Pittsburgh—1992

“A nother’s Most Livable City” (ac- cording to Places Rated Almanac, 1985) is also a great place to visit for the Fifty-Eighth Annual Meeting of the American Musicological Society, on 3-8 November 1992. Conference headquarters will be the Pittsburgh Hilton overlooking Point State Park where the Allegheny and Monongahela Rivers meet to form the Ohio. Ad- ditional guest rooms have been reserved at the ground Western Pennsylvania Hotel, near several blocks away or two stops on the city’s (free) subway.

Pittsburgh’s, whose home town was described by a nineteenth-century visitor as “hell with the lid off,” are now justifi- ably proud of the city’s sparkling new im- age. The steelstack industry that made Pittsburgh synonymous with American steel has given way to high-tech and university-related industrial developments. The city is picturesque, its ethnic neigh- borhoods seated in valleys with more than one thousand bridges, vast parks, and more trees than people within its boundaries. If you can arrange it, enter the city from the south via Interstate 279, the view as you exit the tunnel under Mount Washington and cross the river to the Point is spectacular. Pittsburgh is safe, with the lowest crime rate of any city in the country. It is also a leader in the preservation and restoration of its grandest buildings, among them Heinz Hall (three blocks from the Hilton), home of the Pittsburgh Symphony and its direc- tor, Lorin Maazel, a graduate of the Uni- versity of Pittsburgh.

The local arrangements for the meeting will reflect the spirit of the city’s revitalized landscape, demographics, and architecture. Excursions will be offered on the river, to visit cultural and historic sites, and to see outstanding architecture including Frank Lloyd Wright’s masterpiece Filoli, visited by members of the American Institute of Architects as “the best all-time work of American architecture.” Performances will be offered downtown as well as in the Oakland dis- trict, a cultural center and home to the

continued on page 2
Society Election Results
The results of the last election were announced at the Annual Meeting of the Society in Chicago.
President-Elect: Ellen Rosand
Secretary: Ruth A. Seide
Members-at-Large of the Board: Walter M. Frisch, Paula M. Higgins, Kenneth Levy

Next Board Meeting
The next meeting of the Board of Directors is scheduled for 14-15 March 1992 in Pittsburgh.

E-Mail Directory
The electronic mail directory authorized by the Board of Directors is being assembled at this time. Members who submit their e-mail addresses by 1 March 1992 will receive the directory by e-mail shortly thereafter. To submit an e-mail address contact: dcholoman@ucdavis.edu

Nominating Committee Chair
The Board of Directors has appointed Rebecca A. Balsner Chair of the 1992 Nominating Committee. Members wishing to suggest nominees for University offices should communicate with her at the Department of Music, University of Texas, Austin, TX 78712.

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 H. Willi Eisenreich, President, AMS, Conservatory of Music, Brooklyn College, City University of New York, Brooklyn, NY 11210, and are asked to name the committee, enclose a curriculum vitae, and identify their area(s) of specialization.

Pittsburgh—1992
University of Pittsburgh, Carnegie Mel- lon University, and the renowned (origi- nally Carnegie museum and library.

Plan to bring the whole family. The Carnegie Science L. Root with its Omni- max and Planetarium, the Pittsburgh Children's Museum, and the Artworks is all within sight of the hotel; a short dis- tance away are the Pittsburgh Zoo, Phipps Conservatory, the Frick Art Museum, with its Old Master collection, and the Historical Society of Western Pennsylva- nia, which will be showing "Pittsburgh Rhythms: The Music of a Changing City," a major traveling exhibition retelling the history of a city through its music.

Local hosts are working to make the meetings "user friendly," especially for students and first-time attendees. Special student rates have been negotiated with the hotels. And Pittsburgh is easy to get to by highway (under five hours from Wash- ington, Baltimore, Buffalo, Cleveland, and Cincinnati), rail, or air. Conventions in America, Inc. (1-800-513-1492, group #1707) will guarantee the lowest fares on any airline at time of booking, and up to 33% off coach class fares on US Air, which has 87% of all arrivals in Pittsburgh and daily nonstop flights to 45 major North American cities.

Chair of the Program Committee is Laurence Dreyfus (Stanford University); Elizabeth Aubrey (University of Iowa) is Chair of the Performance Committee; Barbara Coeyman (West Virginia University) and Dr. L. Root (University of Pittsburgh) are Co-Chairs of the Local Arrangements Committee, which is com- posed of representatives from the major cultural institutions and several colleges and universities in the Pittsburgh region.

Requests for meeting rooms for special interest groups during the convention should be sent as early as possible, but no later than 10 April 1991, to Dr. L. Root, Co-Chair, Local Arrangements Committee, Foster Hall Conference, Uni- versity of Pittsburgh, Pittsburgh, PA 15260.

-Deane L. Root

Report of the Publications Committee
Since the last report in these pages a year ago, the Publications Committee met three times. Its work focused on four main enterprises: the existing program of subscriptions to journals for the publication of worthy scholarship in music, the new monograph series, the activities of the Committee on the Publication of American Music (COPAM), and the third volume of the Collected Works of Johannes Ockeghem—the Monets and Chansons, edited by Richard Wexler with Dragon Planteau. Regarding this last, galley and page proof have now been read. With cau- tionous optimism, we trust that this signifi- cant volume, long overdue, will be on our shelves in 1992.

Three works awarded subscription by the Committee were published in the past year. These are: Eric Chafe, Towal Allegro in the Music of J. S. Bach. The University of Califor- nia Press; Ellen Rosand, Opera in Seventeenth- Century Vienna. The University of Califor- nia Press; James Webster, Haydn's "Forwards" Symphony and the Idea of the Classical Style. Cambridge University Press.

The screening process through which the Publications Committee determines whether or not to support a project sub- mitted for subscription is thorough and complex one. The full manuscript is stud- ied, along with the readers' reports pro- vided by the press. Additional letters from experts outside the committee may be solic- ited, along with formal reports from within the committee membership. The budget furnished by the press as a part of

AMS Newsletter Address and Deadlines
Items for publication in the August issue of the Newsletter must be submitted by 12 May and for the Febru- ary issue by 1 December to: Marta P. McClymonds Editor, AMS Newsletter Department of Music 112 Old Cabell Hall University of Virginia Charlottesville, VA 22903

The AMS Newsletter is published twice yearly by the American Musico- logical 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: Alvin H. Johnson Executive Director of the AMS University of Pennsylvania 301 South 34th Street Philadelphia, PA 19104-6511

The AMS Newsletter is produced by A&R Editions, Inc.. 850 Deming Way, Madison, WI 53717.

continued on page 5
Presidential Message

I write during the week after the 1991 AMS annual meetings in Chicago, and I am for everything that composes music. Everything concomited to make it stimulating, memorable, and almost wholly satisfying. Nearly four hundred members (a record number for the Chicago meeting) forsoothed at The Palmer House—which was, as expected, a congenial and gracious venue. The Local Arrangements Committee, headed by Anne Walters Robertson, outdid itself in keeping everything on track and humming ahead. The Performance Committee, under Ron Duffin and with a little help from the Lyric Opera of Chicago, offered bounteous musical bonbons. And the Program Committee, chaired by Margaret Murata, had organized more than one hundred papers and panels into thirty-six compelling sessions plus various special meetings and forums. (The booklet of abstracts was dedicated doubtfully and whimsically, in supercentennial memory of . . . yes, Mozart [479], of course but also Philippe de Vitry [493].)

You have probably read Joseph Kerman's opinion, in a provocative article on "American Musicology in the 1990s" (in last spring's issue of The Journal of Musicology), that the 1990s "look like exciting, rocky times for musicology. Nearly fourteen births were born in the 1991 program: the old emphases on analysis, manuscripts, theoretical matters, performance, canonical composers, and cultural history seemed to have receded, or at least to be less visible, under a rain of sessions reflecting a new musicological preoccupation with context, signifying, deconstruction, gender, and postmodernism." But we are relieved, noted this slant in a Sunday paper sponsored by the AMS meetings, to notice that it appears that "the new musicology ... turns to the movements that dominate literary studies," and he claimed that its "great promise ... is that under skilled hands, music can be revealed as a powerful metaphorical system of sound: it is about society, sexuality or philosophy." But he added with a cunning caveat: "As musicologies become intoxicated with their new interpretive possibilities, great risks also arise. . . . Once leaving the confines of specific disciplines, musicologists are vulnerable to all manner of temptation. . . . The test for musicology is how it will define itself without traditional boundaries, and how it will transform the art to which it is devoted."

Elsewhere in this newsletter you will read Ernesto Santos's tribute to the late Paul Henry Lang. In Chicago, at the Business Meeting, Claire Brook read one that was equally compelling. She has graciously agreed to let me quote from it now:

"In paying loving respect to [Paul's] memory today, I would like to linger very briefly on one area of this multi-faced man's accomplishments, the area that will guarantee his immortality: Paul Henry Lang, the teacher. . . . He trained many generations of scholars. In the obituary in the New York Times, Richard Taruskin, Neal Zaslaw, Rose Subotnik, Pierre Weiss, James McKennon, and Joel Sachs were singled out. In adding the following names, I am still only scratching the surface and risking offense by omitting many: Merrill Kaye Krugh, Christopher Hatch, Isabelle Caen TOUR, Brian Lippman, Maria Rika Maniates, Ed Cone, Bill Holm, Gordana Lazarovich, Esenber Sanders, Louise Etel Prince, Alice Mitchell, Alfred Mann, Susan Somm, Matthew Steinberg, Alex Lau, David Josephson, Saul Novack, Boris Schwartz, Hermine Williams, Ruth Katz, Elliot Dann, and—how could I forget—Ernesto Santos. Two observations come to mind when contemplating this incomplete list of Lang's students: they have all dealt, to one degree or another, with the meaning of music as a larger intellectual context. The second observation is that this product of a middle-European, nineteenth-century-oriented civilization, although obviously very specific in his speech, who finally called all his students his "boys," remembered pretty gifted women among those of whom he was so proud. To believe the very first doctor he awarded was to Dika Newlin, class of 1943. . . . And in an odd sense, I was his very last graduate—and perhaps his most persevering, since I remained his student for ten years. As music editor of W. W. Norton, I frequently sought Paul's advice and guidance. I always found him incisive in his opinions, impatient with mediocrity, generous with his time, and incredibly wide-ranging in his knowledge and enthusiasm. I will miss his stories, I will miss his very sense of humor, I will miss his friendship, I will miss his wisdom."

Let me report on several things to come, as a result of recent decisions made by your Board of Directors:

5A the urging of Philip Brett and Lydia Handy, speaking for the Gay and Lesbian Study Group, and with the enthusiastic approval of the Board of Directors, AMS members will vote next summer on a proposal for a by-law amendment affecting the Society's anti-discriminatory stance on such matters as religion, ethnic background, age, gender, sexual orientation, and field of scholarship. (The precise wording of the proposal is yet to be worked out.)

Also connection with the Society's Alfred Einstein Award, the thorny issue of exactly what are the "earlier stages of a career" has yielded the Board of Directors for several years. The Board's attempt at resolution of that issue will be visible in the 1991 Directory: the ambiguous adjective "early" is defined fairly unambiguously "early," and the early stages of a career, it will be suggested, are "typically indicated by completion of the Ph.D. degree generally at a non-tenured level, or position of the article [proposed for the award] among the initial items of the au-

thora's bibliography." These efforts will be accepted with alacrity by an offer to rework and make available e-mail messages of members, with the support of the Computer Subsection and the Association of Computers. These efforts got off to a rocky start in Chicago, thanks apparently to overwhelming majority who made off with the sign-up pads, but else-

where in this Newsletter we inform you of further efforts. Sign up and sign on!

And with that injection I'll sign off.

- H. Wiley Hitchcock
Honorary Member Claude V. Palisca

The AMS Council nominated and the Board of Directors elected Alan Tyson as a Corresponding Member of the Society. The AMS By-Laws describe Corresponding Members as "persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Tyson is known for his ground-breaking work with water marks and paper types as a means of dating musical works and studying compositional process.

Eileen Southern and Claude Palisca Elected Honorary Members

The AMS Council nominated and the Board of Directors elected Eileen J. Southern and Claude V. Palisca as Honorary Members of the Society. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Eileen Southern, widely recognized and honored for her work with the music of black Americans, was a member of the Board of Directors of the Society, 1974–76, and of the Society’s U.S. Biennial Committee, 1971–75. She also served on the Editorial Board of the Journal. Claude Palisca, a leading scholar of Renaissance and Baroque Music, was first Vice President of the Society, 1965–67, and President, 1970–72. He has also served on the Editorial Board of the JOMM. He was awarded the Prize of the International Musicological Society in 1987 for his book Humanism in Italian Renaissance Music Thoughts.

Awards and Prizes

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 Anna Maria Busse Berger (University of California, Davis) for her article "The myth of dramatic anti-Semitism: poster," Journal of Musicology VIII (1990), 395–426.

The Naub Greenberg Award was given this year to Kristin Thander (University of Iowa) for a recording of early nineteenth-century music for natural horn and pianoforte. This grant-award is intended to stimulate historically aware performances and the study of historical performance practices.

The Paul A. Pink Prize, awarded annually to a graduate music student for a scholarly paper to be read at the Annual Meeting of the Society, was presented to Mark W. Stabarker (University of Chicago) for his paper "Removing the Ripieno in Handel’s Orchestra," 1991 at the 1991 Annual Meeting of the Society in Chicago.

No recipient was selected for the Otto Goldschmied Award. 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 American Society of Composers, Authors, and Publishers has announced the winners of the 24th Annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music. Among the books honored was Carol Ota (Brooklyn College and The Graduate...
Two recipients of NEH Fellowships for University Teachers omitted from the August issue of the Newsletter are: Jessie Ann Owens (Brandeis University), Compositional Processes in Renaissance Music, and Carol Ojs (Brooklyn College and the Graduate School, City University of New York), New Music in New York: The 1920s.

AMS members awarded NEH Summer Stipends for 1991 were: Rebecca L. Harris-Warrick (Cornell University), Ballet in the Opéra de Jean-Baptiste Lully; Richard D. Leppert (University of Minnesota), The Sight of Sound: Visual Constructions of Meaning in Western Musical Practice; Craig A. Monroe (Washington University), Musical Life in the Time of Salieri, 1750–1780; Julia Moore (University of Idaho), The Haitian Empire, 1780–1808; Massimo M. Oisi (University of Rochester), The Musical Sources of Britten's Queenie, Rinaldo, and Pent; and Beril H. von Boeselager (Washington State University), Swedish Opera and Nationalist Pu - 

Publications Committee

continued from page 2

the application is scrutinized and ques- tioned before the amount of the award is determined. Inquiries regarding submis- sions should now be addressed to the new Chair of the Publications Committee: Robert Marshall, Department of Music, Brandeis University, Waltham, MA 02254-9110.

The Publications Committee acts as the Editorial Board for the new mono - graph series, and in this capacity has given much time in the past two years to a fine- tuning of the process by which manu - scripts submitted for review are to be ad - judicated. Inquiries and submissions should be directed to the Editor of the Series: Lawrence Bernstein, Department of Music, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104-6313.
Committee on Career Options Broadened and Renamed

A recent resolution from the AMS Council approved by the Board of Directors this year has resulted in a broadening and renaming of the Committee on Career Options as a Committee on Career-Related Issues that will consider not only options outside of academia for mathematicians, but also current issues involving on-campus positions, both within and without academia. Chair of the new committee is Peter J. Duren; in whose capacity he is considered the principal representative of the committee.

Report of the Committee on the Status of Women

The Committee on the Status of Women sponsored a panel discussion entitled "Windows of Opportunity: Surviving Academia or Thriving in Academia," this year's open meeting. Presented to a standing-room-only crowd on Thursday evening, this panel was a response to last year's assessment of the progress of women in academia. Studies indicate that significant gaps still exist between men and women with regard to pay, rank, and prospects towards tenure, and showed that female graduate students on average underwrite their families with less financial aid than do their male peers.

One report, however, noted that the changing demographics of the 1980s should clarify new windows of opportunity for women as significant numbers of faculty will be retiring at a time when the number of doctors' applicants is declining. The Committee organized the panel as a positive response to the queries: what kind of women we are at various stages in our careers, and are these windows open for our colleagues and for ourselves?

The three panelists were Jane Bernstein (Tufts University), Lois Rowson (Ohio State University), and Maria Cifron (Rice University), all of whom spoke of their experiences as ministers, faculty members, and administrators. All three of us have served on the Committee for Women, Professors Bernstein and Cifron as past chairs. In our attempt to speak to women at all stages in their careers, Professors Bernstein addressed issues of concern to graduate students looking for that first faculty position, Professor Rowson discussed mentoring issues of importance to junior and senior faculty, and Professor Cifron covered issues related to tenure and promotion.

It is difficult in the space available to summarize the open meeting. The speakers each brought thoughtful, even provocative, remarks, and, as was our intent, their opening remarks sparked a lively discussion. Many in the audience asked questions, and the panelists and others provided suggestions and responses from their experiences.

At our closed meeting on Saturday morning, the Committee discussed plans for next year's open meeting panel discussion. A number of committee members noted that the interest in and demand for courses on women in music is growing among students, and that many new faculty members, especially women, are required to teach such courses. Our lack of knowledge about new developments in teaching and the need for a forum for sharing syllabi in the music field is the impetus for this panel discussion project.

The Committee also discussed a proposed addressing inequities in the job market made by Professor Bernstein during Thursday evening's panel. The topic of the women's conference was "Women: Teaching in Musical Research," as the theme for next year's panel with presentations discussing course outlines and sharing syllabi.

The Conference also announced a project addressing inequities in the job market made by Professor Bernstein during Thursday evening's panel. It noted that many so-called full-time doctoral degree granting schools have not yet to have a full-time female musicologist although many departments are regularly turning out female Ph.D.s. She suggested that the CERNS should notify such institutions that they are being watched and that providing role models for female graduate students is not a matter of necessity, but rather, a matter of choice. The mixed message continues that women can be trained, but not hired. The Committee is currently exploring whether, in fact, it can take such role. It is hopeful that the idea of women's conferences at music institutions will provide an alternative to schools of music in these institutions. Faculty movements to the search will be made to the Committee members and we will try to remedy any existing gender inequality.

Continuing members of the Committee are Linda Amsden, Michael Becker, and Lois Rowson. Committee meetings are scheduled on a regular basis for discussions of all issues of concern.

Obligations

Paul Henry Lang (1901-1991)

As is often the case, one does not fully grasp the scope of an extraordinary man until an overview. After graduating from the Catholic University of America, his native city, Paul Henry Lang attended its Academy of Music, studying composition with Rakow, conducting, bassoon, and piano. For two years after his graduation in 1922 he was active at the Budapest Academy of Music, and he then moved to the United States in 1930, where he taught at Harvard and The University of Chicago. Here he began graduate studies, eventually working toward a Ph.D. in harmonic analysis in 1948. He was appointed to the faculty of the University of Chicago in 1948, and in 1950 he was appointed Chair of the Music Department there. Lang was an acknowledged Hunck in music theory.

In 1953, Lang received his Ph.D. in 1955, having completed a dissertation on "The Language of the History of the Opera in France," later referred to by him in his book Music and Society. In 1957, Lang was appointed to the Chair of the Music Department at the University of Chicago. Here he began his musicological association with University of Chicago, achieving tenure in 1957 and full professorship in 1960. He served as a consultant on several projects of the A.M.S., of which he was one of the founders in 1949, as President-elect (1957), President (1953-55), and President (1953-55). He was a long-standing member of the A.M.S. Council, and he served as a member of the A.M.S. Committee on Music in Academia, for which he was a principal representative of the committee.

Lang taught undergraduate and graduate students in a number of fields of music, including music theory, composition, and music history. He was a prolific writer and editor, and was known for his ability to communicate complex ideas clearly and concisely. His most significant works include his book Music in Western Civilization (1941), which brought him fame and solidified his position as one of the leading figures in American musicology.

While Lang's work in music theory and composition is well-known, his contributions to the field of musicology and his role in the development of the American Mathematical Society have often been overlooked. His book Music and Society (1951) remains a seminal work in the field, and his role in the founding of the A.M.S. was instrumental in the development of the society.

Lang's influence extended beyond academia, and he was a strong proponent of the integration of the arts into education. In addition to his work as a composer and musicologist, Lang was a dedicated teacher and mentor, and his impact on the music community was significant.

Lang passed away in 1991, leaving behind a legacy of contributions to the field of musicology and to the American Mathematical Society. His work continues to be studied and appreciated, and his legacy lives on through the many students and colleagues who were influenced by his scholarship and dedication.

6

Apart from its nearly universal range, it is the quality of his writing that is outstanding. No matter how technical—and it often is—its vivid and elegant lucidity is unassailably fine. As his student Alfred Mass has put it, Lang's interest was "in scope rather than detail"; he always alerts the reader to the "ever-present" project of historical perspective, and his inclination was to "serve... his discipline as an artist." Inevitably, Lang was criticized for the obverse of the coin: he "overwove" details for total documentation, for—in the words ofinton Deane, whom he admired and who evidently admired him—"no one profited likeless earnestness or detail" and "his evident habit of quoting from memory" caused him to commit inaccuracies, even in his autobiographical entry in MGG.

But where with his students he was unforgivingly universal, he, instead of relying on his memory—not faulty but of superb quality—he had to spend a considerable part of his life on footnoted documentation, in personal communication and its attendant methodologies would tend to smother intellectual adventure and beclouded vision and wisdom. Inevitably he groaned about the "Age of Spengler," and (with its "formaldehyde" as a frame) gaining a feeling of spiritual claustrophobia.

As a teacher, Professor Lang was not a methodist. But with his broadly informed and levelheaded approach he knew how—literally—to encourage his students. As a stingling linguist who was in admirable control of what had become his first language, Lang could spew his alter- 
exemplum (in typical philologist's fashion) as much as, almost in the same breath, convey brilliant insights. (He could also be a witty satirist.) With benediction prevarication he would occasionally hand out review assignments for publication in Musical Quarterly. His students were fortunate that he treated them with a slightly aloof kindness and as potential fellow colleagues, but without unsympathetic camardaderie. (Only after a successful dissertation defense did one address him as "Paul." ) The list of contemporary composers who have been, through his unbroken teaching, so many of us he enabled to succeed in realizing our individual musicalic potential. Lang was recently quoted as looking forward to "playing picnics with Haydn in heaven." Reproducta in pace, Paul, and, in addition to many good gardens, may you have much stimulating (and not too heavily) conversation.

—Ernst H. Sanders

Richard H. Hoppen (1913–1991)

Beloved teacher and mentor, avid gardener and supporter of environmental issues, devoted husband and father, world traveler who did not drive a car, recounter, and one of the fewest medi- 

calized by the United States has produced—all of these things were more than Richard H. Hoppen, who died at his home in Colum- 

cibus 11, 1971. A native of Northwest Minnesota, Hoppen took the B.A. at Carleton College in 1936, having interrupted his course of study to spend two years at the École Normale de Musique in Paris. He then took the M.A. at Yale University in 1938. Following four years of teaching at Mount Union College and three years of military service, he resumed his graduate work at Harvard in 1943 under the guidance of Archibald T. Davison, receiving the Ph.D. in 1952. He taught for twelve years at the University of Texas before becoming professor of music history and literature at Ohio State University in 1961.

Hoppen had interests and expertise that covered virtually the entire spectrum of music history. But it was, of course, for his work in the Middle Ages that he was best known. His Medieval Music and its companion anthology (both published by W. W. Norton in 1974), for which he re- 

ceived an ASCAP-Denism Taylor Award in 1976, quickly became standard text in college culture. The four volumes of his

Cypriot-French Repertory of the Manuscript Tabulae, Bibliotheca Narbonensis (II in the Musicological xxi) and his facsimile edition with com- 

mentary of the same manuscript (MSD 60) are indispensable for anyone doing work in late fourteenth- and early fifteenth-century music, and even his many articles. He was the recipient of a Guggen- 

heim fellowship and a Fulbright Research Grant, and conducted three NEH seminars on medieval music (two summer seminars and one-year seminar) at Ohio State.

As far as his own scholarly work, it was perhaps in his role as a teacher and mentor that Richard Hoppen is most vis- 

ually remembered by his students. He conse- 

sequently incorporated the best of current research in his classes, making the field of musicology one of genuine excitement. Those who worked more closely with him found him to be extremely patient and generous with both time and support, and his home a place of warm welcome. For them, and for many of the rest of us, Richard Hoppen will finally be most fondly remembered as a friend.

—Charles M. Atkinson

Publications Committee

Solicits Manuscripts for AMS Monographs Series

The Publications Committee wishes to re- 

minded that manuscripts of the society's monographs are being solicited for the American Society's Monographs, a series to be published under the auspices of the Society by the University of Nebraska Press. One or two volumes will be pub- 

lished each year, beginning in 1993 or 1995. 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 encourage the broadest possible spectrum regarding both areas of specialization and methodologies employed in their pursuit. Thus, submis- 

ions in criticism, ethnomusicology, his- 

torical musicology, and music theory, among other approaches and outlooks, are all welcome. Manuscripts submitted for consideration should not exceed about 370 pages (ca. 80,000 words) including footnotes, musical examples, and other illustrative and bibliographic matters. Typescripts must be double-spaced throughout on standard 8—1/2" x 11" stock, and in a font no smaller than conventional elite type. Au- 

tors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be di- 

gressed to the General Editor: Lawrence Bernstein, Department of Music, University of Pennsylvania, 3524 Sansom Street, Philadelphia, PA 19104-6321. Two copies of each manuscript should be sub- 

mitted: one to the General Editor at the above address, the other to the Chair of the Publications Committee: Professor Robert Marshall, Department of Music, Braden University, Waltham, MA 02254.

Guidelines for Announcements of Awards and Prizes

The editors attempt to announce NEH, ACLS, ASCAP-Denism Taylor, and Guggenheim awards. All other an- 

nouncements come from individual authors (see colophon for dead- 

lines). The Editor does not include awards to graduate students, awards made by the recipient's home institu- 

tion, or awards not listed in the current Society Di- 

crotary. The Editor is always grateful to individuals who report honors and awards they have received.
### Grants and Fellowships Available

**American Philosophical Society**
For basic postdoctoral research in all fields, to sustain living expenses, travel, and some supplies. Maximum stipend: $4,000 ($3,000 for full professors). Deadline: 1 February, 1 April, 1 August, and 1 December. Stipends due by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 10th South Fifth Street, Philadelphia, PA 19106, (215)440-2620. Forms sent to those eligible.

**NEH Fellowships for University Teachers**
Grants in support of faculty members of departments in universities, interdepartmental programs, and graduate schools that grant the Ph.D. and postgraduate professional schools. Deadline: 1 June 1992 for projects beginning after 1 January 1993. Address: Fellowships for University Teachers, Room 316, NEH, 1000 Pennsylvania Ave., N.W., Washington, DC 20506, (202)786-5466.

**NEH Fellowships for College Teachers and Independent Scholars**
Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, interdepartmental programs, and central graduate schools that do not grant the Ph.D.; affiliates of institutions other than colleges and universities; and independent scholars to undertake full-time research. Deadline: 1 June 1992. Address: Fellowships for College Teachers and Independent Scholars, Room 316, (see above).

---

German-American Cooperative Research
Grants in Humanities and Social Sciences

The Deutsche Akademie der Wissenschaften zu Berlin and the American Council of Learned Societies (ACLS) have announced the creation of the German-American Commission on Cooperative Research. The ACLS participation in this program is made possible by grants from the Ford Foundation and the U.S. Department of State. The purpose of the Commission is to support cooperative research between German and American scholars in the humanities and social sciences by providing opportunities for sustained work in each other’s countries. Grants will support research planning, joint research, collaborative writing, and editing. Scholars must apply as partnerships of German and American researchers, although such partnerships need not anticipate the application. The American partners must hold the Ph.D. or its equivalent. German grantee must hold faculty rank at a university, college, or recognized research institution. Of special interest is the Commission’s collaboration with the East European and Soviet Studies. Also, the Ford Foundation has provided funds for support of cooperative projects involving American scholars and research faculty at the former German Democratic Republic.

Grants will support travel and to within Europe, living and modest research costs abroad. Projects will be supported on an annual basis with the possibility of renewal for a total of no more than three years. There is no provision to pay faculty salaries, or for the purchase and rental of equipment. Each pair of partners will apply to the administering agency in its own country: Germany will to the DAAD and Americans to the ACLS by 10 January 1992. Awards will be announced by 1 April 1992 and are renewable as of announcement. For an American application, write, fax, or call: German-American Cooperative Research, American Council of Learned Societies, 228 East 43rd Street, New York, NY 10025, FAX: (212) 697-1501, EXT. 36 or 29, FAX: (212) 965-7098.

For a German application write: DAAD, ref. 315, Knesselstelle 50, 5370 Bonn 2.

**News Briefs**
The American Handel Society invites applications for the 1992 American Handel Society Research Fellowship, an award of $1,500 to be granted to an advanced graduate student pursuing research on Handel or related fields such as his contemporaries in music or theater, or more general studies of operatic or theatrical traditions. Applications must be postmarked by 15 April.
NEH Travel to Collections

Provides grants of $570 to assist with costs of travel to research collections of libraries, archives, museums, or other repositories. Awards help defray transportation, lodging, food, and incidental expenses. Deadline: 15 January and 15 July. Address: Travel to Collection Program, Room 316. (See above), (202) 786-0460.


Designed to help provide access to Nebraska resources for people who live beyond commuting distance. Stipend: $800 per month for up to two months. Deadline: 1 March or 15 October. Address: Committee on Awards, The Nebraska Library, 60 West Walton St., Chicago, IL 60610, (312) 947-9090.

For six to eight weeks during May-July 1992 to do scholarly work in England on Vaughan Williams. Stipend: £1,500 funded by the Commonwealth Trust and room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: 1 March 1992. For application details, write Byron Adams, Dept. of Music, University of California, Riverside, CA 92521.

---

The Karl Geigerger Scholarhip in Biblical Studies will be awarded for its third time in 1992. This competition is open to students who are in the final stages of preparing a doctoral dissertation on Biblical studies. The first prize of $200 will be awarded for the best dissertation on Biblical studies.
Call for Papers
The Department of Music of the Schmidt College of Arts and Humanities, Florida Atlantic University, announces a Festival/Symposium Penderieck at 60: A Mid-Career Assessment on the work of the Polish con-
ductor Krzysztof Penderecki, to be held during the first week of December 1993. The festival will be directed by Prof. Ray Robinson, the Dorothy F. Schmidt Edu-
cation Scholar in the Performing Arts for 1993. The Festival/Symposium is sched-
uled to include a variety of concerts fea-
turing the music of Penderecki, as orchest-
ral concert conducted by Penderecki, and papers delivered by the leading Pendere-
decki scholars of the United States, the United Kingdom, Germany, and Poland. A one-
or three-page abstract should be submit-
ted in any of the following categories: or-
chestral works, concerted works (solo instrument with orchestra), works for chorus, solos and orchestra, other cho-
ral works, chamber works, operas, Per-
derecki’s musical language, Penderecki’s socio-political impact, and other aspects of Penderecki’s music. Send six copies of the abstract and bibliography by 1 April 1992 to: Dr. Stuart Glazer, Chair, Depart-
ment of Music, Schmidt College of Arts and Humanities, Florida Atlantic Univer-
sity, Boca Raton, FL 33431, (407) 395-7353.

The International Society for the Study of European Ideas is holding its Third Inter-
national Conference at the University of Aalborg, Denmark, 24-29 August 1992. As part of the main conference theme: Eu-
ropian Interventions and the European Mind, a music workshop is being organized de-
voted to the topic: European Music—Fact or Fiction? Those interested in participat-
ing please contact: Professor Gerald Sear-
man, Music Convenor, School of Music, Aalborg University, Private Bag, Auck-
land, New Zealand, FAX No. (09)492 3772.

Essays in Arts and Sciences, a scholarly journal sponsored by the University of New Haven, is planning a Cold Hofmann, Fetschait, to mark the six-fifty-fifth anniver-
sary of the birth of the humanitarian-musician-cartoonist-inspirator Gerald Hofmann (1929-1991). Plans include a biographical sketch by Mrs. Hofmann, an annotated bibliography, discography, and filmography, and a Hofmann Scrapbook of selected cartoons and concert pro-
grams. Contributions are solicited on any aspect of this multifaceted personality. Emphasis should be placed on scholarly research of the work, but social scientific assessments, personal reminiscences, and essays dealing with more general but relat-
ed topics, such as the history of musical humor, the tradition of British eccentric,
ics, etc. will also be considered. The dedica-
tory issue is planned for academic year 1992-1993. The deadline for receipt of fin-
ished manuscripts is 1 September 1992. Di-
rect preliminary inquiries, abstracts, or drafts to: Dr. Marks, Department of Phi-
losophy, University of New Haven, West
 Haven, CT 06516.

The Journal of Musicological Research is planning a special volume devoted to the implications of women’s studies for music and musical research entitled Music by Women’s Studies. Possible topics would in-
clude feminism, folklore, the role of the
woman musician, or gender in music. Reprints studied may include contem-
porary or historical art and popular music, and music of non-Western traditions. Sub-
mit articles or proposals by 1 March 1992 to: Carmela Comberiati, Manhat-
ttanville College, 12, Purchase Street, Pur-
chase, NY 10577.

Arts Musica Denver, a publication of the Lamont School of Music of the University of Denver, is now considering articles, book reviews, musical compositions, conference reports, and other scholarly materials for publication. This semi-
annual journal is in its fourth year of pub-
lishing materials from a broad range of music scholarship, including music his-
tory and theory, education, performance, ethnomusicology, and other areas. Sub-
mit materials in hard copy and disk (ASCII or WordPerfect) to: Paul R. Laire, Editor, Arts Musica Denver, Lamont School of Music, University of Denver, 5111 Montview Blvd., Denver, CO 80240.

The Gesellschaft für Musikforschung will be holding an International Congress on the theme of Music as Art in Freiburg in Breisgau from 23 September to 1 October 1993. The official languages of the Con-
egress are German, English, French, Italian and Spanish. Proposals on topics not necessarily related to the theme of the Congress are invited. Pro-
posals, accompanied by a short abstract (one page maximum), should be submit-
ted by 31 July 1992 to the Chair Prof.
Dr. Hermann Danuser, Musikwissenschaftliches Seminar der Albert-Ludwigs-Universitat, Wurzelsam-
platz, D-7800 Freiburg in Breisgau, Ger-
many.

The American Handel Society will hold its annual meeting and conference from 30 October to 1 November, in Washington, D.C. 2001. The conference sessions will be con-
ded around three topics: "Handel’s Operatic Heroine," and "Representations of Classical Antiqui-
ity in the First Half of the Eighteenth Century." The Society welcomes propos-
tions pertaining to but not restricted to these topics. Abstracts of 200 words or less should be submitted by 1 April 1992 to: Ronald J. Llewellyn Lindgren, Department of Music, Northeastern University, Boston, MA 02115.

Newshiepr
continued from page 9
ideas regarding Gounod and aesthetic tastes of the nineteenth-century. Its areas of investigation are therefore the creative influence of Charles-Francois Gounod, performance of the music, not only of Gounod, but of personalities not ordi-
narily included in the concert stage reper-
toire; and the social, political, psycholog-
ical, and linguistic contexts of nineteenth-
century French musical activity. The Institute's Second Annual Symposium is set for 21-22 March 1992 at the Uni-
versity Club, 123 University Place, Peters-
burg, PA. It will explore viewpoints on the concept of performance, and con-
texts of nineteenth-century music, partic-
ularly but not necessarily, within the French cultural sphere. For fee and pro-
gramming details, contact Professor Ken-
neth Langemer, Institute for Gounod Stud-
ies, Carnegie Mellon University, College of Fine Arts 105, 500 Forbes Avenue, Pitts-
burgh, PA 15213.

The Center for Literary and Cultural Studies and the Department of History, Harvard University, are sponsoring a one-day mini-conference on the theme, Making New Classics: Enduring the Canon in the Renaissance, on Saturday, 4 April 1992. Papers will be given by James Baines, Victoria Kellkamp, Anthony Grafton, Ari Wesseling, Mark U. Ed-
wards, John Shearman, and Jessie Ann Owens. Questions by John O'Malley and the audience. Admission is open to all interested persons, and there is no reg-
istration fee. For further information, contact Professor James Hankins, De-
partment of History, Harvard University, Cambridge, MA 02138.

Early Music America Begins Studies in Historical Performance
Music Across America and Schirmer Books have signed an agreement to produce a new series. Studies in Historical Performance Practice was made at the 1991 Annual Meeting of the American Musicological Society. The series, to con-
sist of two types of publications, "Per-
former's Guides to Early Music" and "Monographs in Historical Performance Practice," will reflect the cutting edge of research and practice in current historical performance. Interested users include scholars, students, colleagues, directors, performers, teachers, and librarians. The Performer's Guides (Jeffrey C. Kite-
owell, Susan Egan) are designed for those whose primary interest is in per-
foming or teaching. Each of the four planned volumes covers a distinct stylistic period: Middle Ages, Renaissance, Ba-
1992 Summer Seminars

The National Endowment for the Humanities will be offering 40 summer seminars for 1992 in the field of music. William Ferris will conduct an eight-week seminar on Blues as History, Literature, and Culture. This seminar is designed to provide in-depth instruction on the blues that will enable participants to develop academic programs at their home institutions. Participants will study the African roots of the blues, slave music, and the music of the Mississippi Delta blues. Topics will span the evolution of blues music from the sparse sound of early Delta blues, as found in the music of the famous Robert Johnson, to the clashing, electric sound found in the Chicago urban blues of Muddy Waters and Howlin' Wolf. Instruction will also delve into the tremendous influence the blues had on twentieth-century American popular music. Participants will be taught by blues experts and have field trips to the Ole Miss Blues Archives, the largest blues archive in the country, and the extensive collections of Southern folklore and history in the main library. Participants will also attend performances by blues musicians and take field trips to the Delta, Meriploit, and the Malaco Recordings recording studio in Jackson, where they will be able to visit in person with musicians who will discuss their craft. All college faculty who teach courses or who are affiliated with programs related to the study of blues music may apply. Dates: 15 June through 7 August 1992. William Ferris, Director, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677.

The Chicago Symphony Orchestra announced that the Society for Seventeenth-Century Music will be at the University of Chicago in January to conduct four new seminars. The society will be at the University of Chicago for four consecutive weeks beginning January 1993. On March 4, 1992, The Symphony announced that it had received a $40,000 grant from the National Endowment for the Humanities for the creation of a new symphony orchestra. The symphony orchestra will be composed of students from the University of Chicago and will be conducted by John Mauceri. The symphony orchestra will perform a series of concerts featuring works by composers such as Handel, Mozart, and Beethoven. The symphony orchestra will also perform pieces by contemporary composers such as John Adams and John Cage.

1098 Seminars for Seventeenth-Century Music Formed

At the American Musicological Society meeting in Chicago, seventy-five scholars met to establish a Society for Seventeenth-Century Music. The aim of this Society will be to promote the study and performance of all seventeenth-century music. A conference on seventeenth-century music, encompassing all national styles as well as related performing arts, such as theater and dance, is planned for 21-23 April 1993 at Washington University, St. Louis.

The officers of the American Schütze Society, who called the meeting, were asked to act in a dual role as officers pro tempore of the new Society. The officers are Jeffery Kurtzman (Washington University), Chantel Erika Entein (Yale University), Vio-Chair; Douglas Bush (Brigham Young University, Snowmass, and Seisten Saunders (Calder College), Newsletter Editor. Nominations for permanent officers will take place late next fall, and an election will be held in January 1993.

The Newsletter of the American Schütze Society, Seventeenth-Century Music, will become the Newsletter of the new Society. There is some potential for an eventual journal of seventeenth-century music through a university press.

The Society for Seventeenth-Century Music will function as an umbrella organization for specifically focused study groups in seventeenth-century music. The American Schütze Society will continue as a subgroup within the new Society. Current American Schütze Society members will automatically become members of the new Society without additional dues and will continue to receive Seventeenth-Century Music as well as the Schütze Jahrbuch and Acta Musicae, to which they will automatically be affiliated with the International Heinrich Seleske-Gesellschaft. The American Schütze Society and any other specifically focused societies in seventeenth-century music that wish to participate may have an officer on the governing board of the Society for Seventeenth-Century Music. Details of the governing board's structure will be worked out as the by-laws are drafted.

Those wishing to join the new Society should send $50 for annual dues to Douglas Bush, Department of Music, C-258 Harris Fine Arts Center, Brigham Young University, Provo, UT 84602. Anyone wishing to be placed on the Society's mailing list for future charges, simple to receive further information about the organization and activities should write to Jeffery Kurtzman, Department of Music, Campus Box 1122, Washington University, St. Louis, MO 63130.

College Music Society Faculty Vacancy List

The College Music Society Faculty Vacancy List is now available directly from CMS Publications, Inc., an outgrowth of The College Music Society, for $17.50 per year. Membership in the Society is no longer required. Checks should be made payable to CMS Publications, Inc., West Seattle Business, Seattle, WA 98125, or to a credit card charge may be telephoned into (206) 252-9228. This arrangement satisfies stringent new IRS regulations. The College Music Society encourages all institutions to the organization who wish to explore issues of teaching music in the college and university setting—especially those that encourage dialogue among the several disciplines of college music. Members of the Society brings with use a subscription to American Musicological Review, and a subscription to Symposium, and a subscription to American Musicological Society.

— Margaret Marlas

This content is partially incomplete due to image quality. However, it appears to be an announcement about a seminar on blues music, details about a seminar on 17th-century music, and an announcement about a faculty vacancy list for college music societies.
Estonia Needs Surplus Music, Publications, and Recordings

For fifty years Estonian scholars and musicians have been largely restricted to publications from the East; they are eager for music materials from the West but cannot purchase them due to a lack of hard currency. Even their own publications have been available only in limited quantities. In this small country, with its extraordinary appetite of noteworthy musical, literary, and artistic activity, good use will be put to donations of musicological journals, books, and LPs in the good condition, and so forth. Mimi S. Parats has sent her to send her as soon as possible a list (author, title of books, scores, or LPs) to which you would like to donate. She will respond to you, indicating which materials would be useful. You would need to send them to her by 15 April 1992, by UPS or whatever means is most convenient for you. With the assistance of a foundation, she will send the materials to the Estonian Music Society in Tallinn, which will distribute them to institutions such as the Estonian National Library, the Tallinn Music Conservatory, the Estonian Theatre and Music Museum, the Folklore Department of the Estonian Academy of Sciences, etc.

Contact Professor Mimi S. Parats, Music Department, The City College/CUNY, 138 Street & Convent Avenue, New York, NY 10031.

Papers Read at Chapter Meetings, 1990–91

Allegheny Chapter

27 October 1990
Geneva College

Jean Snyder (University of Pittsburgh): "Boltegh, Brown, Johnson, and the Black Aesthetic"

Norman Singer (University of Pittsburgh): "Total Piano-mania and Structure: A New Approach"

Iowa City (Indiana University of Pennsylvania): "In the Still of the Night Direction, Description and Darkness in Crequiston's Motet Vidi Jacob Salutem"

Ivory Gail (University of Pennsylvania): "An Oxfordsk Observa-

tion: A Canon Hidden in the Missa Majo-

na"

Alan H. Knuck (Brownsville, PA): "Researching Ritual Considerations and the Estonian"

Carl Rakkonen (Indiana University of Pennsylvania): "The Development of Popular Music in Finland"

13 April 1991
West Virginia University

Rene Sarpaz (Pittsburgh, PA): "Text Form and the Musical Structure in the Act I Finale of Cesti's Arianna"

Jean W. Thomas (Pittsburgh, PA): "Miss Antonio B. Covilhe and the Pittsburgh Gilded Society"

Robert Copeland (Geneva College): "Scordo:Interesting and Unusual Song Par-
cubor"n"

Barbara Grayman (West Virginia University): "Expanding Our Critical Vocabulary for French Adaptations of Medieval Techniques"

Bradford R. Dean (Marshall University): "Screen Note Notation and English Discant: Renaissance Adaptations of Medieval Techniques"

Alan Knuck (Brownsville, PA): "Spa's Die Wieder der Zeit und More Spalas"

John Meeting, Capital Chapter, Southeastern Chapter, and the Sonneck Society

4 April 1991
Madison Hotel, Hampton, VA

Michael Saffel (Virginia Polytechnic Institute and State University): "Favoritism and Fair-mindedness: Mrs. Beach's Mam and the American Press in 1893"

Charles C. Rassell (University of Maryland): "Lorenzo da Ponzio's Infinitely Pleasing Libretto for Mozart: Don Gio-

vanne"

G. Yvonne Kendall (Davidson College): "Entertainment for a King: Theatrical Events in La Creda d'amore (1616) by Ca-

tastere"

Lowery Student Competition

Lise Collomore (Catholic University): "Differenz in an Eleven-Century Aquitanian Antiphon"

Geraldine M. Riehl (Catholic University): "Native and American Music in the Louisiana Purchase Exposition 1904: The Selling of a Birthright"

Mary E. DeGrazio (Catholic University): "Bernardo Tasso's Stesur de lom-

i: A Study of poetry and music" 4 Capital Chapter

22 September 1990
Georgetown College

Laura Youwer-Westler (George Washington University): "Genteel Glance and Subservience in the Fire: The Poetry of Thomas Crequiston's Chausson"

Joan Spero (Peabody Conservatory of Music): "Obli Susanna--The Birth of a Folk Song"

Keith Falchiner (Baltimore, MD): "The Birth of musica ficta out of the Spirit of the Times"

Babara Hage (University of Rich-

mond): "Guillaume de Fiée and the Re-

forms of Praisegent and Liturgy at Cam-

bri Cathedral"

Jonathan Bellows (University of Richmond): "Towards a Lexicon for the stil

linguistico"
Chapter Meetings continued

Bertig Mayer (College of Notre Dame): "Ombra e Fantasia in Eighteenth Century Theory and Practice"
William Mahn (Stanford University): "Ballet as a Vehicle: Signs of a Late Classic Aesthetic"

Pacific Northwest Chapter
12–14 April 1991
University of Oregon
Jula Moore (University of Idaho); "Beethoven’s Public Concerns in Vienna"
Lulu Huang Chang (West Vancouver, BC): "NATIONALISM AND INTERNATIONALISM IN THE MUSIC OF CHINA AND WESTERN ASIA ALONG THE SILK ROUTE (SECOND CENTURY BC TO SIXTEENTH CENTURY AD)"
Donna L. Lynn (Coos Bay, OR): "Genre, Form, and Compositional Processes in Weber’s Serenade Quartet, Op. 22/2: A Sketch Study"
David Eiseman (Oregon State University): "Mozart’s Maturity: Harmonic Goal, Structure, and Expression"
Thomas Basin (University of Washington): "On Completing the Requiem"
Gregory Black (University of Puget Sound): "Organic Relations in Beethoven’s Early Piano Concertos and the Spirit of Mozart"
Gregory S. Johnson (University of Victoria): "Tablature and Keyboard Accompaniment in Music of Domenico Scarlatti"
Casandra Carr (Seattle University): "Literary Humor of the Enlightenment and Haydn’s Musical Humor"

Glen Ethier (University of British Columbia): "The Charm of Fitzwilliam: Problems of Style and Chronology"
J. Evan Kevlar (University of British Columbia): "Music for the Crusades"
Erich Schmued (University of Victoria): "Honegger: Orchestral Suite Dido’s Lament"
Travis O’Brian (Vancouver, BC): "Carl von Mayhoffer’s Violin: A New Discovery from the Estate of Leopold Mozart"
Robert Greenberg (Portland, OR): "On the Themes of Thirteenth-Century Music"

Lorie Wise (University of British Columbia): "Locke’s Psyche (1675) and Lully’s Psyche (1671): Contrasting Approaches to Musical Theatre in the Seventeenth Century"
Carol Falgalm Ahbechi (University of Idaho): Autobiographical Associations in Puccini: "Zaza" for Okech and Piano
Sylvia Inouye (University of Victoria): "The Women's Lyrics as an Aspect of Beethoven’s Late Style"
John G. (John Doughty) College: "Franz Schubert, Johann Strauss, and the Political Art of Opus 23"

Pacific Southwest Chapter
1 December 1990
California State University, Long Beach
Isabelle Emerson (University of Nevada, Las Vegas): "Of Microcosms and Macrocosms: The String Quartet as Crucible for Mozart’s Late Style"
Linda M. Lopez (California State University, Northridge): "Masonic Rite of Adoption and Its Influence on Female Protagonists in the Eighteenth Century"
Charles-David Leber (University of California, Santa Barbara): "An Introduction to the Nineteenth-Century Parisset Convents"
Byron Adams (University of California, Riverside): "The Critical Reception in Aspects of the Symphonies of Mozart"
21 February 1991
California State University, San Bernardino
Lewis S. Fenneman, Jr. (San Diego State University): "Beyond "18th-Century Guidelines" for Producing French Overtures"
Arthur A. Mooney (California State University, San Bernardino): "The Duetto Music of Wolfgang Figaus"
Phillip Booth (University of California, Riverside): "Beyond the Gradual in By- rod’s Gradualia (1605)"

20–21 April 1991
University of California, Los Angeles
Sharon Gwaze (Stanford University): "Rhetorical Analysis as a Tool for Interpreting the Organ Prophylaxis of Dietrich Buxtehude (1677–1707)"
Robert Sanchez (University of California, Davis): "The Art of the Fugue: A Humanistic View"
Ronald Shaffer (University of California, Los Angeles): "Italian Opera and Neo-Classical Ideals at the End of the Eighteenth Century"
Daniel E. Freeman (University of Southern California): "Neoclassically: A New Reading of the Design of Antonio Damo and Antonio Caldara’s La prorcia serenissi"
Richard E. King (Stanford University): "La suonate: The Impressionist J. F. Crome in Flight"

Robert Stevenson (University of California, Los Angeles): "Marinana Mari- taine: Pupil of Haydn and Friend of Mozart"
Bevery Sto (Brandeis University): "Translation as a Method of Tonal Or- ganization in the Music of Giacomo Cattelana"

Walter Aaron Clark (University of California, Los Angeles): "To See Ourselves as Others See Us: Isaiah's Abhinna’s Prophecy and Spinoza's Opera af de Zev"e
Steven Cowdor (University of California, Los Angeles): "Feminism, Socialism, Realism, and the Accessibility of the Fifth Symphonies of Shostakovich and Prokofiev"
Irene Gorin (California State University, Los Angeles): "HyperMozart: A Multimedia Application"

Rocky Mountain Chapter
5–6 April 1991
Colorado State University
Richard J. Are (Colorado College): "Festes Grünes von Passau"
Hidemi Matsumoto (University of Utah): " Borrowed Melodies in Nineteenth-Century Ballet Music"
Dorothy Hayes (University of Colorado, Boulder): "Opera at the Source: Nauzica (1661) by Peggy Van Gelder-
Alex Dowling (University of Colorado, Boulder): "Toskali Akiyoshi: A Woman’s Place is in the Grove"
Steven M. Brown (University of Colorado, Boulder): "Music for a While: The Songs of Alma Schindel Mañor"
Susan Smolka-Luher (University of Wyoming, Laramie): "Eighteenth-Century Sensibility Styles: A Correlation of Ideas in Gardening and Music"
Larry Wirtz (University of Colorado, Boulder): "Dramatic Connections in Richard Strauss’s ‘Salome’"
Alam Landhein (University of Colorado, Boulder): "Rich Structure and Organization in the Schütz Setting of the Passion According to St. Matthew"
Marie Fassbinder-Yee (University of Colorado, Boulder): "SYNTHETIC DEVELOPMENT IN THE FUGATING-TIMES OF William Billings"
Sara Smith (University of Northern Colorado): "Five Mozart Keyboard Sonatas Revisited"

South-Central Chapter
22–23 March 1991
Nashville, Tennessee
Renata Pol (University of Kentucky):
"The Caret of John Jacob Niles: A Study in the Interests of Ethel, Traditional, and Popular Musician Performance"
W. Sudler (Indiana University): "Harry Partch’s Biter Music"
William Z. Knepper (University of Florida): "Knepper’s Music: A Multidiscipli-
Southwest Chapter

26 October 1990
Boyle University

Robert C. Turner, Southern (Methodist University): "An Iconographic Study of Marioka-Tanzets in the Reinsen Dynasty"

G. Gregory Wagstaff (University of Texas at Austin): "The Development of Native Spanish Polyphonic Practice in Three Composers: Ancheta, Fernandez, and Sanchez"

Christine Getz (Baylor University): "Francesco Sorza's Forgotten Cantor: Evidence of a Mass Propagation in Sixteenth-Century Milan"

Hans-Boyd Dier (University of Texas, Austin): "Instruments in the Court of Ferdinand IV of Naples and Sicily: 1780-1800"

Anne L. Patterson (University of Central Arkansas): "Not a Single Cecilius Understood": Darius Milhaud's Solo Songs"

Michael Molina (Texas Christian University): "Sared and Secular America: Virgil Thom's Symphony on a Hymn Tone"

James J. Richard (Waco, TX): "Changing Patterns in the American Piano Industry: The Baldwin Piano and Organ Company"


Priscilla Ochoa-Holl (Colin County Community College): "A Birthday Tribute to Otto Luening"

23 March 1992
Southern Methodist University

Leiser Brothers (University of North Texas): "Visual Stones and Aural Steps: Rebirth and Symbol in Ciarrai Martin's Mass for Pope Clement VIII (1595)"

Ernest Troublé (University of Oklahoma): "The Motets of Catherina Assun- dra"

Robert Sikower (Southern Methodist University): "The Electronic Musico- logical Society of Texas"

J. Scott Powell (Tulsa University): "Chapin's "Sermade for Le Stulun" and the English of Cornell's "Vox Anglorum"

Michael Collins (University of North Texas): "Early Nineteenth-Century Pre- miers of La Sonatine et de Tie"

Susan Fields (University of Texas, Austin): "Beethoven's Representation of Leonore: A Case Study in Operatic Characterization"

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 the column is 15 May for the August issue and 1 December for the February issue. Notices of meet-
ings should be sent to Marita P. McCom-
monde, Editor, AMS Notices, McBride.

The Institute for G tossed Studies, An-
versity, Pittsburgh, PA 15213.

International Musicological Society Congress; Mediterranea Musical Cultures anachora Bicentenaries, 7-10 April 1992. Madrid, Spain. Address: MICAS Congress, S.A., 11th IMS Con-
gress, Paseo de la Habana, 134, E-28003 Madrid, Spain.


West Coast Conference of Music Theory and Analysis, 9-12 April 1992. Santa Barbara, CA. Address: Peter C. van den Toorn, Department of Music, University of California, Santa Barbara, CA 93106-0570.


Conference on Seventeenth-Century Music, 27-22 April 1992. St. Louis, MO. Address: Jeffrey Kretzman, Department of Music, Campus Box 1372, Washington University, St. Louis, MO 63130.

American Bach Society, Biennial Meeting, with the American Schola Society 24-26 April 1992. New York City, NY. Address: Professor George B. Mannsifer, Chair, Local Arrangements, Di-
rector of Chapel Music, Columbia Uni-
versity, the Earl Hall Center, New York, NY 10027.

American Musical Instrument Soci-
ety, Annual Meeting, 27 April-2 May 1992, San Antonio, TX. Address: Dr. Carl Atkins, Musick School, E.O. Box 1388, University of North Texas, Den-
ton, TX 76203-1388.

Chicago Humanities Institute, Con-
ference: "The Undeciphered Muse: Music among the Fields of Knowl-
dge," 29-30 May 1992. Chicago, IL. Address: Philip Bohlman, Department of Music, University of Chicago, 5845 S Ellis Avenue, Chicago, IL 60637.

American Guild of Organists, Na-
tional Convention, 21 June-2 July 1992. Atlanta, GA. Address: Leslie William Young, Pastor, Atlanta Chapter, American Guild of Organists, 128 Country Lane, Atlanta, GA 30321.


Conference on Medieval and Renais-
sance Music, 1-11 July 1992. Newcas-
tle upon Tyne, U.K. Address: Dr. Isobel Draper, Department of Music, University of Newcastle upon Tyne NE1 3RU.

International Society for the Study of European Ideas, Conference: Euro-
pean Integration and the European Mind. "A European Music--Fact or Fiction?" 24-29 August 1992. Aalborg, Denmark. Address: Professor George Seid-
man, Music and Society, School of Music, Auckland University, Private Bag, Auckland, New Zealand.

International Conference on Nin-
teneth-Century Music, 24-27 Septem-
ber 1992. Essen, West Germany. U.K. Address: Dr. Nicholas Mattinson, Department of Music, Keele University, Keele, Staffordshire, ST5 5BG, En-
glannd.

Beethoven in Vienna: The First Da-
cade, 25-28 March 1993. Storrs, CT. Address: Professor Glenn Stanley, Music Department, Box U-77, Room 228, Un-
iversity of Connecticut, Storrs, CT 06269-1012.

Penderecki at 80: A Mid-Career As-
sessment, Festival Symposium, Decem-
ber 1993. Boca Raton, FL. Address: Dr. Stuart Gliert, Chair, Department of Mu-
sic, Schmidt College of Arts and Humani-
ties, Florida Atlantic University, Boca Raton, FL 33431.

Address Changes

Members are encouraged to send
changes of address to the Society's Office at earliest possible date with a
nine-digit zip code, if available, to
facilitate delivery of the Society's mailings.