockwood. Papers will address all subjects re-

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lated to the harpsichord and its repertoire (both modern and historical), harpsichord construction, performers, performance practice, and pedagogy. For further infor-

mation write: Dr. Calvert Johnson, De-

partment of Music, Agnes Scott College, Decatur, GA 30030.

AMS Archive Reminder

The Society's editors, officers, and commit-

tee members past and present are urged to forward all official files and documents at once as possible to the newly established AMS archive at the University of Pennsyl-

vania. For the sake of the Archive's integ-

rity it is imperative that files not be overlooked. Address: Marjorie Hansen, Otto E. Al-


The Archive aims to include all of the Society's publications, directories, pro-

grams, abstracts of papers read at annual meetings, annual reports, financial records, min-

utes of meetings of the Board of Direc-

tors, election ballots, minutes and chap-

ter reports, By-Laws, papers of presidents, official correspondence; records of all pro-

grams and activities, and related memora-

bilia such as photographs, citations, and so forth.

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 15 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Martha McCrearys, Editor, AMS Newsletter, McIntyre Dept. of Music, 123 Old Cabell Hall, University of Vir-

ginia, Charlottesville, VA 22903

The Royal Musical Association: Con-

ference on Mozart, 27-30 August 1991, London, U.K. Address: Peter Owens, Sec-

etary, Royal Musical Association, 135 Parvus Road, London NW5 2NH.

Mozart and His Audience, 5-15 Septem-

ber 1991, Dunedin, New Zealand. Ad-

dress: Dept. of Music, University of Otago, P.O. Box 56, Dunedin, New Zealand.

Antonio Dvořák Society of Prague and Czech Music Fund, International Mu-

sical Conference honoring the 150th Anniversary of Dvořák's Birth, 17-20 September 1991, Dobreň Castle, Coimbrunska 3, Prague 1. Address: Marta Oulova Milková Pospíšil, U sv. hradních větší ČSAV (The Institute of Musicology), Na Šebestiánské 11010 Prague 1, CSFR (Czech-

lovakia).

University of Nebraska-Lincoln, Fif-

teenth Annual Organ Conference: The Organ and Alternative Practice, 25-28 September 1991, Address: Dr. George Re-

dle, 2107 Westwood Music Building, Uni-

derstry of Nebraska-Lincoln, Lincoln, NE 68588-0701.

The Newberry Library Center for Renaissance Studies: Music and Narrat-

ive in Medieval Romance, 5-6 October 1991, New York, NY. Address: Severine Neely, MZNVNT/ AS Program Chair, Dept. of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.

Society of Ethnomusicology, Annual Meeting, 10-14 October 1991, Chicago, IL. Address: SEM Business Office, 5700 South Hall 003, Indiana University, Bloomington, IN 47408.

College Music Society, Annual Meet-

ing, 16-21 October 1991, Chicago, IL. Address: College Music Society, 302 West Spruce Street, Madison, WI 53706.

Jacoás Gasull and the European Music Renaissance, 21-24 October 1991, Li-

blija, Yugoslavia. Address: Institute of Musicology, Centre of Scientific Research of the Academy of Arts and Sciences, Novi trg 5, 60100 Liblja, Yugos-

lavia.

Soviet Music Toward the Twenty-

First Century: A Festival and Sympo-

sium, 24-27 October 1991, Columbus, OH. Address: Margarita Manc, School of Music, Ohio State University, 1866 Col-

lege Road, Columbus, OH 43210.

Pennsylvania Symposium on Mede-

val and Renaissance Studies: Patronage of Artists, Writers, and Scientists in the Middle Ages and the Renaissance, 25-

26 October 1991, Pittsburgh, PA. Address: Barbara N. Sargent-Blair, M.R. & S.T., 1218 C.L., University of Pittsburgh, Pitts-

burgh, PA 15260.

The Society for Music Theory: Na-

tional Conference, 30 October-3 No-

ermber, Philadelphia, OH. Address: Claire Boge, Department of Music, Miami University, Oxford OH 45065.

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Forthcoming Meetings and Conferences


The Harpsichord after a Century of Revival: A Conference in Conjunction with the Spivey International Harpsichord Festival, 3-9 November 1992, Morrow, GA. Address: Dr. Calvin Johnson, Department of Music, Agnes Scott College, Decatur, GA 30030.

New Dimensions in Music Criticism: Conference, November 1992, Hamilton, Ontario, Canada. Address: Dr. Alan Walker, Chair, Dept. of Music, McMaster University, Hamilton, Ontario, Canada, L8S 4M2.


Sonneck Society for American Music, Annual Meeting, 12-14 February 1992, Baton Rouge, LA. Address: Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242.


West Coast Conference on Music Theory and Analysis, 10-12 April 1992, Santa Barbara, CA. Address: Peter C. van den Toorn, Department of Music, University of California, Santa Barbara, CA 93106.


American Bach Society, Biennial Meeting, 24-26 April 1992, New York City, NY. Address: Professor Gregory C. Butler, Chairman, Program Committee, School of Music, University of British Columbia, Vancouver, B.C., Canada V6T 1Z9.

American Musical Instrument Society, Annual Meeting, 21 April-2 May 1992, San Antonio, TX. Address: Dr. Cecil Atkins, Music School, Y.O. Box 11887, University of North Texas, Denton, TX 72203-3887.


Conference on Medieval and Renaissance Music, 10-13 July 1992, Newcastle upon Tyne, U.K. Address: Dr. Isobel Preece, Department of Music, The University, Newcastle upon Tyne NE1 7RU.

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