

THOMAS R. WALKER
1936 - 1995

This Memorial Resolution
prepared by a special committee,
was approved by unanimous rising vote at the meeting
of the Princeton University Faculty
of 4 December 1995 and ordered spread upon the
records of the Faculty.

THOMAS RICHARD WALKER, was born in Malden, Massachusetts on 5 November 1936. After secondary education in Malden and Easton, Pennsylvania, he entered Harvard in 1953. Following a year at Duke and two years military service, he returned to Harvard, graduating in 1961. In 1961-62 he held a Fulbright Scholarship in Denmark where he pursued a study of the life and musical works of Carl Nielsen, first encountered at Harvard. This subject continued to occupy him for the rest of his life; he was a founding member of the editorial board of the Nielsen critical edition. Tom was a fine pianist and continued playing the music of Nielsen and others until his last concert in August 1995.

Tom grew up with the computer, beginning with his employment as a data processor with RCA in 1958, and as a systems analyst in Boston and Berkeley, and later in France in 1971-72. He was a pioneer in the use of the computer for musicological purposes; that was an important part of his work as staff editor for *The New Grove Dictionary of Music and Musicians*, the standard musical reference work in English, from 1973 to 1976; he also contributed articles both signed and unsigned and edited many more. The introduction of computerized music notation programs in his graduate seminars on the editing of 17th- and 18th-century music has kept Princeton graduate students abreast and ahead of others in this area.

Tom's graduate work at the University of California at Berkeley, from 1963 to 1968, yielded early seminal publications in several fields, including 14th- and 16th-century music, but his principal research interest was Italian 17th-century music, especially opera. His clarification and correction of a hitherto uncritically exploited bibliographic source in "Gli errori di Minerva al tavolino," and his magisterial study, with Lorenzo Bianconi, on "Production, consumption and political function of seventeenth-century opera" put this subject on a firm footing. Such publications, like his editorial collaboration with Giovanni Morelli and Reinhard Strohm in the series *Drammaturgia musicale veneta*, exemplify his lifelong devotion to the study of opera of the Seicento--and to Italy and Italian musicology, in which he has been a major player.

After a stint at the State University of New York at Buffalo from 1968 to 1971, Tom left the USA and went to France and England. Following service as lecturer in music at Kings College London, from 1973 to 1981, Tom was the only foreign winner in a concorso for musicological professorships in Italy. After a brief term at Cosenza, he transferred to the University of Ferrara, where he was Professor, and soon Dean of the Arts Faculty and Director of the Institute of the History of the Arts, from 1982 to 1988. In that year Tom came to Princeton as Visiting Professor, and from 1989 until 1995 he was Professor of Music here, serving as Acting Chairman in 1991-92 and Director of Graduate Studies in Musicology 1989-91 and 1994-95. In this last capacity he was a brilliantly successful recruiter: firm and persistent, yet diplomatic withal.

Tom Walker's impact on the ongoing Princeton musicological tradition during the few years given us to have him here was enormous, from the techniques he taught

to the students he brought. He was an untiring team player and a uniquely individual scholar: a hard fighter for what he believed in, and a collaborator non-pareil. Tom died on 21 October 1995. His humor, his selflessness, his intelligence, and his integrity will be greatly missed by his colleagues and friends on both sides of the Atlantic.

Mr. President, I move that a copy of this resolution be spread upon the records of the Faculty; that a copy be sent to his widow, Barbara Bland Walker; to his daughter Antonia Walker; to his brother Frank Walker; and to his colleagues Lorenzo Bianconi and Giovanni Morelli; and that copies be sent to the editor of the Princeton Alumni Weekly, and to the chair of the Department of Music so that it can be placed in departmental files.

Harold Powers, Scheide Professor of Music History

Peter Jeffery, Professor of Music

Scott Burnham, Associate Professor of Music