PITTSBURGH 1992

You have an opportunity to see why Pitts-
burgh has become a national travel des-
tination and one of the most beautiful
cities in America. The American Musicolo-
gical Society will hold its fifty-eighth
annual meeting 5-8 November at the
Pittsburgh Hilton and Towers, overlooking
Point State Park where the Allegheny and
Monongahela Rivers meet to form the
Ohio. Additional guest rooms have been
reserved seven blocks away at the Westin
William Penn Hotel, noted for its grand
palace court and Andra Pevni's piano,
where you can enjoy afternoon high tea.
Pittsburgh, described in the nineteenth
century as "hell with the lid off" and in the
nineteenth century as "the smoky city," has
a sparkling new image. The collapse of the
domestic steel industry permanently
closed the mills that had been the region's
largest employer. But in three separate
"renaissances" periods over three decades,
high-tech and university-led develop-
ments have given the region one of the
highest employment rates in the north-
eastern United States, and the lowest
crime rate of any city in the country.
The city is picturesque, with more than
eight thousand bridges, vast parks, and
more trees than people. Pittsburgh has
received increasing praise for its un-
commonly rich variety of well-kept
urban architecture, its friendly ethnic
neighborhoods (and restaurants) tucked in
valleys, its prominence as a medical cen-
ter, and its cultural institutions that have
attracted worldwide attention. As eighty
transplanted Pittsburghers will attest, it
fully deserves its ranking as "America's
Most Livable City.

The accumulation of capital through
the great industries of the region has left
indefinable marks in the community. Visible
across the water from the headquarters
hotel is the new Carnegie Science Center
with its OmniMAX Theater, and during
the Friday evening reception at the Uni-
versity of Pittsburgh in the Oakland
neighborhood, visitors will have a chance
to visit the Carnegie Library and Pitts-
burgh's Carnegie Music Hall with its mar-
ble foyer and marvelous acoustics. The
gothic skyscraper of the University of
Pittsburgh (whose architect was inspired
by hearing Wagner's "Magic Fire Music")
was funded heavily by the Mellon and
Hunt families. Also on the Pitt campus is
Heinz Memorial Chapel, with the tallest
stained-glass windows in North America.

Oakland, California, may claim Ger-
trude Stein, but she came from Pitts-
burgh. So did authors Annie Dillard
and Willa Cather, artists Mary Chase and
Andy Warhol, and the mother of the en-
vironmental movement, Rachel Carson,
whose cottage is now a museum. August
Wilson, arguably America's foremost ac-
ture playwright, sets his work in his boy-
hood home in the "Hill District," which
inspired different dramatic treatments in
the television series Hill Street Blues. The
district was the cradle for many of the
greatest names in jazz, including Earl "Fa-
thu" Hines, Erroll Garner, Lena Horne,
Mary Lou Williams, and Ahmad Jamal.
Much earlier, songwriter Stephen Foster
and the Nevin brothers, Ethelbert and
Arthur, grew up and wrote most of their
works within sight of the three rivers.

Pittsburgh has become a major film
center, most recently confirmed by the
sweep of Academy Awards by Stylus of
the Larks, which was shot there in 1990.
The Carnegie was a prime shooting location
last spring for Jack Nicholson's upcoming
film Hoffa.

Of course the main reason to attend the
Meeting is its scholarly content, and the
Program Committee chaired by Laurence
Dreyfus has provided an enticing menu of
courses. In addition to sessions devoted to
periods, composers, sketches, aesthetic is-
uses, narrative, performance practices,
plaintune, jazz, social theory, "the fem-
inine and the feminized," learning music,
Europeans in America, Italian theater mu-
sic, opera, madison, and much more,
there will be special sessions: "Music, Ide-
ology, and the State in Socialist Europe,
1945-1990," "Nineteenth-Century French
Music," "Musical Borrowings," and
"Musicology and Sociology in Dialogue.
Several special events have been sched-
continued on page 16
The results of the 1992 AMS Board election are:

Vice-President: Neal Zaslaw
Treasurer: Alvin H. Johnson
Directors-at-Large: Elaine Stanian James Porter Betholdt Christoph Wolff

A total of 874 ballots were received, of which 5 were not counted because their senders were not identified.

Directory Entries To Be Expanded

In 1993 member entries in the AMS Directory will be expanded, at the discretion of each member, to include one telephone number, a fax number, and an e-mail address. A card for submitting that information is enclosed in this mailing.

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.

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 Dr. Wiley Hitchcock, 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.

Erratum


AMS Newsletter Address and Deadlines

Items for publication in the August issue of the Newsletter must be submitted by 15 May and for the February issue by 1 December 1993.

Marita P. McElmurry
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 Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:

Alvin H. Johnson
Executive Director of the AMS
University of Pennsylvania
209 S. 34th Street
Philadelphia, PA 19104-5153


Call for Papers

The 1993 Annual Meeting of the American Musicological Society will be held in Montreal, Quebec, from Thursday, 4 November, to Sunday, 7 November, together with the Society for Music Theory (SMT). The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry. Abstracts of papers to be considered for inclusion on the program must be submitted by 15 January 1993 to the Chair of the Program Committee, Christopher Reynolds, Department of Music, University of California, Davis, CA 95616. Abstracts must be postmarked in a readable typeface on one 8 1/2-by-11-inch page (or on one 8-by-10-inch sheet), the 250-word maximum length includes the author's name and institutional affiliation or city of residence. Seven copies of the work which the author is not identified should be sent along with the original. The initial evaluation of the Committee is made on the basis of the abstracts. Authors attending outside of North America may fax one copy only of the abstract to 907-733-1993. The additional seven anonymous copies will be duplicated in Davis.

Submissions that do not conform to these guidelines will not be considered. Authors who read papers at the 1992 Annual Meeting may not submit proposals for the 1993 Meeting. Only one submission per author will be considered. Beginning in 1993, the duration of papers will be limited to 20 minutes. This shorter length is designed to leave more time for questions and discussion. All abstracts should represent the talk as fully as possible: successful abstracts typically state the research findings, substate the conclusions, and indicate their significance. Abstracts are confidential and may be revised for the booklet distributed at the Meeting. Members may propose formal sessions comprised of several full-length papers devoted to a single topic, but an abstract conforming to the guidelines above is required for each talk, and each abstract is evaluated separately.

The Program Committee also invites proposals for Special Sessions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. Special Sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the panelists of no more than 10 minutes and leave ample time for discussion by panelists and audience. The submission procedure differs from that for formal sessions. Organizers of Special Sessions must submit the names of all panelists in a one-page prospectus that outlines the nature of their project and the issues to be considered.
Presidential Message

I had hoped that possibly, in this my final presidential message, I could in- dite an appropriately inspirational valedictory hymn to minstrelsy, the AMS membership, its President-elect, and its august Board of Direc- tors. But events have conspired to limit me, perhaps beyondly from your point of view, to reportage of some news and some straws in the wind.

First things first: As many of you will have heard, Alvin Johnson an- nounced to the Board of Directors at its spring meeting his decision to re- sign as Executive Director of the So- ciety— a post he has held for many years. (He may well, however, serve out the term of Treasurer to which he was just re-elected—for the tenth time, having first been elected in 1971.) In typical Johnstonian manner (meaning with grace, selflessness, and consideration for the well-being of the AMS), he said that his resigna- tion notion need not take effect “within a matter of days, or weeks, or maybe even months.” As of this writing (early May), efforts are being made to find him an administrative assistant, and together with AMS President-elect Ellen Rosand, and with consider- able help from Jean Wolf in Phila- delphia and others across the land, I am seeking to move towards solving a very tricky problem: finding some- one with feet big enough to fill Alvin’s shoes. It would be difficult to describe the role of the 14th and 50th of Alvin Johnson’s commitment to the Society—almost as difficult as it is to imagine his next meeting in the AMS office and responding to phone calls, after the first ring, in that gentle bar- tone. “Good morning, AMS ...”—then going on to answer al- most any question perfectly, or to care to ask him about the organiza- tion, present or past.

Next In Importance: Pursuant to Article XII of the AMS By-Laws (see your 1992 Directory, p. 15), I an- nounce a proposal for an amendment to the By-Laws, initiated by action of Philip Breen and Lynna Hameniley on behalf of the Gay and Lesbian Study Group (with submission of a petition signed by more than fifty AMS members). The text of the proposed amendment (to appear as Section B of Article III of the By-Laws— as voted unanimously by the Board of Direc- tors at its meeting of 14-15 March 1992, reads as follows:

The Society shall not discrimi- nate against anyone on the basis of sex, race, color, religion, na- tional origin, disability, age, sex- ual orientation, ideology, or field of scholarship in the evaluation of abstracts and manuscripts, awarding of prizes and fellow- ships, nomination to committees, or its other professional activities.

The conclusion of that statement may seem slightly cumbersome and, in- deed, may read as a faint qualification of the preceding wording. The Board opted for it in the conviction that any anti-discrimination statement ap- pearing in the AMS By-Laws must be one that lies within the framework of a society of scholars; it must ac- knowledge the limits within which the Society, as such, can react appro- priately to violations of the rights of its members. This proposed amendment will be duly placed on the agenda of the forthcoming Busi- ness Meeting of the Society in Pitts- burgh, 7 November 1993, for discur- sion and possible revision. A ballot will then go out by mail to the entire membership— PS: If you have any questions or comments on this matter, please direct them to me be- fore the Business Meeting.

Greenlines go against the guide- lines .... of the Kinkeldey Award, as printed in the 1992 AMS Directory. Incurably, the notice in 1991 of the Kinkeldey prize occasioned much discussion, both outside and inside the meetings of your Board of Direc- tors. The Board’s discussion re- sulted in a tiny but potentially signif- icant change in the award’s guide- lines; this was to be embodied in them as printed in the 1992 Directory. It was, but in the process, the omission of other key words got scratched. In the first paragraph, the second sentence should read: “By ‘work’ is meant a major book, edition, or other piece of scholarship that best exemplifies the highest qualities of originality, inter- pretation, logic and clarity of thought, and communication.” (The word “best” was deleted; the italicized words were omitted from the guide- lines in error.)

They meet in Madrid, and Mon- tréal won’t be the same: Serendipi- tously, three successive chairs of AMS Program Committees met at the IMS meetings in Madrid last Ap- ril—and talked about AMS: Margaret Murata (1991 chair), Laurence Drey- fis (1992), and Christopher Reynolds (1993). Out of their discussions of pa- per sessions at AMS annual meetings came a decision: to limit individual papers, at the 1993 AMS Meeting in Montreal, to twenty minutes, thereby leaving more time within a session for meaningful discussion of the presentations. Bear that in mind when you submit abstracts next win- ter—3 x 10 min is a great many of you will do.

But now it’s Pittsburgh... and AMS 1992. I am looking forward im- mensely to the Meeting, and to the opportunity to work with you (and any you did me in electing me your pres- ident for 1990-92). I shall not be fol- lowing recent tradition and attemp- ting a summa musicologica of any sort. I shall, however, ask you to extend to my successor, Ellen Rosand, the same very high level of support that I have enjoyed at your hands, making my presidential tasks infinitely more pleasurable than I had any right to expect.

— H. Wiley Hitchcock

Montreal—1993

continued from page 2

(continued from page 7)

maximum) representative of the perform- ers and the type of repertory being pro- posed. Ensembles with published com- pact disc recordings may send two copies

of the disc in place of the cassette provided that the performers and repertory are sub- stantially the same as those proposed for the AMS concert. Send all materials by 1 February 1993 to the Committee Chair: Leta Miller, Pepperdine College, University of California, Santa Cruz, CA 95064.

The Noah Greenberg Award

Applications are solicited for the Noah Greenberg Award of the American Musicological Society. The award is intended as a grant-in-aid to stimulate active coop-
Richard Kramer
Editor of JAMS

Richard Kramer Named
Editor of JAMS

As announced at the last Business Meeting of the Society in Chicago, Richard Kramer has been appointed Editor of JAMS, succeeding William F. Jeter. Jeffrey Kalberg succeeds Jan Herringer as Review Editor of the Journal. Richard Kramer, Dean of Humanities and Fine Arts at the State University of New York, Stony Brook, and Past Chair of the Department of Music, earned his Ph.D. in Music at Princeton University. He is the author of Distant Cycles: Schubert and the Composition of Song (in press). His essays have appeared in the three volumes of Berthold Steiner (ed.). At Home, the Johns Hopkins University Press, 1993. "Music and the Life and Work of Isabella Andreini: Humane Attitudes Toward Music," Literature and Theater in the Late Sixteenth and Early Seventeenth Centuries"; "Nineteenth-Century Music, the Journal, and the Musicologist," and his "Teaching in the Classical Repertoire." He is the advisor of the Journal's editorial board.

AMS 50 Fellowship Awards

Five doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1992-93. They are Daniele Gide (University of Southern California), "The Concerto in Vienna 1740-1791: Aspects of Genre, Form, Performance and Repertoire"; Edmund J. Gohring (Columbia University), "The Comic Vision of Comic Opera Literary and Operatic Traditions"; Anne E. MacNeil (University of Chicago), "Music and the Life and Work of Isabella Andreini: Humanistic Attitudes Toward Music, Literature and Theater in the Late Sixteenth and Early Seventeenth Centuries." All of the Fellows have published in the Journal of Musicology.

Internal-Project Awards

Syrian Jews in the Americas; Eugene K. Wolf (University of Pennsylvania), "The Origins and Early History of the Synagogue for College Teachers and Independent Scholars: Scott K. DeFeo (University of Virginia), "The Structure and Emergence of the Jewish Community in the Early 1940s"; Beth L. Elickson (independent scholar), "Muscovite Opera and Poetry in Seventeenth-Century Russia; Fred Everett Han (University of Virginia), "The Formation and Development of Russian Musical Theatre." All of the Fellows have published in the Journal of Musicology.

NEH funded the following projects headed by AMS members: Anna D. Shapero and the College Music Society received a Public Humanities Award for a six-week institute on Regional Aspects of American Music; Gabriel Donto (University of Chicago Press) received a publication subvention for a Study of the Keyboard Sonatas of Joseph Haydn, Paula Higgins (University of Florida) for an international conference on The Musical Legacy of Rehn: tombstone Composer Antonio Bussotti; Rachel W. Wade (University of Maryland College Park) for the continuation of a project on an edition of The Music of C.P.E. Bach; and Richard Crawford (University of Michigan, Ann Arbor, and AMS) for...

NEH Summer Stipends for 1992 were awarded to the following AMS members: Karen Ahlgren (Wesleyan University), Opera, Theatre, and Audience in Antebellum New York; Jonathan D. Bellman (University of Richmond), The Style Heegius in Western Art Music; Philip T. Jackson (Ball State University), The Muses in Late Renaissance Italy; Giulio M. Onegia (University of Southern California), Late Renaissance Instrumental Music and Its Performers at St. Mark's, Venice; John A. Ruiz (University of Houston), Antonio Salieri and Vienna Opera, 1766–1800; Steven E. Saunders (Colby College), Coss, Sweed, and Lynx: Music at the Hapsburg Court of Ferdinand II, and Gretchen A. Wherlock (University of Rochester), Eighteenth-Century Continuations of the "Feminine Minuet" Mode.

Three AMS members received fellowships from ACLS in 1991 Taylor A. Greer (Pennsylvania State University, University Park), Charles Seeger: Search for the Musical Mind; Sandra P. Rosenblum (independent scholar), Chopin and the Rediscovery of Nineteenth-Century Performance Style; and Joseph N. Straus (Quinnipiac College and The Graduate Center, City University of New York), The Music of Bach Crawford Seeger: An Analytical Study of His Structure.

Two members of AMS have been awarded Guggenheim Fellowships: Jeffrey Kahle (University of Pennsylvania), Historical Discourses of Gender in Instrumental Music 1800–1849; James Webster (Cornell University), The Analysis of Mozart's Operas.

The Sonata Society's 1992 Irving Lowensohn Award for the best book on American music or music in America published in 1990 was presented to Samuel A. Floyd, Jr. (Center for Black Music Research, Columbia College), for his volume Black Music in the Harlem Renaissance: A Collection of Essays (Greenwood Press).

A special citation was issued to the Smithsonian Institution Press and its editor, Martin Williams, for their continuing interest in publishing works on American composers and subjects.


Anthony Newcomb (University of California, Berkeley) was elected a Fellow by the American Academy of Arts and Sciences.

Anne Swartz (Bard College and The Graduate Center, City University of New York) has been awarded a short-term grant for independent research from the International Research and Exchange Board for research in St. Petersburg's Sablykova-Shtokhina Library. Her project is: Technological Music: the Music Industry in Russia, 1820–60.

Barbara Hugg (University of Maryland, Baltimore County) has received a research fellowship from Catholic University of Louvain, Belgium, to write a book on Guillaume Du Fay and the "Breviario Pes- torum Beatae Mariæ Virginis".

John Doverio (Boston University) has been awarded a fellowship from the Alci- exander von Humboldt-Stiftung. He will complete his book Nineteenth-Century Mu- sic and the German Romantic Mythology at the University of Freiburg.

The 1991 Wilk Student Prize for Research in Polish Music was awarded to Steven Zohn (Cornell University) for an unpublished paper on Lutosławski's Chain 3.

Two members of the Society have been appointed Fellows at the National Humanities Center, Research Triangle Park of North Carolina for 1992–1993: Samuel A. Floyd (Columbia College), Signification Symbol: An Interpretation of Black Music, and Craig A. Monson (Washington University), Music and Life in the Convicts of Bologne, 1780–1797.

Jean K. Wolf and Eugene K. Wolf (University of Pennsylvania) received the 1992 Richard S. Hill Award of the Music Library Association for their article "Bibliography and Its Use in Eighteenth-Century Manuscript Studies" published in Studies in Musical Sources and Style: Essays in Honor of Jim Lidke (A-R Editions, 1990). This award is given annually for "the best article on music librarianship or of a music-bibliographic nature."

continued on page 11
**Deadlines and Addresses:**

**AMS Awards**

AMS 50 Dissertation Fellowship Award

Fellowship deadline: October 15, final application: January 15, FAX MATERIALS NOT ACCEPTABLE. Address: AMS 50 Fellowship Committee, AMS, Dept of Mathematical Sciences, University of New York, New York, New York 10003.

**Naub Greensberg Award**

Deadline: January 1, 1993. Address: Thaddeus Bergin, Chair, Greensberg Award Committee, Oregon State University, Department of Music, Beethoven Hall 511, Corvallis, OR 97331-2502.

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

**Grants and Fellowships Available**

**ACLS Fellowships**

For research in the humanities. Period of tenure: two to six months. Application deadline: 15 June 1993; 1 February 1994. Maximum stipend: $5,000,000, or $3,000,000. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3306; (212) 697-1907.

**American Philosophical Society**

For basic post-doctoral research to supplement living expenses, travel, and other expenses. Maximum stipend: $4,000 (not more than $3,000 for full professors). Deadline: 1 February, 1 April, 1 August, 1 October, and 1 December for decisions by end of April, June, October, December, and February, respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106-3387; (215) 440-3400.

**NEH Summer Stipends**

For scholars to undertake research for 2 consecutive summers. Must be nominated by host institution. Stipend: $4,000. Deadline: 1 October 1992. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0466.

**American Musical Instrument Society**


**NEH Interpretive Research Program**

For research in the humanities. Address: Interpretive Research Program, Room 318, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0466.

**NEH Travel to Collections**

Travel grant to support travel to collections for research in the humanities. Address: Travel to Collections Program, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0466.

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**News Briefs**

The Sofian and Wanda Wilk Awards are being awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music of Poland. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California. Papers must be submitted by October 31 each year to the editor of the Wilk Prize in Polish Music, USC School of Music, Los Angeles, CA 90089-0511.

Thanks to a generous bequest from E.4. Earle Johnson, the SonoCor Society for American Music is able to offer a publication subvention for completed original manuscripts that deal with American music, including works that would normally have difficulty in finding a publisher, such as bibliographies, discographies, and repertory lists. Maximum award: $7,000. The application deadline each year is November 15. For information on how to apply, contact: Dennis J. Epstein, 1352 South Ellis Avenue, Chicago, IL 60610.

The Heisler von Humboldt-Stiftung grants research fellowships funded by the German Federal Government to carry out research projects in the Federal Republic of Germany. The Research Fellowship Program (600 per year, worldwide) offers funding for stays of up to twenty-four months for highly qualified researchers under forty years of age with a Ph.D. in an academic field. The Transatlantic Cooperation Program encourages researchers in the humanities and social sciences to pursue joint projects with German colleagues, preferably with interdisciplinary approaches. For further information, please contact: Dr. Jan Kopp, Alexander von Humboldt Foundation, Suite 903, 1350 Connecticut Avenue, NW, Washington, DC 20036; tel. (202) 796-9960.

The Erwin Bodky Award of the Cambridge Society of Early Music recognizes one or more individuals who have demonstrated outstanding achievements in historically informed performance of early music. Candidates for the Award must be in the early stages of their careers. The winner will be announced in the autumn of the year of the award. The Award and Prize of $5,000 will be awarded to the recipient by the Society in December of each year. Further information can be obtained from Erwin Bodky Award Committee, 20 Indian Hill Road, Weston, MA 02193; tel. (617) 906-3078.

The American Musical Instrument Society announces that its annual Nicolas Beresford Prize will be awarded in 1993 for the most distinguished book-length
American Music Research Center Fellowships

University of Colorado, Boulder’s American Music Research Center announces the availability of Visiting Research Fellowships for the calendar year 1993. Fellowships for periods of one, two, or three months carrying stipends of $1,000 per month are open to qualified scholars engaged in pre- or post-doctoral, or independent research. Recipients of fellowships are expected to reside in regular residence at the American Music Research Center and to participate in the intellectual life of the College of Music. The American Music Research Center, originally located at Dominican College in San Rafael, California, was moved to Boulder in 1989. Affiliated with the University of Colorado Music Library, a research library with extensive holdings, the AMRC houses a broad spectrum of collections that embrace the large religious music and theater collections begun in the early 1960s by the San Rafael center in addition to several existing collections at the University of Colorado: eighteenth- and nineteenth-century religious music (600 books), eighteenth-century comic opera scores, published music of the eighteenth- and nineteenth-century cultured tradition, music with early eighteenth-century guitar music and songs, early music, early country-and-western records (1925-40), and wind and band music, theatre and vaudeville music, Colorado folk music, papers of American musicians, and composers’ archives.

Please send an abstract of your research proposal together with a brief résumé of research and professional activities by 1 October 1992, to: William Kearns, Director, American Music Research Center, College Music, University of Colorado Campus Box 931, Boulder, CO 80309-0931, tel: (303) 492-7340.

Music of the United States of America (MUSA)

The Committee on the Publication of American Music (COPAM) is pleased to announce that the first volume of Music of the United States of America, the national series of scholarly editions prepared under the Society’s auspices and with the support of the National Endowment for the Humanities, is now in press. The volume, Ruth Crawford Seeger, Two Chamber Works of the 1920s, edited by Judith Tick and Wayne Schneider, contains two previously unpublished works, A Suit for Small Orchestra (1926) and Suite No. 2 for strings and piano (1928). A. E. Editions of Madison, Wisconsin, will publish this and other volumes in the MUSA series on the Society’s behalf.

The MUSA series, designed to reflect the variety of American music-making, concentrates on works of quality and historic interest that are unavailable in reliable editions. Together with the Ruth Crawford volume, fourteen projects have been commissioned so far, including:

- Amy Beach, String Quartet, Op. 89 (edited by Adrienne Fiedler Bloch)
- Daniel Reed, 1737-1819, Collected Works (Karl Kroeger)
- Irving Berlin, Complete Songs, 1907-14 (Charles Hamlen)
- Harry Partch, Barrow (Richard Kasel)
- Will Marion Cook, In Dahomey (Thomas Nuss)
- John Philip Sousa, Six Marches (Frank Byrne)
- Traditional Hawaiian Music (Amy Stillman)
- Slave Songs of the Nineteenth Century (Eileen Southern)
- Timothay S. Worth [1715-1842], Collected Works (Ivy j Cooke)
- Thomas "Fats" Waller, Selected Works (Paul Machlin)
- George Gershwin, Rhapsody in Blue (1924 version) (Manuce Peres)
- Edward Harris and David Graham, Selected Songs (Jim Finamin)

Historical Transcriptions of Native American Music (Victoria Lindsay Levine)

COPAM continues to invite scholars to submit proposals for MUSA editions. Inquiries about such proposals or other information about the project should be directed to Wayne Schneider, Executive Editor of MUSA, at the Music Department, Brown University, Providence, RI 02912.

—Richard Crawford
Obituaries
The Society regrets to inform its members of the deaths of the following members:
Frederick Dorian 24 January 1961
Edward N. Waters 27 July 1961
Anneliese Lundu 3 October 1961
Alan Lesman 6 October 1961
Gilbert Crawford 16 February 1962
Martin Williams 13 April 1962

Edward N. Waters (1906–1961)

Edward N. Waters, former Chief of the Music Division, Library of Congress, died at his home in Mitchellville, MD on 27 July 1961, at the age of 85. Mr. Waters, who was an eminent authority on Franz Liszt and the author of the definitive biography Victor Hugo: A Life in Music, retired from the Library in 1929 after 45 years of service. Before his appointment as Chief in 1952, he had been Assistant Chief since 1933. Among his many publications is a study on Liszt in 1949 and a translation of Liszt’s biography of Chopin in 1963.

In Lewes, Delaware, in 1966, he attended the Eastman School of Music, University of Rochester, where he earned the Bachelor of Music in 1967 and the Master of Music in 1968.

Alan Lesman (1904–1941)

Alan Lesman began at an early age to acquire the wide range of interests that he then cultivated and extended for the rest of his life, tragically cut short by cancer on 6 October 1941. He took both the B.A. and B.Mus. degrees at the University of Cape Town, developing his talents in musical composition and performance as well as in music history and criticism. Reading for the M. Lit. at Cambridge, he worked closely with Raymond Leppard. While teaching in Tel Aviv and Jerusalem, he met Alexander Ringer and decided to undertake doctoral work at the University of Illinois, Urbana-Champaign. His dissertation, “Music and Text in the Works of Arnold Schoenberg: The Critical Years, 1908–1917,” (1941), was so frequently ordered on microfilm that it became one of the first titles to be published by The Library of Congress in its “Publications in Music” series (1917); an Italian translation, Schoenberg e le sue opere, appeared in 1941.

Called from Illinois to the newly established music program at York University in Toronto, Alan served that institution in an exemplary manner for twenty-six years. His extended tenure as Chair of the Department of Music saw numerous improvements in the undergraduate curriculum as well as the initiation of a graduate program emphasizing music of contemporary cultures. He was subsequently named Associate Dean, and later Acting Dean, of the Faculty of Arts. The breadth and depth of his understanding of aesthetic and social issues, sympathetic yet critical, those raised by the topic of “modernism,” earned him the respect of colleagues and students working in many artistic media and in many directions.

Alan was critical of anything that was out of the practice of musicology, and often complained about publications or student papers that said little or nothing about the qualities of specific works. In the final year of his life he prepared three public lectures on Schoenberg and completed three papers on Haydn reception as well as an essay on Weill’s Mahagonny, which is both a fresh response to the work and a probing critique of what he shows to be earlier misinterpretations.

Alan’s scholarly work was but one result of his full engagement with the life of music and the fine arts. A gift for surprise was not the least of his many gifts, and his putting in motion the circle of friends and colleagues with whom he shared his insights, enthusiasms, and criticisms was no less admirably fortunate to have known him even for a short time.

—John Stirnina

Gilbert Chase (1906–1992)

Gilbert Chase, influential historian of American music who served the Society as a member of its Board of Directors (1943), died in Chapel Hill, North Carolina, on 22 February 1992 at the age of 86.

When Chase, born of American parents in Havana, Cuba, joined the staff of the Library of Congress’s Music Division in 1940 as a Latin American specialist, he soon recognized how narrow a view of American music had been broadened by recent historians of the subject. Inspired by the example of the late Charles G. Seeger, Chase learned that “American music” could encompass the evolution of a nation’s whole musical life, not just the story of concert works by American composers. And under Charles Seeger’s influence, he awakened to the fundamental importance of folk and popular music in that heritage. As the executive editor of the Present (New York, 1951; revised 3rd ed., Urbana, 1979), Chase’s seminal history, was the first book in which we saw a range of this democracy’s music-making—formal and informal, European and American, old and new, commercial and non-commercial, composed and improvised—had been considered, organized, and interpreted by one writer.

When Chase attended Columbia University and the University of North Carolina, he was more than a professor. He worked as a music critic, an educational music supervisor for NBC, and a cultural attaché for the American Consulate in Mexico, as well as teaching at the University of Texas. His scholarly prowess was that of a maverick who mined new words and who welcomed controversy and new ideas. He could think of no more inspiring example of open-minded scholarly zest than Gilbert, in his late sixties and seventies, responding to the surge of interest in American music that surrounded the nation’s Bicentennial by playing your favorite American music—eventually, rewriting America’s music from stem to stern.

—Richard Crawford
The University of Nebraska Press announces a new series Book Perspectives devoted to the life, works, and milieu of Johann Sebastian Bach. Contributions are invited on history, theory, criticism, and interdisciplinary studies. The General Editor for the series is Russell Steinon, and the members of the Editorial Board are Don O. Franklin, Robert L. Marshall, and Christopher Wolff. The series will issue a new volume every two to three years, with the inaugural volume scheduled for publication in 1991. Each volume will contain approximately a half-dozen full-length studies. Prospective contributions should be submitted in duplicate to Russell Steinon, General Editor, Bach Perspectives, State University of New York, Stony Brook, NY 11794.

The Editorial Board of TEAMS (The Consortium for Teaching of the Middle Ages) is planning a volume on the medieval liturgy edited by Professor T. F. Ferrarese and A. Matter. Authors interested in writing an essay for the volume, should submit a one-page proposal by 15 March 1991 to the editor of a chapter appropriate to a teaching resource in this field. The volume will cover all major areas of the medieval liturgy focusing on the social context. Authors should consider questions of belief, politics, learning, and community. Abstracts should be sent by 7 January 1993 to T. Ferrarese, Department of English, University of Tennessee, Knoxville, TN 37996-0430, and A. Matter, Department of Religious Studies, Box 36 CH, University of Pennsylvania, PA 19104-6903.

The Tracker, the quarterly journal of the Organ Historical Society, invites submissions in the history of American organs, organs in America, and related subjects. The Tracker has published articles by organ builders, organists, organ researchers, specific organs of major historical interest from all periods. Typescripts for consideration may be sent to Jerry D. Merton, Managing Editor, OHS Headquarters, Box 28411, Richmond, VA 23260.

The Southern Conference on British Studies selects proposals for papers and sessions to be presented at its 1993 meeting, to be held 8-11 November 1992 in Orlando, Florida, in conjunction with the annual conference of the Southern Historical Association. The SCPS considers British studies widely and invites participation by scholars in all areas of British history and culture, including the Empire and Commonwealth, as well as on the home islands. Interdisciplinary approaches are encouraged. Send proposals by 9 October 1992 to Dr. John L. Gordon, Jr., Department of History, University of Richmond, Richmond, VA 23173.

The American Annual Congress of the Royal Musical Association (RMA) will be held in conjunction with the British Music Artets Conference (SaasMAC) 26-28 March, Southampton, UK. Proposals for papers or sessions (200-300 words) are abstracts should reach the Program Committee Chair by 1 September 1991. Addresses: RMA, Mark Everitt, Department of Music, King's College London, Strand, London WC2R 2LS, UK; Fax (44) 071-773922; E-mail m.everitt@kcl.ac.uk. SotameCA, Nicholas Cook, Department of Music, University of Southampton, Highfield, Southampton SO9 5NH, UK; Fax (44) 0703538817. E-mail mcoun@uk.ac.soton

The American Musical Instrument Society (AMIS) will hold its annual national meeting in Nashville, Tennessee, 13-15 May 1993. For further information, contact Margaret D. Banks or Andis P. Laron, The American Musical Instrument Society, 4550 East Clark Street, Vermillion, SD 57069-2905, tel. (605) 677-5306.

An International Conference on Cognitive Musicology is to be held 26-28 August 1993 at the University of Jyväskylä, Jyväskylä, Finland. An excursion to Lake Päijänne, one of the biggest and most beautiful lakes in Finland, is planned for the last day. Papers in English of 30 minutes duration are invited on topics of traditional musicological and ethnomusicological research taken from a cognitive point of view, also papers demonstrating how cognitive theory has been put into practice, and papers dealing with the development of musicological technology (such as musicological wordprocessing) where these developments are of benefit (at least potential) to cognitive musicology or where they apply to cognitive musicology in an interesting way. Send abstracts by 30 October 1992 to Professor Juha Lounivouri, University of Jyväskylä, Department of Musicology, P.O. Box 35, 40351 Jyväskylä, Finland.

The University of Wales College of Cardiff Centre for Eighteenth-Century Musical Studies in collaboration with universities in Barcelona and Granada are inviting papers for a conference on Music in Eighteenth-Century Spain at Driften House, Cardiff, 16-17 July 1993. Send copies of papers of 30 to 35 minutes, and of shorter communications (maximum 10 minutes), on topics related to the theme of the conference to: Mr. Malcolm Boyd, Music Department, University of Wales College of Cardiff, Copper Road, Cardiff CF1 3EB, UK; tel. (0222) 873378.

The Editors of Repertoire, a new journal on musical and alternative viewpoints on music on manuscript, scholarly, and musicological and other questions on music, culture, and critical theory. Proposals for interviews, bulletins, or roundtables will be considered by the editors (apart from a description of the specific contribution, prospective contributors should submit ready copies and a computer disk copy (3.5 in., Macintosh compatible, if possible) of their contributions and a book for review should be addressed to the Editors, Repertoire, 107 Morton Hall, University of California, Berkeley, CA 94720.

The joint meeting of the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society will be held in Louisville, Kentucky, 15-17 April 1993. Abstracts of papers (25 minutes) are requested on topics relevant to early keyboard instruments, their repertoire, performance practices, and aspects of construction and maintenance. Proposals are especially solicited for topics related to J. S. Bach and to women in early keyboard music. All proposals must include a 250-word abstract and a 25-minute audio-visual requirements. Send all materials to Dr. Barbara Garvey Jackson and Dr. Barker Lane, Fayetteville, AR 72701, postmarked by 1 November 1992. For further information, call (501) 447-7474.
Rethinking Musico logical Careers

While the former Committee on Career Options dealt mainly with non-academic employment, the new AMS Committee on Career-Related Issues will be involved in all careers including education. We are eager to hear about the concerns of all AMS members at every career stage, particularly ideas and proposals for actions that the Society can realistically take to support you. We shall sponsor an open forum at the next AMS meeting in Pittsburgh, but any of us can be contacted directly.

Of course we can do more than merely react to problems as they are brought to us. We hope to help people to frame their own thoughtfully reflective, broad-based discussion of that. I believe, is needed right now throughout the Society. All of us, not just one small committee, need to take responsibility for determining the future direction of our field, ensuring that musico logical careers continue to grow and develop as an attractive profession, incorporating an increasingly broad range of interesting and challenging careers. In my own conversations with AMS members I sometimes hear that there is little the Society can or should do about the current employment situation for musicians. Because the present dearth of academic positions is due to economic and demographic trends the Society cannot control. I am told, we can only wait helplessly until the economic situation improves. A scholarly society should restrict itself to matters of Wissenschaft, leaving more mundane concerns to existing organizations. The pursuit of wealth is the only possible one. Other ACLS organizations, faced with comparable problems, have involved themselves much more aggressively in career issues, for example by sponsoring periodic workshops that publish job listings or edit serials on pedagogical matters, developing structured programs for interviews at meetings, keeping statistics on job markets and outcomes, and reprinting older books that are still in demand for classroom use. Nor can we wait for granted any longer that the concept of "scholarship" should refer exclusively to research for publication. A draft document produced within the American Historical Association, one of several responses to the Carnegie Foundation report "Reconsidered, urges serious activities as teaching, mentorship of instruction, creative work, scholarly publication, study of artistic and primary sources, creation of museum exhibits, and participation in state humanities councils should all be recognized as scholarly activities.

All in all, I think it is evident that grass roots efforts on the part of the Society, through a national debate on the duties and responsibilities of professors, motivated in part by consumer and government demands for greater accountability, which in turn are fueled by the same fiscal constraints that have limited the number of available academic positions. Some of the shriller voices raised at this debate seem to be saying that an entrance is merely an excuse professors use to avoid their primary obligation of teaching, in order to devote more time to "taxpayer's money by mispending movement grants. Thus it is more important than ever for scholarly societies to define the nature of the tool the work they members do, explaining both what how research relates to teaching and how it benefits our schools and local communities in other ways. Not to do so is only to give up any value in solving our own problems, leaving the agenda of the to be policymakers, the news media, and others who do not understand what we do or why it is important.

Though all scholarly organizations must work within this environment, musicology has a more severe public relations problem than many other fields. Almost all of us realize how widely American musical life suffers from a dearth of musicological expertise. Yet if this starving gulf is going unaddressed at the very same time many newly trained musicologists are unable to find employment, it may be time to go complaining and look for ways to use each problem to help solve the other one.

The traditional view that our field is only for college teachers is one reason we have abandoned the education of our audiences to journalists, performers, and others with little or no musical training. This was justified by the perception that many musicologists want to work outside the classroom. Though the 1985 survey by the Committee on Career Options (AMS Newsletter, February 1986) showed that 69% of all college teaching among their top three choices, it also demonstrated that much interest in other kinds of employment; in fact 27% of those who held teaching jobs would have preferred another career. The conspicuous absence of anthrology from the North American cultural scene need not be inevitable there are AMS members who would gladly fill the gaps if they could somehow be retrained to be satisfying, remunerative jobs.

The survey showed that, after college teaching, the most desired career areas related to performance, including such roles as administrator and "musicology in residence" to performing organizations. Next in popularity were those that involved writing or learning about music (e.g. as music critic or program annotator), followed by library or museum posts, republishing, publishing, dealing in rare music or manuscripts, teaching in the recording or broadcast industries, and administering grant programs for the arts, in that order. If these are the kinds of careers many of us desire, and if most of us regrett the lack of musicological expertise in these areas, then it is time to stop complaining and look for ways to turn these dreams into reality.

Discussions within our committee have already identified ways to increase the number of musicologists working in areas that so badly need them. Information about our new member program should be available at the next national meeting. AMS members sharing a common interest can also set up their own sectional or informal networks or interest groups, to help interested people make contacts, learn about career openings, and find the experience needed to compete for them. Plausible jobs for which groups could include: new technologies for music printing, recording, retrieval, or pedagogy; communicating to the general public through writing, broadcasting, or church-related programs; pre-college, non-major, or adult education; influencing government policies relating to education, arts funding, international cooperation, or foreign foreign performances; the preservation of primary sources, historical instruments, etc. Such efforts could increase awareness of non-academic careers within the AMS and increase respect for musicology in the larger world. In the long run they can even lead to as increased number and broader variety of non-teaching jobs for musicologists in the AMS. Are we as a Society willing to pay the price necessary to take charge of our own future?

—Peter Jeffery

Awards and Prizes

continued from page 1


Barton Hudson has been awarded a Fulbright Senior Fellowship under the European Area Studies Program to investigate sources of Joanna Mmes in connection with the New Species Edition.
AMS Pittsburgh Annual Meeting
4–8 November 1992
Preliminary Program

Wednesday, 4 November

7:00–11:00—Job Interviews
7:30–11:30—AMS Board Meeting
8:00—Pittsburgh Ballet Theater Open Rehearsal

Thursday, 5 November

8:00–12:00—AMS Board Meeting
8:00–6:00—Job Interviews
9:00–5:00—Registration
10:00–12:00—Seventeenth-Century Music Society Annual Business Meeting
12:00–1:00—American Bach Society Advisory Board Luncheon
12:00–1:30—Associated Music Library Group Directors Meeting
12:00–11:00—Student Lounge
1:00–6:00—Exhibits
2:00–5:00—Bus Tour of Pittsburgh

2:00–5:00—SESSIONS

Fin de siecle/Fin de siglo
Douglas Green (University of Texas, Austin), Chair
Carol A. Hess (El Cerrito, California): “Enrique Granados and Spanish Musical Critics at the fin de siglo”
Brooks Toliver (University of California, Los Angeles): “Claude Debussy and Frederic Chopin: Traces of Waltherman’s Poetry in Debussy’s Présage”
Brian J. Hart (Indiana University): “La Música and the Meaning of the Symphony in Early Twentieth-Century France”
Carlo Cabalero (University of Pennsylvania): “Fauré and the Question of Simplicity”

Of Quillists and Clamour
Peter J. Lefferts (University of Nebraska), Chair
Timothy J. McGee (University of Toronto): “Medieval Ornamentation According to the Treatises”
Thomas B. Payne (Columbia University): “Dorable Notre Dame Conductor: New Observations on Style and Technique”
Robert M. Cury (Western Australian Academy): “More Notre Dame Two-Part Organs: Newly Discovered Fragments in Stary Szeč, Poland”

Friday, 6 November

8:00–6:00—Job Interviews
8:00–6:00—Student Lounge
8:00–9:00—Chapter Officers’ Breakfast Meeting
8:30–5:00—Registration
8:30–6:00—Exhibits

Susan A. Kidwell (University of Texas, Austin): “Clamour: Models for Early Latin Moers: The Post-Composer’s Caesonia for Selection”

Richard Taruskin (University of California, Berkeley), Chair
Glenn Stanley (University of Connecticut, Storrs, Organizer)
Michael Beckerman (Washington University; Judit Friargi (Princeton University); Margarita Mans (Ohio State University), Panelists

Sketches since 1880
Michael C. Tusa (University of Texas, Austin), Chair
Scott Warfield (University of North Carolina, Chapel Hill): “The First Version of Richard Strauss’s Masque”
Joseph Auner (State University of New York, Stony Brook): “Compositional Process, Structure, and Chronology in Schonberg’s, Die glückliche Hand”
Avred Ashby (Yale University): “Berg’s Die Priesterin: Revisited: The Sketch for the Finale of the Lyric Suite”

2:45–5:00—SESSION

Aesthetic Issues in German Instrumental Music
Wye J. Allanbrook (Saint John’s College), Chair
Mary Sue Morrow (Leeds University): “A Question of Balance: Instrumental Music Aesthetics in the Eighteenth Century”
Sarah Peterson (University of Pennsylvania): “German National Identity and Berlin Concert Life”
Rainer Simon (Columbia University): “The Rhemst of the Sublime in Mozart’s Jupiter Symphony”

6:15–7:15—Riverboat Cruise Reception
7:30—Pittsburgh Ballet Theater, Patricia Wilde, Artistic Director
8:00—Concert: Ciasconia and the Italian Trecento, Ensemble Project Ars Nova, Laurie Monahan, John Fitzge, and Michael Colliver
8:30—Concert: The Michael Flohr and Music, Indiana University of Pennsylvania Chorale and Orchestra, James Deering, Conductor
9:00–10:30—AMS 50 Fellowship Committee Meeting
9:30–11:00—Student Reception
8:00-9:00—Student Members of the Council Breakfast Meeting
8:00-9:00—Council Committee on Cultural Diversity, Breakfast Reception for Minority Scholars and Graduate Students
9:00-11:45—Bus Tour of Pittsburgh

9:00-12:00—SESSIONS

Narrative and Allusion
Thomas Gray (Stanford University, Chair)
William Kestelman (University of Victoria): “Narrative Design in Beethoven’s Last Sonatas”
Valerie Ingold Sterk (Stanford University): “Euripides Speaks: A Dramatic Narrative of the First Movement of Tchaikovsky’s Op. 20 Sonata”
Vera Mecznik (University of British Columbia): “Program Music: A Reevaluation”
Performance Practices
Alexander Silbiger (Duke University, Chair)
Charles Price (West Chester University): “To Grace or Not to Grace: Implied Strategies for Improvised Embellishment in the Solo Sonatas of William Babitt”
Michael O’Brien (Catholic University): “Cristofori at Court in Late Medici Florence”
Roger Boese (Cambridge University): “Meter and Tempo: Proportional Notations in Monteverdi’s L’Orfeo”
Robert Gremler (Bowdoin College): “Singing dopo il tumulto: Zocconi’s Tempo Robato and Spiccatura”
Special Session: Nineteenth-Century French Music
Ralph Locke (Eastman School of Music, Chair) and Respondent
Peter Bloom (Smith College), Organiser; Lesley Wright (University of Hawaii), Sabina Ratner (Vanderbilt College); Steven Huebert (McGill University), Panelist
Plainchant and In Theory
Rein Strother (Catholic University, Chair)
Leah Morrison (University of Southern California): “Confusing Topes of Confusion: A Carthusian Approach to the Intricacies of Plainchant Theory”
Cynthia J. Cynus (University of Rochester): “Compilation, Synthesis and Modal Understanding in the Alle Musica”
Milton Steinhart (University of Kansas): “A Recently Discovered Dominican Gradual of Humbert’s Time”
Jarres McKinney (University of North Carolina, Chapel Hill): “The Psalmic Movement of our Fourth Century”

9:45-12:00—SESSION

Renaissance Sources
Eve Bernstein (Tufts University, Chair)
Vincent Panetta (Wellesley College): “Problems in the Attribution of ‘Veneria’ Keyboard Compositions”


10:30-12:00—SESSION

Twentieth-Century Avant-Gardes
Mark DeVoto (Tufts University, Chair)
Raymond Feyn (University of Keele, UK): “I Dreamed a Fearsome: The Ministry of Luciano Berio”
David W. Bernstein (Mills College): “Passus and the Decline of the Twentieth-Century Avant-Garde”

17:00-1:30—JAMS Editorial Board Luncheon Meeting
12:00-2:00—Committee on Career-Related Issues: Open Forum
12:00-2:00—Committee on Technology Study Session: Issues in Computing and Musicology, David Crawford (University of California, Santa Barbara), Chair; Garrett Bowles (University of California, San Diego), Walter Hewlett (Center for Computer Assisted Research in the Humanities), Donald Knuth (University of Illinois, Urbana-Champaign), Thomas J. M. Mathieson (Indiana University); Lerman Perkins (Columbia University), Eileen Selfridge-Field (Center for Computer Assisted Research in the Humanities), Ruth Stiner (Catholic University), Thomas Waker (Princeton University), Panelist

12:30-1:30—Lecture-Recital: Franz Liszt and the Piano as Orchestras: Symphonic Poems for Piano, Keith T. Johns (Australian Catholic University, Piano)
1:00-4:00—Joint AMS/MLA Committee on RISM

2:45-3:00—SESSIONS

Renaissance Biography and Patronage
Annie V. Hallmark (New England Conservatory, Chair)
Alejandro E. Piancasta (University of California, Santa Barbara): “Where was Du Fay on the Night of the Seventh?”
John Nadas (University of North Carolina, Chapel Hill) and Giuliano Di Bacco (University of Pavia): “Toward an International Style in the Period of the Great Schisms: Musicians in Papal and Cardinalate Households”
Henry Mose (Rutgers University): “Year from the Crime of Vespucci: The Biography of Perre de la Rue”
Lora Matthews (University of Ottawa) and Paul Merkley (University of Ottawa): “Gaffuris, Leonardo, and Ludovico: Patronage and Castegate in Milanese Music During the Reign of Il Moro”

Jazz
Ingrid Monsoon (University of Chicago, Chair)
Scot DeVAux (University of Virginia): “Nice Work if You Can Get It: Thelonious Monk and Popular Song”
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<td>2:00-3:30</td>
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<td>Schoenberg</td>
<td>Reinhold Brinkmann (Harvard University), Chair</td>
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<td>Christopher A. Williams (University of California, Berkeley): “Envisionment of the Textural Domain: The Models of Schoenberg’s ‘Heterogeneous Orchestration’”</td>
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<td>Late Medieval Polyphony</td>
<td>Ann Scott (Bates College), Chair</td>
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<td>Alice V. Clark (Princeton University): “Concordes cum materiae: The Teneur in the Fourteenth-Century Motet”</td>
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<td>Elizabeth J. Randell (University of North Carolina, Chapel Hill): “The Chantilly Codex Reconceived”</td>
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<td>Ann M. Lewis (Cambridge University): “No, Nepanda, Predis: Anti-Semitism in an Early Fifteenth-Century Motet”</td>
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<td>Atonal Theory</td>
<td>Reinhold Brinkmann (Harvard University), Chair</td>
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<td>James Butler (University of Pennsylvania): “A Rose by any Other Word: Tonality, Atonality, and the Radical Continuities of Naming”</td>
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<td>James A. Davis (State University of New York, Fredonia): “Poststructuralism and the Foundations of Atonal Music Theory”</td>
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<td>5:30-11:00</td>
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<td>AMS Reception, Oakland</td>
<td>Open House at University of Pittsburgh’s Cathedral of Learning, Nationality Rooms, Stephen Foster Memorial and Libraries, Carnegie Library of Pittsburgh, Historical Society of Western Pennsylvania</td>
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<td>8:00-10:30</td>
<td>Concert: Heart’s Ease</td>
<td>Ferrell, Richard Campbell, Julia Hodgson, Richard Boothby, and William Hunt, Viols</td>
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<td>8:00-10:30</td>
<td>River City Brass Band: Salute to the Centenary of the Sousa Band</td>
<td>Robert Beretz, Conductor</td>
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<td>Pittsburgh Ballet Theater: Patricia Wilde, Artistic Director</td>
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<td>Pittsburgh Symphony Orchestra and the Mendelssohn Choir of Pittsburgh, Lorin Maazel, Music Director, and John Nelson, Guest Conductor</td>
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<td>9:00-12:00</td>
<td>Sessions</td>
<td>The Feminine and the Feminized</td>
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<td>Paula Higgins (University of Notre Dame), Chair</td>
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<td>Sarah Weiss (New York University): “Ideology vs. Actuality: Female Greek Players and Central European Wayang”</td>
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<td>Craig Monson (Washington University): “The Making of Sue Lucretia Vizzavona’s Composerio musicali (1722)”</td>
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<td>Lawrence Kramer (Fordham University): “Cultural Work in Mendelssohn’s Goethe Lieder”</td>
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<td>Special Session: Musical Borrowings</td>
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<td>J. Peter Burkholder (Indiana University), Organizer, David C. Buchler (A-R Editions), George Buelow (Indiana University), Andrea Giger (Indiana University), Lewis Lockwood (Harvard University), Anthony Newcomb (University of California, Berkeley), Pantoulis La Seconda Pratica</td>
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<td>Barbara B. Manning (City College and The Graduate Center, City University of New York), Chair</td>
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<td>Roark Miller (University of Michigan): “Musical Opportunities in Venice: The Transformation of Baroque and Baroque from Church and Court Musician to Free-Lance Performer”</td>
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<td>John Walter Hill (University of Illinois): <em>Pre-1600 Monody from the Rome-Naples Orbit</em></td>
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<td>Laura Buch (Eastman School of Music): “Text in Transformation: The Caneosietas of Tamas Pecsi (1570-1604)”</td>
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<td>Andrew Dell’Antonio (University of California, Berkeley): “Monteverdi’s Russe: Toward a Disconnection of the Seconda Pratica”</td>
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9:45-12:00—SESSION
Learning Music, 1550–1650
Colin Slim (University of California, Irvine), Chair
Rummond McGinnies (University of London), “Plaine and Easy” after Morley: Changing Attitudes to “Simplicity”
Kristin K. Foerster (California State University, Long Beach): “Nymphes gons en esye do Louvre: Music Instruction for Women in Renaissance Antwerp”
Anne T. Hollis (New York University): “Britain & Folly: Incorporation Pour Bier: Apprendre la Musique: Vocal Anthro-
ologists and the Musical Amourass in the Low Countries, 1550–1666”

10:30-12:00—SESSION
Europeans in America
Judith Truscott (Northeastern University), Chair
D. Kern Holoman (University of California, Davis): “The Voyage of the Société des Concerts to the U.S.A.”
Joseph Horowitz (New York, NY): “Without Bad After-
Effects: America’s General Wagner Cash”

12:00–1:00—Theanel Mauriceomin Lamar, Project and Edu-
Ctional Committee Meeting
12:00–2:00—AMS Council
12:00–2:00—Gay and Lesbian Study Group Meeting
12:30–1:30—Lecture-Recital: Relatively Speaking: The Func-
Myth in Song, Janet Youngs (Case Western Reserve University), Soprano, and Elizabeth Etter (Case Western Reserve University), Piano
1:00–6:00—Bus Trip to Frank Lloyd Wright’s Fallingwate-
er

2:00–4:15—SESSION
Renaissance Compositional Practices
Pamela Stare (University of Nebraska, Chair)
Jessica Ann Owen (Brandeis University): “Francesco Coreggi’s Sketchbook: New Evidence for Compositional Pro-
cess in Renaissance Music”
Cathy Ann Ellis (University of Chicago): “Mid-Sixteenth-
Century Canon Parody Masses: A Kalamaskopie Pro-
cess”

2:00–5:00—SESSIONS
Music Between the Wars
Vivian Perlis (Yale School of Music), Chair
Richard Kasel (City University of New York): “Afterthoughts on Ives’s Serenade”

Jaye Fulcher (Indiana University): “Musical Style, Meaning, and Politics in France on the Eve of the Second World War”
Michael Lee (University of Southern California): “Adieu New-York” and “Bon Jour Paris”; Georges Auric in the Early 1920s

Italian Theater Music
Martha Feldman (University of Chicago), Chair
Silvia Herzer (University of Southern California): “Musical Theater in 15th-Century Italy”
John A. Rice (University of Houston): “Irene Toniolo and the Nopplistadion of Viennese Opera Balls, 1770–1792”
Susan Fiske Wiltsie (Princeton University): “Bolognese Theater ca. 1510: Where’s the Music?”
Yvonne Kendall (Davidson College): “The Intemedio of 1599”

Bach, Bach, and Bach
Michael Marien (Swarthmore College), Chair
Peter Wollay (Harvard University): “W.F. Bach’s Cantata Performances in Hall (1746–64): Aspects of Performance Practice and Musical Style”
Daniel P. Mehmel (Yale University): “How Did J.S. Bach Teach Vocal Composition?”
Claraa Willner (New York Public Library and Graduate Center, City University of New York): “Nascua Period-
icity and Bach’s Progressive ‘Glosterien’”
Leta E. Miller (University of California, Santa Cruz): “Struct-
ural Revision in the Music of C.P.E. Bach: Case Studies from the Flute Sonatas”

2:45–5:00—SESSION
Madness
Susan Cusick (University of Virginia), Chair
Caryll Clark (University of Toronto): “Manifestations of Mad-
ess in Frotis’s and Haydn’s ‘Orlando palidus’”
Anne MacNell (University of Chicago): “Love’s Madness and the Rape of Ophelia”
Mary Ann Smart (Cornell University): “Donizetti’s Maria Pa-
dilla and the Tradition of Madness in Early Nineteenth-
Century Opera”

5:30–7:00—Business Meeting
7:00–9:00—Council Committee on Outreach, with the College Music Society, Special Panel: Teaching Medi-
eval Music
8:00—Concert: Sound Patterns, Hilliard Ensemble, David James, Rogers Covey-Crump, John Potter, and Gordon James, Singers
8:00—Pittsburgh Symphony Orchestra and the Men-
delssohn Choir of Pittsburgh, Lorin Maazel, Music Di-
rector, and John Nelson, Guest Conductor
9:00–1:00—AMS Dance

Sunday, 8 November
8:00–9:00—Board Breakfast Meeting
8:00–9:00—1992 and 1993 Local Arrangements Commit-
tees Breakfast Meeting
8:00–12:00—Job Interviews
8:05–12:00—Student Lounge
8:30–12:00—Exhibits

9:00–11:15—SESSION
Rameau
Mary Gay (University of Guelph), Chair
Joel Lester (City University of New York); "Rameau and His Predecessors"
Charles Dil (University of Wisconsin); "Rameau Reading: Lully Meaning and System in Rameau's Recercative Tradition"
Thomas Christensen (University of Iowa); "Lo stemma de' colombari": Rameau's Pygmalion as Lockean Allegory"

9:00–12:00—SESSIONS
The Renaissance Motet
Richard Sheer (Smith College), Chair
Julie E. Cumming (McGill University); "The Emergence of the Renaissance Motet"
Manuel Erviti (University of Illinois, Urbana-Champaign); "Totentanz: The Definition of Motet"
Daniel E. Freeman (University of Minnesota); "On the Origins of the Petrus natum Ave Maria of Josquin des Prez"
John T. Brobeck (University of Arizona); "The Origins of the "Pacific Motet" Revised: Compositional Process at the Moors of Claudin de Sermisy"

Special Session: Musicology and Sociology in Dialogue
Tia DeNora (University of Wales, Cardiff), Organizer; Philip V. Bohlman (University of Chicago), Samuel Gilmore (University of California, Irvine); Julia Moos (University of California, San Diego), Panelists
Respondent: Peter Martin (Manchester University)

French and Italian Operas in the Nineteenth Century
Marin Smith (University of Oregon), Chair
Elizabeth Hudson (University of Virginia); "Beyond Narrative: Verdi's Otello and the End of a Tradition"
Karl Loveland (Eastman School of Music); "A Second Chance at First Impressions: Tenor in Donizetti's La Fille du régiment"
James Radford (University of California, Los Angeles); "Spagnuolo in Early Romantic Opera: The Penta Premiere of Manuel de Pulpido Vicente Garcia's El Pico calzada"
Mark Ewen (King's College London); "Amerigo's Parian Debut and Margherita di Angiò"

Brooke and Brahms
Virginia Haas (Reid College), Chair
David Broedel (University of Pittsburgh); "Notes on a Noncorrespondence: The Brahms-Jochim Countersign Exchange"
Margaret Notley (Yale University); "Brahms as Liberal: The Brounck-Brahms Controversy Reconsidered"
Paul Hawkinson (Yale School of Music); "A Reexamination of Brahms's Revision Processes: The Case of the F-Minor Mass"
Respondent: J. Stephen Parkany (Amherst College)
Timothy L. Jackson (Connecticut College); "Brahms's Ok- taven: The Mozart and Beethoven Studies and the First Revision Period (1870–79)"

1:00–6:00—Bus Trip to Frank Lloyd Wright's Fallingwater

Pittsburgh 1992
continued from page 13
led by the Society's members and groups. The Council Committee on Cultural Diversity will host a breakfast reception for minority scholars and graduate students on Friday, and at noon that day the AMS Committee on Career-Related Issues will have an open forum. At noon Saturday the Gay and Lesbian Study Group will meet, and following the Business Meeting that evening the Council Committee on Outreach will offer a special session on "Teaching Medieval Music." Check the Preliminary Program for other special events.

The Academic Committee (Elizabeth Aubrey, Chair) has selected some wonderful music for us to hear. On Thursday evening, the Indiana University of Pennsylvania Choral and Orchestral Study under Jason C. Deretz will give the modern premiere of a masterly Dixi Dominus by Venetian composer Mariano von Martinus, and works by other contemporaries of Haydn. Also that evening the Ensemble Project Ars Nova will present a program of works by Corigliano and other Italian innoverni composers. On Friday at the Heint Memorial Chapel on the Pitt campus, we will hear why the famous virtuosi have established themselves as leading exponents of music for strings from England's Golden Age, in a program called "Heart's Ease," after a time in Shakespeare's Romeo and Juliet. And for Sunday evening at Trinity Episcopal Cathedral, downtown, the Pittsburgh Ensemble will offer "Sound Patterns," a provocative juxtaposition of ancient and new music, ranging from Machaut and Josquin through Thomas Morley and Perceval to Gavin Bryars, A-Nen, Part, and Cage. At noon on Friday and Saturday you can grab a quick lunch from the hotel lobby, then hear a lecture-recital. On Friday Keith T. Johson of Vi- etna University in Australia will present "Franz Liszt and the Piano as Orchestra," demonstrating the relationship of the larger piano works to the symphonic poems. On Saturday, Jozef Youngdahl (soprano) and Elizabeth Ritts (soprano) will give a program of works by Cioca, Vienna, and other artists. The Family in Song," with art songs by two composers each within four prominent families—Moritz, Reichardt, Mein- tendehoff, and Schumann. Music abounds in Pittsburgh, and dis- counted tickets for the major ensembles are offered with advance registration for the Annual Meeting. Two of the city's splendidly restored great concert halls are within walking distance of the Hilton. At Hillel Hall, the Pittsburgh Symphony, one of the world's outstanding orchestras with Music Director (and University of Pittsburgh alumnus) Leonard Maazel, has scheduled Schumann's Symphony No. 4, sandwiched between Brahms's Ave Maria and Rinaldo in a concert with the Men- tendehoff Choir of Pittsburgh, led by guest conductor John Nelson. One block away at the Benedum Center, the Pittsburgh Ballet Theatre under Artistic Director Pa- continued on page 17
Libraries of Congress Closes Stacks to Scholars

James H. Billington recently announced that the option of stack access at the Library of Congress to scholars and others has been eliminated. The Library of Congress's stacks have always been closed to the public, but exceptions have been made in the general book stacks for scholars and others who verified a need to browse in designated areas. Unfortunately, newly discovered evidence shows that invaluable books have been mutilated or stolen from the collections. Much of the damage was clearly done by knowledgeable people, who knew the value of the volumes they stole and of the prints and illustrations they removed from folios.

Because the Library of Congress serves as a trustee for the nation's intellectual patrimony, it can no longer risk the threat to the collections that access to the book stacks clearly poses. These tightened regulations will have some compensating benefits for scholars by decreasing the number of "out of shelf" responses to books ordered from the stacks. Scholars should be able to receive books more quickly because the stacks will be maintained in better order.

The historic card catalog is available, and reference specialists and curators will assist scholars, in many cases by appointing as well as visiting the reference desk. The Library of Congress continues to welcome scholars and invites their use of the collections.

Pittsburgh 1992
continued from page 18

tricia Wilde, which attracted SRO audiences on its international tour last season, will perform "The Kingdom of Shades" from a Bayadere (Minkus/Perich), a Balanchine masterpiece The Prodigal Son (Prokofiev), and Choo-San Goh's Coghi- ismato at Barber's Piano Concert. Early arrivals will have a chance to attend the Barber open rehearsal on Wednesday evening. And on Friday evening, at Carnegie Music Hall in Oakland, you can hear the River City Brass Band under Robert Bernat, the most successful profes sional brass band in America with more than fifty subscription concerts a year; they will salute the centenary of the Sousa band, and pressure a work by Leonard Smith.

Other events scheduled during the Meeting reflect the nature of the city's remarkable landscape, demographics, and architecture. The reception on Thursday evening will be aboard a riverboat docked at Point State Park near the hotel; the boat will have a 7:00 dining service on the river to 7:30. On Friday, you'll be transported to and from Oakland, the city's university and cultural district (with a tempting variety of into international restau rants), for a reception in the high-valued Commodore Room of the University of Pittsburgh's Cathedral of Learning. You may explore the Nationality Classrooms that surround the Commodore Room, or walk among the lawns to the Frick Concert Hall in Heinz Memorial Chapel, or examine the research library and museum collection of musical Americans in the Stephen Foster Memorial. Throughout the evening you can stroll and take or a walk to a view from the Carnegie Library of P., whose Music and Art Department will mount an exhibit including its recently identified early Bach manuscript, or to the Historical Society of Western Pennsylvania, where you will see the first major museum exhibit telling the history of a city through its changing musical styles and activities, with live performances by the Dear Friends.

To explore the wondrous variety that Pittsburgh has to offer, take one of the bus tours being offered on Thursday afternoon or Friday morning. Among the highlights will be the Tiffany windows of the old Allegheny Methodist Church, and a view of the city from Mt. Washington. Bus trips will be offered Saturday as well as two evenings to tour Frank Lloyd Wright's masterpieces, Fallingwater, cited last year by the American Institute of Architects as "the best all-time work of American ar chitecture."

The variety of local culinary experiences will be within easy reach each of the Pittsburgh Chase Partnership. The following are in Pittsburgh $25 off at more than 50 restaurants. Tickets for all excursions, re ceptions, concerts, and Pittsburgh's Choice should be ordered through the enclosed Registration Form.

Local hosts are working to make the meetings "user friendly" for students and first-time attendants. A student lounge will be the Hilton open throughout the conference, and a special student reception has been scheduled for Thursday night.

Plan to bring the whole family. Child care will be coordinated at the Hilton by the staff of the Children's Research Center of Pittsburgh, an accredited pre school (from which the children of both Co-Chairs of this Meeting are graduated). Pittsburgh has more than forty lively museums of all types. The Carnegie Science Center with its Omnimax and Planetar ium at the Pittsburgh Zoo, the City Museum, and the Aviary are all favorites, across the Allegheny River from the Hilton; also worth the visit is the Pittsburgh Zoo with its new wilderness area in Highland Park; Phipps Conservatory, Hunt Botanical Institute, and the Frick Art Museum in Pt. Bruce with its Old Masters collection. For those who wish to visit the libraries in Pittsburgh, a list with addresses, directions, and an index is also included. The hours will be provided with registration material.

Pittsburgh is easy to get to. By highway it is under five hours from Washington, Baltimore, Buffalo, Cleveland, and Cincinnati. If you can arrange it, enter the city from the south via Interstate 376; the view as you exit the tunnel under Mt. Washington and cross the river to the Point is spectacular. The Hilton will be right in front of you (exit 96A you exit the bridge. Arrive and Greyhound passen gers arriving later can take the subway (called the "T") from Penn Sta tion to the Hilton (Penn Station is closed Saturday and Sunday). For flights between 2 and 1 November, Conventions in America, Inc. (800) 533-4242, group #377 will guarantee the lowest fares on any airline at time of booking, and 50% off the lowest applicable fares on USAir, which has 85% of all arrivals in Pitts burgh. (Some restrictions apply.) If you call USAir directly (800) 334-8644, refer to Goldfish #223-900-23. If you fly to Pittsburgh you will come through a new airport, smaller, but with an Annual Meeting; ground transportation departs to the half hour to the downtown hotel.

If you are downtown, the hotel runs every 8 minutes for twenty hours a day, and it is a half hour to the downtown hotel.

—Deane Root and Barbara A. Croxman, Local Arrangements Co-Chairs

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 February issue. Notices of meet ings should be sent to Marta P. McClym er, AMS, 131 East 64th Street, Department of Music, 112 Old Cabell Hall, University of Virginia, Columbia, PA 19202.

continued on page 18

—17—
AMS Dues Increased

A resolution adopted by the Board of Direc-
tors on 12 May 1992 establishes the following rates for dues and Journal sub-
scriptions effective 1 January 1993. The cur-
rent rates have been in force since 1 January 1991.

Regular member 40.00
Student member 20.00
Spouse or adjunct member 10.00
Emeritus member 10.00
Sustaining member 80.00
Parron 200.00
Life member 800.00
Overseas surface mail delivery surcharge 5.00
Journal subscription 40.00
Overseas surface mail delivery surcharge 5.00

The annual surcharge for overseas air-
mail delivery of the Newsletter packet in
February and August is 5.00 each. Mem-
bers and subscribers receive each year three
issues of the JOURNAL, two Newslet-
ters, the Directory, and the interim list of
Deceased Members in Musicology. Spouses
or adjunct members receive all the above
publications except the JOURNAL.

AMS Membership and Subscription Statistics

As of 11 May 1992, the tally of members and
subscribers on the rolls of the Society was:

Memberships

Regular members 2,338
Student members 154
Student subscribers 592
Emeritus members 274
Life members 37
Sustaining members 3
Patrons 1
Honorary members 9
Corresponding members 12
Complimentary memberships 4

Subscribers

Institutional subscribers 1,255
Individual subscribers 14
Complimentary subscriptions 28

Grand total for 1992 4,881
Grand total for 1991 4,919

International Congress of Verdi Stud-
ies: Middle Verdi from Laura Miller to
Un ballo in maschera, 3-7 March 1993.
Belfast, Northern Ireland. Address:
Eighteenth Verdi Congress, Department of
Music, Warwick House, Place Road, West-
minister, London, SW1P 3NE, UK.

Symposium Commemorating the 100th
Anniversary of the Death of Charles
Gounod, 8-14 March 1993, Pittsburgh,
PA. Address: Kenneth Lanevieve, Direc-
tor, Institute for Gounod Studies, Car-
negie Mellon University, Pittsburgh, PA
15213-3730.

Beethoven in Vienna: The First De-
cade, 25-29 March 1993, Storrs, CT. Ad-
dress: Professor Glenn Stanley, Music
Department, Box U-122, Room 228, Uni-
versity of Connecticut, Storrs, CT
06269-1012.

Royal Musical Association and British
Musical Analysis Conference: Joint Me-
eting, 26-28 March 1993, Southamp-
ton, UK. Address: RMA; Mark Ever-
ett, Department of Music, King's College
London, Strand, London WC2R 2LS, UK;
or (BMAC) Nicholas Cook, Department
of Music, University of Southampton,
Highfield, Southampton SO17 1BJ, UK.

Soesterman and Midwestern Histor-
cal Keyboard Societies: Joint Meeting
11-17 April 1993, Louisville, KY. Ad-
dress: Dr. Barbara Inman, Music
Department, 531 Baxter Lane, Fayetteville, AR 72701.

American Musical Instrument Soci-
ety, Annual Meeting, 12-16 May 1993,
Nashville, TN. Address: Margaret D.
Kasten, American Musical Instrument
Society, 414 East Clark Street, Vernoul-
, SD 57099-2190.

Music Theory and Music II: A Con-
tinuing Dialogue, June 15-17, 1993,
Rochester, NY. Address: Ellen Koskoff
or Corrinne Wheelock, Eastman School of
Music, 26 Gibbs Street, Rochester, NY
14623.

Music in Eighteenth-Century Spain:
Conference, 16-19 July 1993. Cardif,
UK. Address: Mr. Malcolm Boyd, Music
Department, University of Wales College
of Cardiff, Cockett Road, Cardiff CF1
1EB, UK.

International Congress on Cogni-
tive Musicology, 26-29 August 1993,
Jyvaskyla, Finland. Address: Jyvaskyla
University, Jyvaskyla, Department on
Musicology, P.O. Box 35, 40351
Jyvaskyla, Finland.

Penderick at 60: A Mid-Career As-
essment, Festival/Symposium, Decem-
ber 3-7, Boca Raton, FL. Address: Dr.
Stuart Glazer, Chair, Department of Mu-
sic, Schmidt College of Arts and Human-
ities, Florida Atlantic University, Boca
Raton, FL 33431.
AMERICAN MUSICOLOGICAL
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INDEX
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