Montréal—1993

The fifty-ninth Annual Meeting of the American Musicological Society will take place at the Queen Elizabeth Hotel, in Montréal, Québec, Canada from 4 to 7 November 1993. This will be a joint meeting with the Society for Music Theory. Montréal is the largest French-speaking city outside of Paris, and a wonderful mixture of old world charm and North American vitality. All major airlines fly into Montréal, including U.S. Air and Air Canada, and it is a 1-exit point for both Amtrak and Via Rail. Connected by freeway to the U.S. interstate system, any equivalent from New York, Boston, and Toronto, the city is easily accessible, and those driving will be treated to a spectacular view of the downtown area coming across the Champlain Bridge from the south. The Opéra de Montréal, and La Grande Bibliothèque can be part of the performance organizations in the city, but 'whether it be music from earlier historical periods, with L’Ensemble Arien and La Société de Musique Ancienne de Montréal, or music of the twentieth century, with La Société de Musique Contemporaine du Québec and Le Nouvel Ensemble Modéré. Montréal is a city of great variety. And should you prefer jazz, or French film and theatre, you will not be disappointed. Montréal offers a host of other attractions for your November visit. There’s a fabulous Biodôme, opened in 1992, that recreates several environmental habitats, from arctic to tropical, the Bouchté Park with its orangutan, and its extensive collections on natural history, the Canadian Center for Architecture, and Musée d’Art Contemporain de Montréal, to name only a few. For the sports-minded, of course, there is always Saturday night hockey with the Montreal Canadiens. Montréal has a network of underground. The central core of the city is a veritable maze of tunnels, going everywhere. They are safe, and in winter, through the snow-undertaken, was a paper transmitted at the very last minute by fax (and read by proxy) when the speaker found herself trapped in a Minnesota snow-day.

Four so-called Special Sessions—new regular feature of AMS offerings inaugurated with the Pittsburgh meeting—brought together Who-controlled panels to discuss issues such as \"Musical Borrowings\" or \"Musicology and Sociology in Dialogue,\" and the exchange (between panellists and audience) proved especially successful when opening statements were kept relatively brief. An evening session organized by the AMS Council’s Outreach Committee in conjunction with the College Music Society was convoced to discuss teaching the Middle Ages. Several midrivalipulations that the event was especially stimulating, and it is hoped that these kinds of forums will be proposed in future years to deal with pedagogical issues in treating other historical periods as well.

Chains of the thirty-three sessions did an admirable job of facilitating questions as well as sticking to the time-table, though some seemed to have the same issues of necessity to remain in three prolix speakers who pondered the very essence of their colleagues’ work later in the session. Not very long ago I can recall listening attentively by the hour the choreography of the report of the programme committee. I speak here at 1:00 o’clock. One can hope, though, that this will be alleviated by the move to the longer discussion periods at the Montréal meeting.

The Program Committee (Elizabeth Aubrey, chair, with Barbara Czorny and Lisa E. Miller) arranged for a fine set of musical performances at the Pittsburgh meeting.
Next Board Meeting
The next meeting of the Board of Directors will be held on March 13-14, 1993 in Montreal.

E-Mail Directory
The electronic mail directory is still being assembled. Members who submit their e-mail addresses may continue to receive the directory by e-mail. The AMS Directory will also include e-mail addresses. To submit an e-mail address contact:
AMSlist@udavis.edu.

Nominating Committee Chair
The Board of Directors has appointed D. R. Holton of the Committee of the 1993 Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Department of Mu-

AMS Fellowships, Awards, and Prizes

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 Ellen Rosand, President, AMS, Department of Music, Yale University, P. O. Box 4750 Yale Station, New Ha-

Report of the Publications Committee
The Publications Committee met four times since the last report in these pages. At each meeting it reviewed the current status of ongoing projects and considered a number of requests for subventions in support of significant and costly scholarly works already accepted for publication. Each of our meetings began (after the approval of the minutes) with exactly the same agenda item. It is most likely that each of the meetings of the Publications Committee (extending further back in time than the vast majority of us can remember) began with the same item: namely, a discussion of the status of one of the longest running ongoing projects since Chartrres Cathedral. The first volume of The Complete Works of Johannes Ockeghem consisting of eight masses, edited by Dragun Flamenc, was published in 1977 by Breitkopf & Hänel in the series Pub-

The 1993 AMS Directory will be distributed under separate cover in March.

and Mass Sections followed—expedi-

diously enough (or so it seems in retro-

spect)—a mere twenty years later, in 1997, as the inaugural volume of the newly

Launched American Musico logical Society Studies and Documents. As for Volume Three: on page 71 of the Spring 1992 issue of the JOURNAL, the Chair of the Publications Committee, Arthur Mendel, re-

ported that "Dr. Plamenec promises the completion of the manuscript of Volume III of the Ockeghem Works in 1972, and there seems no reason why publication should not go forward at once, . . . 1972" must have been a misprint. At all events, the undertaking has the distinct pleasure of announcing, on behalf of the seven Publications Committee Chairs who have served since Arthur Mendel de-

overed his optimistic forecast, that the third and final volume of The Complete Works of Johannes Ockeghem, consisting of the Motets and Chansons, edited by Dragun Flamenc and completed after his death in 1978 by Richard Wexler, went to press on Thursday, November 3, 1993. A page has been turned in the chronicle of our Society.

AMS Newsletter Address and Deadlines
Items for publication in the August issue of the Newsletter must be sub-

bmitted by 15 May and for the Febru-

ary issue by 1 December.

Marcia P. McClymonds
Editor, AMS Newsletter
Department of Music
University of Virginia
Charlottesville, VA 22903

The AMS Newsletter is published twice yearly by the American Musicolog-

ical 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
203 South 14th Street
Philadelphia, PA 19104-6531

The AMS Newsletter is produced by A-R Editions, Inc., 803 Deming Way, Madison, WI 53717.
Presidential Message

The publication schedule of this Newsletter is such that every two years, the incoming president has the ambiguous responsibility of opining that the "President's Message" columns during the week following the Annual Meeting, after which nothing seems to happen. Although this situation may be true, I can see certain advantages in this opportunity. They include a kind of delicious liberty to comment—without impunity—on issues raised by the meetings just past. In sessions as well as lobbies and hallways, during which the incoming president—unlike the outgoing one, whose presence is required at the wall-to-wall committee meetings and must keep the gears of the Society in good running order—could indulge freely, listening, observing, querying.

Several things about the Pittsburgh meeting struck me. I had the impression, seconded by a number of people who made a point of mentioning it to me, that it was one of the least stressful meetings in recent memory. In part this was due to the peculiarly felicitous physical setup of the hotel, the location of all meeting rooms on a single floor together with ample space for informal conversation between sessions, the availability of quick breakfasts and lunches, and for the musician with pressing problems an iron in every room. The Local Arrangements Committee functioned with impressive ease and the intense pre-meeting troubles were hardly aware of any. One especially welcome novelty that we hope will continue, a reading of the names of the committee chairs, was well received.
The numerous complaints I heard about excruciating pain for the committee members, were well attended to and helped make the time more enjoyable.

As for the program, the merits of several papers are often choices ranging from the critically determined ("The Feminist and the Feminine," and "Narrative and Allusion") to the historically or topically defined ("Bach, Bach, and Bach," "Of Quilisma and Clausulae," and "Analysis"). (The Program Committee evidently relished the job of selecting.) Variety extended to the length of the sessions as well, with a number of two- and three-hour sessions interspersed among the more normal four-hour ones. These offered the possibility of some—what less frenzied—than-usual session hopping. It also indicates that the Program Committee was not deterred from accepting a good paper simply because it could not find a home among other papers. One of the improvements of this meeting, a series of special sessions, one a day (on Music and Ideology, French Music, Musical Borrowings, and Musical and Sociology), encouraged what seemed like greater interchange between panelists and the audience. And there were so many even less formal evening or lunch-time sessions sponsored by various AMS committees and interest groups, which inspired great enthusiasm from those in attendance as to what I heard glowing reports were those on technology and on "Teaching the Middle Ages," the latter cosponsored by the CMS and the AMS Committee on Outreach. All in all, it seems as though much of the work at the meetings was accomplished at such special interest sessions between the acts.

On a more general note, I have to confess becoming aware of a certain amount of grumbling within the membership of the Society. Many of the negative vibes revolved on one issue: the sense of disaffiliation, shorting, the letter felt by a number of you. In the Council it was to the perception of the Board of Directors at an elite group drawn from the "Eastern establishments" and therefore with a world view shaped around the concerns of "The New York School." In the Committee on Cultural Diversity it was a sense of alienation from many of the topics on the program. I can assure all of you that the Board of Directors is sensitive to these feelings, and can only reiterate Past-President Hitchcock's imprecation in several previous columns: that you keep the flow of suggestions for committee appointments going to the President or any member of the Board of Directors. We try very hard to achieve geographical, biological, philosophical, and ideological balance on every committee, but we need your input. Most important, as Wiley Hitchcock reminded those present at the business meeting, you have the power to elect representatives of your own choosing, though that power has not been consistently exercised. Normally, fewer than twenty percent of the Society members cast ballots for the Board of Directors. Make your voices heard—by voting, by volunteering to serve on committees, and by offering suggestions.

On the subject of representation: one issue that elicited considerable emotion at the Business Meeting was the matter of the proposed non-funding amendment to the By-Laws of the Society. A number of questions were raised at that meeting, including several concerning the legal responsibility of the Society in the face of lawsuits that might ensue, were the amendment to be ratified. These questions are serious enough to have convinced the Board of Directors to place the entire matter on hold until legal advice is obtained, and to reconsider the whole issue of the amendment and its wording at the Board Meeting in March. I will apprise you of the results of our reconsideration in the next issue of the Newsletter. If you have any further comments on the subject, please communicate them to me before mid-March.

Finally, I take this opportunity to reiterate the message of my very brief remarks at close of the Business Meeting, in which I expressed my admiration of and thanks to the voting by the members for re-electing me—on your behalf as well as my own—for his diplomatic, subtle, gracious, cool yet passionate, generous, efficient, debonair, alliterative, short, significant, philosophical, form, modern, creative, witty, elegant, tactful, ambiguous, significant, and important to the Society. Although some of these qualities were revealed primarily behind the scenes, the evidence is there moving valedictoryly before our eyes. In the Newsletter I want to express my gratitude to the Society to which he has contributed so much in President. Thank you.

I T. I take it as a good omen that the first threatened disaster of my presidency, the suspected fire at A.M. on Sunday in the Pittsburgh Hilton, never materialized, and I trust that all of you were satisfied (and unalarmed) as I was to follow the comforting ad

Ellen Rossand
Awards and Prizes

The Alfred Einstein Award, which honors each year a musicological article of excepc-
tional merit by a scholar in the early stages of his or her career, was granted this year to
Cliff Eisen (New York University) for his article "The Mozart-Salzburg Cogni-

The Noah Greenberg Award was given this year to Alexander Blachly (Pomerianum Musics, Inc.) for a Bunnyns Recording Project. This grant-in-aid is intended to stimulate historically aware performances and the study of historical performing practices.

The Otto Kinkeldey Award went to James Webster (Cornell University) for his book Haydn's Farewell Symphony and the Idea of Clerical Style: Through-Composition and Cyclic Integration in His Instrumental Music (Cambridge University Press). This award is presented annually by the Society to honor the work of mus-
icological scholarship deemed by a com-
mitee of scholars to be the most distin-
guished of those published in the preceding year.

The Paul A. Pisk 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 Luis Vilari-Payá (University of California, Ber-
keley) for her paper "Schönberg's Re-
Centerings: Pitch Organization and For-

The NEH has awarded the following grants for major projects in the humani-
ties: Ruth Steinert (Catholic University of America), to create indexes for manus-
cripts of Gregorian chant, to be added to existing indexes and distributed on diskette or electronically; Thomas J. Mathiesen (Indiana University), to prepare a database of Latin music theory that includes works produced during the Middle Ages and the Renaissance; William R. Meredith (San Jose State University), to index and pro-
duce bibliographic records for the pub-
lished and manuscript Beethoven materi-
als at the not F. Brilliant Center for Beethoven Studies; David E. Crawford (University of Michigan), to catalogue hu-
terical books printed between 1450 and 1600 and to create records to be added to an existing database of these Renaissance religious texts; Barry S. Brook (City Uni-
versity of New York Research Founda-
tion and The Graduate School), for the preparation of a critical edition of the compositions of Pergolesi; Philip Gossett (University of Chicago), to support the preparation of a critical edition of the works of Verdi; Michael Jaffe (Gaverty Consort, Inc.), for lectures, colloquia, lecture-demonstrations, and publications on the cultural milieu of the twelfth through the seventeenth centuries in con-
 junction with performances of early mu-
ic, Carol K. Eron (Bach Aria Group, State University of New York), for a pro-
gram entitled "The International Bach." Five books by Society members were published recently with NEH support: Philip Brett (University of California, Riverside) Editor, The Brynd Edition, Vol-
ume 1:1 Newhall (1609), All Saints and Corpus Christi (Staunton & Bell); Eric Tho-
mas Chafe (Brandeis University), Tom Allergy in the Music of F. S. Bach (Univer-
sity of California Press); Marcia J. Citron (Rice University), Celle Chaminade: A Bio-Bibliography (Greenwood Press); Ellen Rosand (Yale University), Opera in Sev-
eteenth-Century Venice: The Creation of a Genre (University of California Press); Ellen Southern and Josephine Wright (College of Wooster), African-American Traditions in Song, Serenade, Tail, and Dance, 1600-1920. An Annotated Bibli-
ography of Literature, Collections, and Articles (Greenwood Press).

The American Society of Composers, Au-
thors, and Publishers has announced the winners of the ASCAP-Dennie Taylor Awards for outstanding print and media coverage of music for 1991. Among the books honored were Thomas McGrady (Champaign, IL), Harry Partch: Bitter Mus-
ic—Collected Journals, Essays, Introduc-
tions, and Lithographs (University of Illinois Press); Ellen Rosand (Yale University), Opera in Seventeenth-Century Venice: The Creation of A Genre (University of Cali-
ifornia Press); Christoph Wolff (Harvard University), Bach: Essays on His Life and Music (Harvard University Press); among the writers of journal, magazine, and newspaper articles honored was Ralph Locke (Eastman School of Music), "Con-
structing the Oriental 'Other': Saïm-
Report from the Committee On the Status of Women

The Committee sponsored a panel discussion entitled "Our Place, Our History: Resources and Strategies for Courses on Women in Music" at this year's open meeting. The three panelists—Lydia Hamersley (Hamilton College), Karen Pendle (University of Cincinnati), and Paula Higgins (University of Notre Dame)—have considerable experience in teaching such courses in a variety of settings, and all three have done research in areas of feminist musicology and topics related to women's history. They shared anecdotes about their teaching experiences, explained how they put together a course syllabus, and discussed possibilities for class assignments and the use of other kinds of materials. (For example, Lydia Hamersley suggested using the video Dream Worlds, which deals with the misogynistic violence of gay rock music videos; both Professor Hamersley and Professor Pendle mentioned that a syllabus is available to those attending.) All three panelists noted their use of journal-keeping as an activity that allowed students to focus on readings and musical examples as well as

affording them a place to put down their personal reactions and reflections about course material. It is difficult to summarize the rest of the lively and fruitful discussion that continued among the presenters and the standing-room-only crowd. Other topics raised included how "women in music" courses differ from other historical or musicological offerings, dealing with student anger generated around issues of feminism and patriarchy, the necessity of including issues of race and sexuality as well as gender, library resources, and finding support from women's studies programs. To this end I would like to bring to the attention of interested readers a free electronic forum for women's studies scholars and researchers with compass access to Bluestein or Internet. Participants may use the forum to exchange information about teaching strategies, useful texts, courses, syllabus building, publications, etc. To subscribe, send the following command to listserv@umd.umd.edu (Bluestein): Subscribe WMST-L Your Full Name. For further information contact Joan Kerner, Women's Studies Program, University of Maryland-Baltimore County, Baltimore, MD 21228.

At our closed meeting on Saturday morning, the Committee discussed plans for next year's open meeting, which we hope will be jointly sponsored with our sister organization in SMT. Also discussed was the desirability of inclusive language guidelines for Society publications, as have been discussed already by SMT and CMS.

Continuing on the Committee is James Bristow, Deborah Hayes, and Christine Smith. Joining the Committee are Margo Cheney, Richard Lepper, and Catherine Parson-Comper. Comper is in charge of their terms on the Committee this year. On Linda Aunwer, Myra Becker, and Lou Romow, I wish to thank them for their work. Again, I encourage AMS members who have suggestions for Committee activities or concerns that they think the Committee should address to contact me or any of the other members listed above.

—Susan C. Cook

Committee on the Publication of American Music

The Society's Committee on the Publication of American Music (COPAM) is pleased to announce that the first two volumes of Music of the United States of America (MUSA), a national series published for AMS by A-R Editions of Madison, Wisconsin, with support from a National Endowment for the Humanities grant, are scheduled for public release in spring 1993. MUSA's goal is to publish representative American works that are previously unpublished or now unavailable. Vol. 1 contains two chamber works by Ruth Crawford: Music for Small Orchestra (1941) and Suite No. 2 for Four Strings and Piano (1930), edited by Judith Tick and Wayne Schneider. Vol. 2 presents Adolphus Hailstork's edition of Atlanta Salute by New England pianist Daniel Read and the Complete Early Songs of Irving Berlin, 1907-14, edited by Charles Hambl.

Next June the MUSA series will complete five years of existence at Brown University's Department of Music; in July 1992 MUSA headquarters will move to the School of Music at the University of Michigan, Ann Arbor. To celebrate the publication of the first MUSA volumes and to express appreciation to Brown for housing the project through its first years, the Society is helping to sponsor a concert in Providence, Rhode Island, on 6 March 1992. With the Charleses String Quartet and pianist Virginia Enkin as players, the program will include performances of Crawford's Set No. 2, Bybee's string quartet, Adolphus Hailstork's string quartet, Edson Tick, Schneider, and Black will be on hand to speak about the works.

COPAM continues to encourage scholars to propose editions for MUSA, a projected forty-volume series for which four volumes are now under contract. For more information, phase with the MUSA's executive editor, Wayne Schneider, Department of Music, Brown University, Providence, RI 02912.

—Richard Crawford

Pittsburgh—1992

continued from page 1

events to complement the conference. For this listener the highlights included an intense recital by the English vocal consort "Fretwork" at the Heinz Chapel in Oakland, a moving performance of Bal- ishchikov's P'ovom, sung at the Pittsburgh Ballet Theater, and an opportunity to hear Brahms' rarely performed Rinaldo with the Pittsburgh Symphony Orchestra. Many of us, I am sure, will cherish fond memories, and cannot help but look forward to as we begin to think ahead to our next rendezvous in Montreal.

—Lawrence Dreyfus
Obituaries

Armen Carapetyan (1928–1992)

Armen Carapetyan, founder and director of the Armenian National Music and general editor and publisher of the Institute's publications from its inception in 1946 until 1992, died of a heart attack at daughter's home in Francistown, New Hampshire, on September 1992. He was eighty-three years old. With him at the time of his death was his beloved wife of fifty-five years, Harttine, who was his companion and collaborator throughout his career.

Carapetyan was one of the principal figures in post-WWII American musicology. Singled-handedly, he did more than any of his contemporaries in making available modern editions of the musical treasures of the Eastern Middle Ages and Renaissance. He also founded and edited a journal and initiated a number of series of publications devoted to historical and theoretical aspects of Medieval and Renaissance music. These were later augmented by facsimile editions, editions of early keyboard music, and catalogues of musical manuscripts. With the exception of one series, all of this was done on his own, with no financial help from elsewhere.

From the outset, as witnessed by his remarks in a number of early editorials in his journal, Musica Disciplina, Carapetyan's goals were clear. First and foremost, in the context of the renaissance of musical history as an integral part of the program of humanistic studies in our universities and colleges. It may be difficult for many of us to imagine that this latter could have even been an option in 1946, but things were different then. Again, Carapetyan's objectives was "the understanding of [musical] style with a view to understanding the man behind the words! A year later, after noting that there were a number of periods in the study of music, Carapetyan defended the idea of one devoted exclusively to Medieval and Renaissance music and cited the ever-burgeoning interest in these areas. Again, his foresight was remarkable and his example, an inspiration for several other journals that followed in the wake of his own. In an editorial written in 1954 Carapetyan summed up the belief that set to guide him ever after in all of his publishing endeavors with the remark that "in no discipline can the quest for a serious nature and of lasting value without source material." In "musicology," he added, "publication of sources is in the primary need, the first challenge to the intelligent

International Study Group on Theater Music Seeks Members

An international network of scholars has launched in its initial stages an international network of scholars has launched in its initial stages an international network of scholars has launched in its initial stages an international network of the study of dramatic music and repertoire of the musical theater between Italy, Spain, Portugal, and the countries of Latin America, taking as its first project the musical theater, specifically its establishment, management, production, reception, reception, reception, and financial aspects. It is the expressed purpose of the Study Group to stimulate, integrate, and disseminate the activities that fall within its thematic area. It is intended to promote the rapid exchange of all research through the establishment of an active network open to all participants and a database that will include information concerning producers and agents, circulation, and diffusion, publishing, and related activities. The Study Group's activities are supported by the Spanish and Italian musical sociological societies, which have offered to publish the research in the Group's periodic publications, and to promote its activities through the auspices of the International Musicological Society, including the proposal to convene a round table during the Fifteenth Congress of the International Musicological Society in London, in 1997. Those interested in collaboration in this project should direct their inquiries to: Isi Loreto for Instituto de Musica Latino Americana, Caesarea Posate 1075, 53500 Padova, Italy.
musicologists, and the compelling task be- fore us under which all the "should find its present writers...

It is no small tribute to Carapetyan's musicology in the last forty-six years has forged many of its...tions. The list of contributors to his various series of publications reads like a Who's Who of musicology, including as it does at least three generations of distin- guished American and English scholars.

In 1970 when Carapetyan relinquished control of the present and administration of the Institute's publications, MUSICA Direct- orial, which he seemed to edit, and en- tered its third year, Carpe Morsch- nitizer Musnir, the most ambitious of his search for students, had reached ninety-one...series, ranging from editions of the Lis- Las Hugh and Naxos together through the complete works of Debussy, Chopin, Beren- , and Warren, The forty-volume series of Corps Szymanows' Music included, among others, the writings of Guido, Enrico, Alfonso, Cagnano, and Tactus: The Corpus of Early Keyboard Music, with its forty-two volumes, ran the gamut from the easiest preserved keyboard music of the four-teenth and fifteenth centuries through that of Frescobaldi; the thirty-five series in Mu- nological Studies and Documents encompassed such diverse series as texts in the Musi- di of Ars, Mino's letters to Galli and...and the theater literature: the Ramah, and the Musi- cath and his opponent of the end of his researches—see M. H. call to say that his death means full rains and break- shings. If this is so, until the full realization of the investi- gative research from my work—was the sat- isfaction he received from witnessing the amount of scholarship or his research in which he had contributed so much. Those of us who labored with him will never forget his warmth and understanding, his vision, and his motivating encouragement of our work...

-Frank A. D'Acquisto

Martin Williams (1924-1992)

Martin Williams died at his home in Washington, D.C. on 13 April 1992, some two years after being diagnosed with can- cer. Pre-eminent jazz critic and prolific writer on American culture, Martin took an active role in the AJS, the Synecdoche Society for American Music, and the Cus- ter for Black Music Research. He read poems and chanted visions on jazz, en- couraged and assisted graduate students, and repeatedly exhorted musicologists to bring their knowledge, vision, and above all, critical acumen to the study of American musical traditions.

Born in Richmond, Virginia, Martin began writing about jazz while a student there at the St. Christopher Episcopal Pre- paratory School. After a stint in the Navy during World War II, he graduated from the University of Virginia in 1948, received a master's degree in English literature from Princeton University (1950), then pursued advanced studies in English at Columbia University. Martin's literary training provided methods and models for his writing on jazz—and especially the New College's close reading techniques and Matthew Arnold's views on aes-

The two stages of Martin's career were fixed by a third, overarching vision: that of teacher. Everything Martin did aimed to instruct, whether by writing, produc- ing records or concerts, or simply holding forth in conversation. Sure of his critical instincts and his scholarship, Martin could be highly opinionated, at times overbear-

ing. But his many facets also knew him as patient, kind, and compassionate. All who came into Martin's orbit be-

come his students, fundamentally trans-
formed and enriched by the experience.

The Blue School of Music he established "The Martin Williams Award" for exzellence in graduate work on music. Contributions may be made to the Blue School of Music, Vanderbilt Uni-

versity, 110 Bakewell Avenue, Nash-

ville, TN 37232.

Mark Tucker

Publications Committee

continued from page 2

The Publications Committee recommended to the Board of Directors, and the Board has approved, the award of sub-

ventions toward publication of the fol-

lowing items:

-Anna Maria Basile-Berger, Manuscrip-

t and Proportion Signs: Opera and Evolution. Oxford University Press.


-Peter Jeffery and Kay Shelmire, ed-

ators, Ethnographic American Chant. Ecologia, A-10Edin."n


As to other ongoing projects, see Ric-

ard Crawford's report for the Commit-

tee on the Publication of American Music (COPAM) regarding the forthcoming series Music of the United States of Amer-

ica (MUSA) in this Newsletter, and Law- nes Foster's biographical report on the Mosaic Series in the forthcoming Au-

gust Newsletter.

-Robert L. Marshall
Deadlines and Addresses:

AMS Awards

AMS 50 Evesham Fellowship 3-year
Preliminary application deadline: 1 October; final application: 15 January. FAX MATERIALS NOT ACCEPTABLE. Address: Rena Charnin Muller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Blvd., Washington Square, New York, NY 10003.

Alfred Einstein Award
Deadline: 1 June 1993. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations. Address: Paula Higgins, Chair, Einstein Award Committee, Department of Music, Crowley Hall of Music, University of Notre Dame, Notre Dame, IN 46556.

Otto Kinkeldey Award
Nominations and submissions accepted but not required. Address: Craig Wright, Chair, Kinkeldey Award Committee, Department of Music, 143 Elm St., Yale University, New Haven, CT 06520.

Paul A. Pisk Prize
Deadline: 1 August 1993. Send five copies of eligible paper together with supporting materials and affidavit of graduate student status. Address: Ford K. Grave, Chair, Paul A. Pisk Prize Committee, Department of Music, Rutgers University, Douglas Campus Box 270, New Brunswick, NJ 08903.

Guidelines for all AMS awards appear in the Directory.

Grants and Fellowships Available

German-American Cooperative Research Grants
For post-doctoral scholars holding faculty rank at a university, college, or recognized research institution in support of cooperative research between German and American scholars in the humanities and social sciences. Annual renewal for up to three years possible. Deadline: 1 September 1993. Address: German-American Cooperative Research, A.C.A.R., 228 East 45th St., New York, NY 10017-3398; (212) 697-1505.

ACLS-DAAD Grants
For basic postdoctoral research in all fields, to subsidize living expenses, travel, and some supplies. Maximum stipend: $5,000 ($4,000 for full professors). Deadline: 15 January, 1 March, 1 July, and 1 November for decisions by end of March, May, September, and January respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106-3387; (215) 494-8429.

American Philosophical Society

For basic postdoctoral research in all fields, to subsidize living expenses, travel, and some supplies. Maximum stipend: $5,000 ($4,000 for full professors). Deadline: 15 January, 1 March, 1 July, and 1 November for decisions by end of March, May, September, and January respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106-3387; (215) 494-8429.

NEH Fellowships for University Teachers
Grants in support of faculty members of depart- ments in universities, interdepartmental programs, and graduate schools that grant the Ph.D., and post-graduate professional schools. Deadline: 1 May 1993 for projects beginning after 1 January 1993. Address: Fellowships for University Teachers, Room 316, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; (202) 786-0488.

1993 Summer Seminars and Institutes

The National Endowment for the Humanities will be offering two summer seminars for 1993 in the field of music. Lewis Lockwood will conduct a six-week seminar on the Beethoven String Quartets. The seminar will undertake critical, analytical, and historical studies of the Beethoven quartets, selected from the entire span of his creative development. After an overview, discussion will center on contrasting works from early, middle, and late periods: from Opus 18, Opus 59, and two of the last quartets, Opus 130 with its original finale, the "Grand Fugue" (Opus 130), and Opus 135. Some reading will be assigned but no special foreign-language competency is expected. Written projects will be expected of all seminar members; topics may vary in approach, and may include performance-related problems. The seminar is open to college or conservatory teachers of music in any field (e.g., theory, composition, music history, or performance, including string performers) and to those having comparable background but who are not currently teaching in colleges or conservatories. Dates: 28 June-6 August 1993. Address: Lewis Lockwood, Department of Music, Harvard University, Cambridge, MA 02138.

Jonathan Kramer will be offering an eight-week seminar on The Temporal Art of Music. Music exists in time and only in time. Music theory and musicology have traditionally been concerned with scores, yet the temporal quality of music demands a temporally thinking attitude. The seminar will consider music to be imperfectly represented by scores. Participants will study performances and perceptions as well as notated music. The seminar will focus on postmusical practice and its written and unwritten counterparts. The seminar will feature musicological researchers, composers, and ensembles. Time, place, and time. Time, space, and space. This seminar is essentially concerned with how music unfolds in time, uses time, and possibly even creates its own special kinds of time. Dates: 7 June-30 July. Address: Professor Jonathan Kramer, c/o Summer Session Office, 418 Levinson Hall, Columbia University, New York, NY 10027. Seminar participants must be independent scholars or faculty members in universities, colleges, or conservatories that do not grant the Ph.D. Participation in the eight-week seminar carries a stipend of $4,000, and in the six-week seminar a stipend of $3,200. Application instructions and forms, as well as detailed information about the subject matter and requirements of individual seminars, are available directly from the seminar directors at the
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 departmental 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 March 1993. Address: Fellowship for College Teachers and Independent Scholars, Room 316, see above.


Grants supporting preparation of reference works and guides. Deadline: 1 September 1993. Address: Division of Research Programs, Room 318, see above; (202) 606-8298.

For post-doctoral research and university teaching abroad from 3 months to 1 year, as well as for travel only. Deadline: 1 August 1993 for all countries for projects during 1994-95. Address: CIES, 3007 Tilden Street, N.W., Suite 301, Box NEWS, Washington, D.C. 20008; (202) 666-7877.

Newberry Library Short-Term Resident Fellowships

Provides access to Newberry resources for people living beyond commuting distance. Stipend: $600 per month for up to two months. Deadline: 1 March or 15 October. Address: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60601; (312) 945-0900.

For six to eight weeks during May-July 1993 to do scholarly work in England as a Vaughan Williams Fellow. Stipend: £1500 and room and partial board at the Charterhouse School in Guilding, Surrey. Deadline: 1 March 1992. For application details, write Byron Adams, Dept. of Music, University of California, Riverside, CA 92521.

For post-doctoral scholars under the age of 40 with a good command of German. Provides a monthly stipend of DM3,800 net; plus possible assistance for travel expenses, married accompanying partners and children, language courses, etc., for a period of 6 to 12 months residency at a research institute in Germany. Up to four months of this period may be spent at research institutes in other European countries (up to six months at a German research institute elsewhere in Europe). Deadline: None. Address: Suite 503, 1530 Connecticut Ave., N.W., Washington, D.C. 20036; (202) 296-2980.

For full professors or equivalent standing with internationally recognized research record. Nominations may be made at any time by eminent German scholars. No individual really wishes to spend a research stay of 4 to 12 months at German institutes. Maximum award: DM 120,000. Address: see above.

The Newberry Library Center for Renaissance Studies is offering a summer institute in the Italian Archival Sciences. Directed by Armando Perucchini and Umberto Nardelli, 21 June-6 August 1993. Professor Perucchini will provide intensive training in the reading, transcribing, and editing of Italian vernacular manuscripts (900-1900). He will also offer a thorough orientation in the organization of Italian archives, libraries, and manuscript collections. The course will be conducted in Italian. Full-time faculty members and librarians with instructional responsibilities employed by American institutions of higher learning are eligible to apply for stipends of $1,500. Plus travel expenses and a $1,200 allowance for room and board (for non-local scholars only). The application deadline is 1 March 1993. For further information, contact the Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610-1584; (312) 943-1900.

The Astron Magna Foundation for Music and the Humanities will hold a cross-disciplinary academy on Schubert's Vienna: Viennese Culture in the Reign of Francis I (1792-1800), 1 June-3 June 1993 at the Mason Gross School of the Arts on the New Brunswick campus of Rutgers, The State University of New Jersey. The three-week Astron Magna Academy provides a focus for intensive, non-competitive interaction among scholars of many humanities disciplines (history, language, and literature, theater, dance, history of science, philosophy, music, art, and architecture) and performing artists seeking to rediscove and refine lost performance. Members of each Academy include about two dozen faculty and about fifty other professionals, selected by application, from all the areas represented by the faculty. In conjunction with the Academy, Rutgers University will sponsor a concert series featuring music related to the Academy theme. Fellowship assistance includes twenty-two NEH stipends for full-time teachers of the humanities in American colleges. At least half of these will be reserved for non-music scholars. Application deadline is 1 March 1993. For further information contact Constance Baldwin, Administrator, Astron Magna Academy, 101 Hudson Street, Fifth Floor, New York, NY 10013; (212) 947-7534.

Nominations and applications should be sent to:

The Astron Magna Foundation
3570 Broadway
New York, N.Y. 10027

The Astron Magna Foundation has received a $15,000 grant from the New York State Council on the Arts, a state agency which is supported in part by the Federal Council on the Arts and the Humanities. The Astron Magna Foundation has received a $6,000 grant from the New Jersey State Council on the Arts, a state agency which is supported in part by the National Endowment for the Arts.
Call for Papers

The Journal of Musicological Research invites original articles representing a wide range of approaches to the study of music, including historical, analytical, archival studies, theory and analysis, ethnomusicology, interdisciplinary explorations, critical and interpretive essays and reviews, and reflections on the current state of musical scholarship. The editors also welcome the submission of book-length manuscripts for possible publication in the companion Musicology book series. Send articles and manuscripts to: Ralph P. Locke, Acting Editor, Eastman School of Music, University of Rochester, New York, NY 14623. The book review editor is Susan Yenser, Department of Music, University of Notre Dame, Notre Dame, IN 46556.

The Samoch Society for American Music will hold its twentieth national conference in Worcester, Massachusetts, 6-10 April 1994, hosted by the American Antiquarian Society. Proposals for papers or performances in all aspects of American music are invited. Because of Worcester's geographical location and the American Antiquarian Society's emphasis on collecting antebellum materials, however, proposals dealing with the relationships and interactions between music of the time and music in the northeast, music through the Civil War period, and music of ethnic and minority groups will be given priority. Five copies of the proposal (maximum of 500 words), a brief bio (100 words or less), and any background material on the proposal and the proposer should be sent to: Nym Cooke, Program Chair, 3 Stratham Road, Lexington, MA 02173-1277. All materials must be received by 1 October 1993.

The Cambridge Society for British Studies invites proposals for its annual meeting to be held at West Virginia University in Morgantown, West Virginia, 30-31 October 1993. The program committee invites proposals for individual papers, full sessions, and panel discussions on any aspect of British studies, including history, literature, art and architecture, government, dance, and music. The general theme of the conference will be "The Viewers and Retrospectives in British Studies." Proposals or papers should be sent by 15 April 1993 to Dr. Joe Crawford, Department of History, Nears Hill College, May Hill, NC 28754.

Papers are invited for the inaugural issue of the Yearbook of Musicology, an annual journal, published by the Edwin Mellen Press. Contributions on all aspects of musicological research and critical studies of Western music from all periods of music history are welcome. The purpose of this journal is to promote historical and critical studies in music that are based on the works themselves. It also seeks to broaden the range and scope of musicology and to recover the original interdisciplinary spirit of the field adumbrated in 1924 by Gerald Adlington in his Historiae Musicologiae. Submissions should be between fifteen and thirty pages in length. The anticipated date of publication is 15 October 1993. Send submissions by 15 June 1993 to: William C. Green and David A. Shields, Editors, Yearbook of Musicology, 304 P.O. Box 538, Westminster, MA 01473; (508) 469-1964. Send your book for review to: Suzanne Mouloua-Gerig, Review Editor, Yearbook of Musicology, 711 Montoyer Blvd., University of Denver, Denver, CO 80202 (303) 871-6572.

Music and the International Musicological Society are sponsoring a Lasso colloqium at Kortrijk, Belgium, 22-24 September 1994. Papers are invited on the secular works of Lasso, and Lassus and his time. Send abstracts by 1 September 1993 to: Music, Flemish Central Committee for Music, P.O. Box 45, 8990 Peer, Belgium; FAX: 32-11-37,0211.

The Amigos Musicus Icelandic Studies (A.M.I.S.)-Corno is organizing its fifth international meeting at Missoula (Corno), 23-25 July 1993, on the subject of opera in the Baroque period. Papers are encouraged on the "minor" centers of North Italy and Germany. [Ed.—No due date specified.] Proposals to: Dr. Andrea Lappi, A.M.I.S.-Corno, via Milano, 1, 3-20121: Como, Italy.

Arts Music Denver is now considering articles, book reviews, musical compositions, concert reports, and other scholarly materials for publication. This semi-annual journal is now in its fourth year of publishing material that covers the broad range of music scholarship, including music history and theory, education, performance, ethnomusicology, and other areas. Materials should be submitted in typescript and on disk (ASCII or WordPerfect) to Paul R. Laird, Editor, Arts Music Denver, Eastman School of Music, University of Denver, 711 Montoyer Blvd., Denver, CO 80220.

The Cantors' Institute of the Jewish Theological Seminary of America will host a Jewish musicological conference, 2 May 1995. Abstracts are welcome on any topic relevant to both the discipline of Jewish studies and the discipline of musicology. Papers should be no more than twenty minutes long. Submit abstracts before 21 March 1993 to: Dr. Daniel Katz, The Cantors' Institute, JTS: 610 Broadway, New York, NY 10003.

Gary A. Green (University of Nevada at Las Vegas) is seeking submitting authors for a book on twentieth-century conductors to be published by Greenwood Press. The purpose of the book is to provide the reader with an overview of conducting during the century via selected critical biographical essays. It offers the various authors an opportunity to fit a conductor into a larger social and cultural context and indicate what qualities distinguished him/her as a conductor of stature. Prospective contributors should contact Gary A. Green, School of Music, Northern Louisiana University, Monroe, LA 71220.

The Iowa Districl Centennial Symposium, 6-7 August, features twenty-minute papers on Dvorak's music, America's impact on him, and his impact on America's culture and music. Send abstracts by 31 March to: Peter M. Alexander, Arts Center Relations, 100 Old Public Library, Iowa City, IA 52242-1733.

Eastman Studies in Music

The Rochester University Press has announced the inception of the Eastman Studies in Music series. The editors seek a mix of titles and formats, ranging from studies by a single author to synopses arriving a few pages per chapter or aspect of music from different or points of view. Topics may lie in any area of musicology, broadly defined to include ethnomusicology, music theory, and other specialties. The editors are particularly interested in works on historical performance, interpretive issues, and theories of musicology, speculative theory, twentieth-century music, American music in its many strands, and the social anthropological, aesthetic, and critical contexts that have impinged on composing, music-making, and listening in various places and times (including the present). Submit proposals to: Ralph P. Locke, Department of Musicology, Eastman School of Music, 13 Gibbs Street, Rochester, NY 14604-1996; (716) 443-1430 (FAX) (716) 727-8879.

North American Society for the Study of Romanticism

The North American Society for the Study of Romanticism (NASSR) has been established to provide a forum for the discussion of Romanticism and to encourage a wide variety of theoretical approaches to works of all genres and disciplines. The NASSR plans to organize an international conference annually and to establish a computer network through which scholars can exchange information. The first conference, "Romanticism and the Ideologies of Genre," will be held at the University of Western Ontario, 26-29 August 1993. Membership includes the society newsletter, a discount on conference fees, and access to the network once it is
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 enable two composers to cooperate between scholars and performers by fostering outstanding contributions to the public's understanding of music, musicology, philology, and other humanities disciplines. The award is named after Charles Greenberg (1917-1973) who was a teacher, scholar, and advocate for musicology and for the study of historical performing practices. Deadline is 1 March 1993. For further information, write to Professor Thurlow Berry, Chair, Noah Greenberg Award Committee, 1012 E NE 34th St, Seattle, WA 98115.

News Briefs
The 1993 Schubertiad entitled "Schubert and the Piano" will take place as the Tisch Center for the Arts in New York City. It will consist of a symposium, six concerts, a master class, and a gallery exhibition. The symposium will take place March 21 from 1 to 5 p.m. Presenters will be Joseph Horowitz, Steven Lubin, Robert Winstone, Ruth Solies, Richard and John Contigliano, and Leon Bonetti. The six concerts, comprising a complete survey of the pianino sonatas performed by Andras Schiff, will be given on 17, 19, 24, 28, 29 March and 1 April. The art exhibit, Christopher Gibbs, creator, will investigate the piano's role in music-making in Schubert's Vienna. For further information write to Jacqueline Taylor, Managing Director, Tisch Center for the Arts, 1395 Lexington Avenue, New York, NY 10128.

Case Western Reserve University in conjunction with Cleveland State University and the Ohio Shakespeare Conference will host a conference entitled "The Whole Play: Poetry, Court and Jacobean England," April 22-23 March 1993, at the Marriott Center Society in Cleveland. This will be an interdisciplinary conference on the court of James I, politics, culture, and impact on English society, with scholars from history, literature, an history, as well as musicology. A final point of the conference will be a fully-staged production of the Jonson masque. Oberon (1611), starring dancer/choreographer Kenneth King and music by David Douglas. Play directors are Leafield Bartlett, Peter Holanu, Fritz Levy, Stephen Orgel, and Annapolis. Address inquiries to David Evert, Ohio Shakespeare Conference, Department of English, Cleveland State University, Cleveland, OH 44115.

The Charles Franke Prize awarded by the NEH honors individuals who have made outstanding contributions to the public's understanding of music, musicology, philology, and other humanities disciplines. The award is named after Charles Frankel (1917-1973), who was a teacher, scholar, and advocate for musicology and for the study of historical performing practices. Deadline is 1 March 1993. For further information, write to Professor Thurlow Berry, Chair, Noah Greenberg Award Committee, 1012 E NE 34th St, Seattle, WA 98115.

The Department of Music at the State University of New York College at Plattsburgh is sponsoring a conference on "Beethoven in Vienna 1792-1816: The First Style Period," March 25-27. The conference has two primary goals: 1) to begin to correct the imbalance in Beethoven scholarship and stimulate further research in early Beethoven; 2) to examine the concept of style period—its usefulness and limitations—by studying the events of Beethoven's life and his compositions through the lens of the style-period concept. Evening concerts will feature Malcolm Bilson, the Classical Quartet, members of the music faculty at the University of Connecticut, and the university orchestra, choir, and soloists. For further information contact: University of Connecticut, Business Services Office, One University Circle, Storrs, CT 06269-1002; (203) 486-1673; FAX (203) 486-5968.

Papers Read at Chapter Meetings, 1991-92

Allegory Conference
26 October 1992
California University of Pennsylvania
Chapter Meetings continued

24-25 April 1992
Indiana University of Pennsylvania
Sharon S. Gay (Kent State University): "Denny Jones: Today's Folk Fiddler"
Deborah Kaufman (Stanford University):
"A Re-examination of Romantic Vocal Portamento"
T. Temple Tate (Cleveland State University):
"Applied Ethnomusicology: Classrooms around the World"
Imran Heeri (Indiana University of Pennsylvania):
"The Vрабоус (Recruiting) Music"
Punya Rosengang (Kent State University):
"The Khasi Mahur Ensemble of Buriram Province, Thailand"
Gary A. Emerson (Cleveland State University):
"A Study of the Music of the Tibetan Drama"
John Heyer (Indiana University of Pennsylvania):
"Jean Gilles' Early Works"
E. Patrice Carroll (Cleveland State University):
"Avaluation in the Orchestration of Popular Japanese Music"
Denise Seachrist (Kent State University):
"Folk Songs or Church Choral Tunes? The Music of the Iglesias Cloister"
Carl J. Santore (Cleveland State University):
"Midangaon Construction"
Alfie Pesante (Kent State University):
"The Alpine Concert Zizac, in America: Its Past and Present Practice"
Eric B. Winner (Cleveland State University):
"An Organology of the South Indian Vina"

Capital Chapter
12 October 1991
Mary Washington College
Neil Ratiff (University of Maryland, College Park):
"In the Shadow of the Library of Congress"
Jeanne Edelheit (Fairfield, PA): "The Holy Virgins of Beauport and the Celestial Lingham"
Jonathan Ballinas (University of Richmond):
"Schubert, Freedom, and the Style Haussger"
Michael Boyle (University of Maryland, Baltimore): "The Instrumental Canon in Europe and America: Differences and Implications"
E. Douglas Bembenek (University of Maryland, College Park):
"German Conservatories, 1820-1900: The American Prospects"
Cyrima Bar (Catholic University of America):
"A Style of Her Own: Re-fections on the Patronage of Elizabeth Sprague Coolidge"
8 February 1992
George Washington University
Ruth Stone (Catholic University of America):
"CANTUS: A Data Base for Gregorian Chant"
Laure Tom (George Washington University):
"The Cyma Omnia of Thomas Cresquillon: A Progress Report on the French Chanson"
Roy J. Gruender (George Washington University):
"Thoughts on Current Trends in Research on Russian Music"
James Bays (Felician College): "The Office of St. Claire of Assisi and the Question of Musical Adaptation"
Ignace L. Monoffi (Phillips Collection, Washington, D.C.):
"Musical Instruments in Seventeenth-Century Dutch Paintings: An Art-Historical Perspective"
Jean-Francois Thibault (George Washington University):
"Debussy's Unfulfilled American Opera: La chute de la maison Ricard"
Susan Key (University of Maryland, College Park):
"Fugitive to Chaos: Neo-Romanticism in the Late Twentieth Century"
11 April 1992
University of Maryland, College Park
Deborah Kaufman (Stanford University):
"A Re-examination of Romantic Vocal Portamento"
Mary McCarthy (George Washington University):
"Alma Gleek and the Dawn of the Classical Recording Industry"
Carolyn Smith (University of Maryland, College Park):
"Samuel Barber, James Joyce, and Novelists"
Joyce Boyer, O. Carm. (Felician College):
"Carmel in Transition: A Seventeenth-Century Carmelite Supplement"
Claudia A. Sull (University of Maryland, College Park):
"The Decline of Utilitarianism among Music Theorists in the Mid-Eighteenth Century"
Philip VandenDriessche (University of Maryland, College Park):
"Debussy, Whistler, and the Noisecurve"

Greater New York Chapter
12 October 1991
New York University
A. Peter Brown (Indiana University):
"Haydn and Mozart's 1773 Stay in Vienna: Weeding a Musicalological Garden"
Cliff Eisen (New York University):
"Mozart's Salzburg Symphonies: A Biographical Interpretation"
James Webster (Cornell University):
"Musical Plotting in Mozart's Later Operas"
John Platts (Trinity College):
"Catalogue Aria and the Catalogue Aria"
22 February 1992
New York University
Helene Grenowald (New England Conservatory of Music):
"Through the Looking-Glass and What Pussycat Found There"
Martin Chudov (New York University):
"Schumann: in Dvorak's Late Operas: The Verdi Connection"
15 April 1992
New York University
Philo Grace (Rutgers University):
"Metrical Ambiguity in Haydn's String Quartets"
John Knotz (New York):
"Singing Texted Songs from Unset Song Books: The Evidence of the Basel Liederhandschriften"

Mid-Atlantic Chapter
19 October 1991
Haverford College
Peter A. Hoyt (University of Pennsylvania):
"Aston Pitcha's Accounts of the Grande Coupe Banitou"
Richard Freedman (Haverford College):
"Manestino, Sanmataro, and Cultural Politics in the Cinquecento Madrile"
Scott Balsam (West Chester University):
"A Progressive Mode of the Symphonic Sonata-Form: Exposition and Mozart's Haffner Symphony"
29 February 1992
University of Pennsylvania
Charles Price (West Chester University):
"To Grace or Not to Grace: Implied Strategies for Improvised Embellishment in the Solo Sonatas of William Avelin"
Eugene K. Koff (University of Pennsylvania):
"The Rediscovered Autograph of Mozart's Fantasy and Sonata in C Minor, K. 475/437"
Southwest Chapter
22 November 1991
University of North Carolina, Chapel Hill

Stephen Key (Duke University): "A Guide to Text Underlay ca. 1510: Schoe-
fer's Second Book of Leader".

Carroll Collins (University of North Carolina): "A Revaluation of the Sin-
erian Manuscripts at the Kelvin Institute of Theology, St. Andrews, Scotland, and the University of Edinburgh."

Janet K. Page (Duke University): "Pros-
ecial Color and Musical Structure in Haydn's "Chase"

29 February 1992
Duke University


Stephane Schapaf (University of North Carolina, Chapel Hill): "Quijote's Música entre los siglos musulmanes y los siglos otomíes empríctico"

Elizabeth Trenol (Western Carolina Col-

Elizabeth Russell (University of North Carolina, Chapel Hill): "A Novetier Goes North: Guillaume Dufay and Italian Musical Style"


Anna Holbrook Howell (Duke Univer-
sity): "Liu's "Tosca"

Southwestern Chapter
31 January-2 February 1992
University of Texas

Charles Brown (University of Alabama-Tuscaloosa): "Anglo-Norman Song Collections from the Late Twelfth Century:"

Beverly Bird (Florida State Univer-
sity): "Musical Iconography in the Gar-
des of Versailles"

Robert Smudite (University of South-
western Louisiana): "Music and Empire: Maximilian I as Patron in the Welskaun and Triumphant"

Loft DeCrujt (Florida State University): "Italian Influence on Russian Orcho-
ses: Church Composers during the Reign of Alexander the Great"

Charles Michael Cassavoy (Florida State University): "The Reality of Don Juan"

Allen Armstrong (Southern Methodist University): "The Evolution of Fidelio's Act IV Grand Act, 'O pater bei de', from Meyer-
brecht's "Le Prophète"

David Bornride (University of New Orleans): "The Reception of Dvořák's Opera in the United States"

Peter Irving (University of Alabama-
Birmingham): "William Crotch on the History of Bowmornig".

Alan Scott (Florida State University): "English Encounters Wagner: A Study in Theatrical Conflict"

Stephen Heying (Case Western Reserve University): "The Long and Short of It: Notes on the Organ and the Overdoming"

Debra Hors (University of Florida): "The Pedagogical Works of Johann Chris-
tian Gottlieb Graupner"

Edward Ewing (St. Louis University): "The String Quarters of Giuseppe Ferrare"

Martin Zach (University of Florida): "German-American Esthetics and Ernst Tachen"

Oliver Crome (Florida State Univer-
sity): "Ethnomusicology, Performance, and Cross-Cultural Communication: A Case Study of Paul Robeson"

Penny Thomas (University of Florida): "Clair Reise: Advocacy for Contemporary Music"

David Kupfer (University of Florida): "Marc Blitzstein: Social Conscience in Music"

Southwestern Chapter
19 October 1991
Texas Christian University

Ernest Doublin (University of Okla-
oma): "Corno Low and Music in the Late Middle Ages"

Mark Whiten (West Virginia Univer-

Southwestern Chapter
20 February 1992
University of Texas

Paul Herley (Houston, TX): "Following the Trail of an Eighteenth-Century Master: A Colin in "New Carlo-
lovakia"

Dorothy Budke (University of Texas): "Motorola's Character Type: Gothenburg's Paradigm and Motorola's Prac-

John A. Rice (University of Houston): "The Opera of Antonio Salieri as a Re-
fection of Viennese Opera, 1770-1800"

Robert Katz (University of Texas, Austin): "Symbolic Balancing of Local Axes of Symmetry in Bartók"

Leone C. Sidham (Dallas, TX): "A Rediscovered "Fidelia Sonata by Krysztof Penderecki"

Paulo Roman (University of St. Thomas): "L. Zednik's "Eli Zizm: Attribution Etched in Stone"

28 March 1992
University of Texas, Austin

Susan A. Kilduff (University of Texas, Austin): "Classical Models for Early Latin Monetis: The Post-Composer's Criteria for Selections"

Honey Moon (Rice University): "Free From the Clash of Venetian: The Biography of Piera la Ria"

John S. Powell (University of Toledo): "The Public Perception of a Court Success: Molinet's and Lully's La Princesse d'Elide"

James Ronce (University of North Texas): "He Wrote It, He Wrote It Not!"

Gary Gurt (University of Houston): "Opera Activity in Texas before the Twentieth Century"

Shirley A. Archibald (Midwest State University): "The Evolution of the Double-Action Pedal Harp in Pictures"

Laurie Ellen-Mattson (Texas A & M University): "Hollywood's View of Women Musicians Practice and Perfor-

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 15 May for the August issue and 1 December for the February issue. Notices of meet-
ings should be sent to Marista P. McCly-
man, c/o AMS Newsletter, Musicology Department of Music, 112 Old Cabell Hall, University of Virginia, Charlesto-

continued on page 16