

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY
Constituent Member of the American Council of Learned Societies

REPORT OF THE COMMITTEE ON THE STATUS OF WOMEN

The AMS Committee on the Status of Women directed its principal efforts toward defining its goals and proper spheres of activity. In order to consult those members most nearly concerned with our mission and to gain a clearer idea of the present status (training and employment) of women musicologists, the Committee circulated a questionnaire to all woman members of the Society. This questionnaire, which received about a 37% response, now constitutes a file of information which could be renewed periodically and which can serve as a basis for assessing future changes in women members' status and attitudes. Those responding to the questionnaire were (with two exceptions) uniformly enthusiastic about the existence of an AMS Committee on the Status of Women. Many seemed reassured that the Society was, like a number of other professional groups, giving some official attention to the problems of professional advancement and achievement of women musicologists.

A number of ideas about the future work of the Committee have come both from Committee members and from respondents to the questionnaires.

Interviewing and hiring practices are a primary concern among women members of the Society. Many questionnaires transmitted complaints about sex-biased questions in interviews and about failure of departments to advertise job openings sufficiently, or at all. To a certain extent these are problems of institutions and individual department chairmen, but the Society could help by drawing up and circulating guidelines for interviewing and recruitment (as the American Philological Association has done, for example).

No amount of rhetoric or circulation of information will be useful to women musicologists seeking to maintain professional status unless the support of local Chapters and the membership as a whole is forthcoming. For this reason, the Committee recommends that local Chapters form their own committees on the status of women, each of which elect a corresponding secretary to communicate with the national group. The local committees could not only engage the cooperation of local institutions in carrying out fair practices in interviewing and job posting, but could also help encourage women musicologists who may not plan an exclusively academic career to maintain their professional activity and to remain involved with the Society.

The Committee could also compile statistics about women in the profession and make them available to institutions

and the membership. Such statistics should include the past—numbers of women receiving doctorates within five-year time spans, present positions and academic rank—as well as the present, and predictions for the future based on current enrollments. (One of the depressing aspects of the questionnaire response was the number of women receiving degrees before about 1968 who seemed to have vanished from the scene.) Relatively up-to-date information could be generated from the *International Index of Dissertations* published by the AMS and from the *CMS Directory* of music department faculties.

It has also been suggested that the Committee promote research projects and develop bibliographic material on serious studies of women in music. A starting point might be a list of works-in-progress about women in music and of institutions or persons who offer instruction in this area. Women's Studies is a developing interdisciplinary field to which musicologists clearly have something to contribute.

The Committee has also been in communication with official women's groups of other societies. The women's committee of the College Music Society, whose sphere of interest somewhat overlaps that of the AMS, is particularly eager to coordinate efforts.

The Committee notes with approbation the conscious and successful efforts of the Society in the last two years, under the leadership of Janet Knapp, to increase the formal participation of women in the Society. The increased participation has very much helped to give women members at large a greater sense of engagement and some confidence concerning their own active involvement in the Society.

—Sarah Fuller

Members of the Committee:

Isabelle Cazeaux; Sarah Fuller, *Chairman*; Anne Hallmark; Janet Knapp (*ex officio*); George Nugent; Harold Powers.

Post scriptum: This report was submitted to the Board of Directors of the AMS in March, 1977, along with the resignation (informally submitted some months earlier) of the chairman who was abroad on sabbatical leave. The original charge given the Committee was fulfilled when the report was submitted; but the Board would welcome comments from interested members of the Society. Suggestions that would aid in determining what precisely the Committee on the Status of Women would do were it reconstituted are particularly welcome. Letters may be addressed to the President or to any member of the Board of Directors.

PRESIDENT'S MESSAGE

A number of people who have been serving the Society loyally and well have recently laid down their tasks, and I would like to thank them all and to congratulate them for the fine job they have done: Rita Benton, the Society's Secretary for the past six years; Lawrence Bernstein and Eugene Wolf, retiring Editor-in-Chief and Review Editor of the *Journal*; Martin Chusid, the Society's liaison officer for ACLS Travel Grants for a number of years. Repeated thanks to all those who worked on the IMS Congress at Berkeley, and to retiring members of various committees are also in order. All of these busy and productive scholars are moving on to new tasks, and the Society's warmest wishes go with them.

A final and sad note of thanks goes to a man who served the Society from the day of its founding, in a variety of positions but with the same clear-headedness, fairness, dedication, and loyalty to the ideals of our profession in them all. We have Gustave Reese's work to remind us of his contribution to the discipline; but we shall very much miss not having Gus Reese around to advise and counsel, and to remind us by his gentle example of how the scholarly life should be lived.

—J.H.

MINNEAPOLIS—1978

The National Meeting will be held in Minneapolis, October 19-22. Paper proposals are to be sent to the Program Co-chairmen, Rufus and Anne Hallmark, 14 Mt. Vernon St., Charlestown, MA 02129. Topical sessions have been proposed on Debussy, Liturgical Drama, Schubert, Mahler, authenticity in 18th-century music, and women's studies. Persons interested in these topics should send proposals by February 1. The Minneapolis Opera Company has scheduled Tchaikovsky's *Eugene Onegin* for the week of the conference; the program co-chairmen would be glad to have a proposal related to this event.

The program committee is committed in principle to reduce the number of papers and simultaneous sessions for the conference. Within these limitations the committee will accommodate as many speakers as possible.

Those who have proposed papers will be notified of acceptance or rejection in late March or early April. The program will be announced in the fall issue of this *Newsletter*.

American Musicological Society — Organization, 1978

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The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Requests for additional copies of current and back numbers should be mailed to Otto E. Albrecht, Business Manager of Publications, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Changes of address should be sent to Cecil Adkins, AMS Registrar, School of Music, North

Texas State University, Denton, TX 76203. Items for publication in the *Newsletter* should be sent to the Editor, Department of Music, Smith College, Northampton, MA 01063. Copy for the January number must be submitted before December 1; copy for the fall number must be submitted before July 1.

This *AMS Newsletter* was produced in Holyoke, Massachusetts, by the Hadley Printing Company.

AMS COMMITTEES — 1977-1978

CHAPTER FUND: Paul Revitt, *Chairman*; Rey Longyear, Albert Seay.

EINSTEIN AWARD: Don Randel, *Chairman*; Maria Rika Maniates, David Rosen.

FINANCE: Alvin Johnson, *Chairman*; James Haar, Martin Picker.

NOAH GREENBERG AWARD: Howard M. Brown, *Chairman*; Richard French, David Fuller, Lawrence Gushee.

HAYDN FESTIVAL-CONFERENCE: Jens Peter Larsen, *Chairman*; Barry Brook, Jan LaRue, Irving Lowens, Alfred Mann.

KINKELDEY AWARD: Robert Marshall, *Chairman*; Philip Brett, Norman Smith.

LOCAL ARRANGEMENTS—1978 MEETING: Robert Laudon, *Chairman*; Donna Cardamone, Albert Biales.

NOMINATING: H. Colin Slim, *Chairman*; Rita Benton, John Suess.

PERFORMANCE: David Fuller, *Chairman*; Steven Ledbetter, Alejandro Planchart, James Weaver; Bruce Belingham, *Collegium Musicum Representative*.

PROGRAM—1978 MEETING: Rufus and Anne Hallmark, *Co-Chairmen*; Donna Cardamone, Richard Crawford, David Fuller.

PUBLICATIONS: Martin Picker, *Chairman*; William Austin, Cynthia Hoover, Arthur Mendel, Anthony Newcomb, Leon Plantinga, Ernest Sanders; Alvin Johnson, *ex officio*.

RISM (Joint Committee with MLA): Otto Albrecht, *Chairman*; Donald Leavitt, Kathleen J. Moretto, Susan Sommer.

AMS DELEGATE TO ACLS: Charles Hamm.

AMS DELEGATE TO ACEA: Claude Palisca.

AMS LIAISON OFFER for ACLS Travel Grants: Frank Traficante.

AMS COUNCIL COMMITTEES: *Steering*: Ann Scott, *Secretary*; Maria Rika Maniates, Martha Maas.

Nominations: Albert Cohen, *Chairman*; Elizabeth Keitel, George Nugent.

Brochure on Musicology: Rebecca Baltzer, *Chairman*; Lawrence Gushee, Anthony Newcomb, Bonnie Wade.

RILM REPEATS

The response to the request for abstracts missing in RILM was such that an entire issue will be devoted to them. Volume X/4—*Tenth-year Coda*—will be the repository for all of those lost or strayed abstracts now being assembled. RILM asks help in making the issue a true complement to its first ten years. Abstracts of books, reviews, articles, and papers should be sent to the International RILM Center, 33 West 42nd Street, New York, New York 10036 (212-790-4214). Abstract forms are available from the Center. Abstracts for X/4 should be submitted before September 1, 1978.

EDITOR'S NOTES

The editor of the *Newsletter*, in cooperation with the editor of the *Journal* of the American Musicological Society, will present in this column of the *Newsletter* brief communications and inquiries of interest to members of the Society, reserving the pages of the *Journal* for items of a more permanent nature.

The following communication was received from Dr. Léonie Rosenstiel, 4 Old Mill Road, Manhasset, NY 11030:

"I am currently engaged in writing the authorized biography of Nadia Boulanger. If any reader knows of letters by or to or concerning Mlle Boulanger or her family, oral history archives containing material relevant to her life and activities, collections of concert programs, lecture notes or other memorabilia, I would be grateful if he or she would contact me. If any readers knew Mlle Boulanger personally, or perhaps studied with a student of hers, I would also be happy to receive reminiscences, anecdotes or the names and addresses (if possible) of fellow-students with whom they may have kept in touch."

Professor Cecil Hill, The University of New England, Armidale, N.S.W. 2351, Australia, sends the following communication:

"I wonder whether you could help me find a short term, say 4-6 weeks, visiting lectureship in the United States during 1978 or early 1979." (Mr. Hill's research interests are in the 18th and 19th centuries. He is the editor of a thematic catalogue of Ferdinand Ries, the editor of Ries's letters and documents, and the editor of Beethoven's piano sonatas and Handel's *Theodora*).

It has been suggested that a list of forthcoming AMS Chapter Meetings and meetings of other societies that might be of interest to members of the AMS be published in this *Newsletter*. Anyone wishing to serve as the editor of such a column might so indicate to the President-Elect of the Society. Readers are meanwhile referred to the *Publications of the Modern Language Association*, which contain such notices. The September issue of *PMLA* also contains a complete listing of grants and fellowships in the humanities; many of these are appropriate to members of the AMS.

Because of a forthcoming leave of absence from Smith College, I am resigning as Editor of this *Newsletter* as of the completion of the present issue. My colleague, Ruth Solie, has generously agreed to the request of the President-Elect of the Society, Howard Brown, to take over as Editor, starting with the issue of fall, 1978. Items for publication in that issue, therefore, should be sent to Professor Solie, at Smith College (Northampton, MA 01063).

It has been a pleasure to serve the Society during the presidency of my good friend and mentor, James Haar, whose counsel has always been rich in wit and wisdom. I should also like to record here my thanks to Alvin Johnson, for too many things to mention, and to the administration of Smith College, which has absorbed many of the costs of operating this *Newsletter* with generosity and good will.

EINSTEIN AND KINKELDEY AWARDS

At the suggestion of Don Randel, Chairman of the Einstein Award Committee, the guidelines for the Einstein Award are reprinted below, along with the guidelines for the Kinkeldey Award. These were last printed in the *Newsletter*, Sept. 15, 1972 (Vol. II No.2). The suggested deadline for nominations is May 1, 1978. Nominations may be sent to any member of the appropriate committee, as listed on p. 2 of this *Newsletter*.

Alfred Einstein Award

1. The Alfred Einstein Award will honor each year the author of the article on a musicological subject deemed by a committee of scholars to be the most significant by a young scholar who is a citizen or permanent resident of the United States or Canada published in a periodical during the preceding calendar year. A "young scholar" shall be defined as one who at the time of publication has not reached his thirty-sixth birthday nor has held a Ph.D. longer than five years. "Periodical" shall be defined as a serial publication appearing at least once a year in any country and in any language.

2. The Alfred Einstein Award shall consist of the sum of \$400 and a certificate, signed by the President, citing the name of the recipient and the work.

3. The article shall be selected by a committee of three appointed by the President in consultation with the Executive Board, one member to be designated as chairman. The Committee shall be known as the Alfred Einstein Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service.

4. The Chairman or another member of the Committee will normally announce and confer the Award at the Annual Business Meeting of the Society. Inability to attend the meeting shall not disqualify a nominee for the Award.

Otto Kinkeldey Award

1. The Otto Kinkeldey Award will honor each year the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published the previous year in any language and in any country by a scholar who is a citizen or permanent resident of the United States or Canada. By "work" is meant a major book, edition, or other piece of scholarship that exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and of communication.

2. The Award shall consist of the sum of \$400 and a certificate, signed by the President, citing the name of the recipient and the work.

3. The work shall be selected by a committee of three appointed by the President in consultation with the Executive Board, one member to be designated as chairman. The Committee shall be known as the Otto Kinkeldey Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service.

4. [Same as item 4 above.—Ed.]

REPORT OF THE PUBLICATIONS COMMITTEE

Since the previous report of November, 1976 (published in the *AMS Newsletter*, Vol. VII No. 1, January, 1977), three publications supported by the AMS have appeared:

1. *Thematic Catalogue of the Works of Giovanni Battista Sammartini, Orchestral and Vocal Music*, by Newell Jenkins and Bathia Churgin (Harvard University Press, 1976).
2. *Josquin des Prez. Proceedings of the International Josquin Festival-Conference held... in New York City, 21-25 June 1971*, edited by Edward E. Lowinsky in collaboration with Bonnie J. Blackburn (Oxford University Press, 1976).
3. *The Repertory of Tropes at Winchester*, by Alejandro Enrique Planchart, 2 vols. (Princeton University Press, 1977).

The following are in press:

1. *International Index of Doctoral Dissertations and Musicological Works in Progress*, 6th ed., by Cecil Adkins and Alis Dickinson.
2. *The Complete Works of William Billings*, vol. II, edited by Hans Nathan with the assistance of Richard Crawford (University Press of Virginia).
3. *A Complete Edition of the Earliest Motets*, by Hans Tischler (Yale University Press).

The following are in preparation:

1. Report of the 1975 Haydn Festival/Conference, edited by Jens-Peter Larsen with the assistance of Howard Serwer and James Webster.
2. *Collected Works of Johannes Ockeghem*, vol. III, edited by Dragan Plamenac with the assistance of Richard Wexler.
3. Heinrich Schenker, *Der freie Satz*, translated by Ernst Oster.

Other projects remain under consideration by the Committee.

—Martin Picker

MEMORIAL PROGRAM FOR REESE

A memorial program for Gustave Reese was held at the Juilliard School on November 29, 1977—the 78th anniversary of Professor Reese's birth. Those in attendance heard tributes to Professor Reese from Peter Mennin, President of the Juilliard School; Barry Brook, Professor of Music at the City University of New York; Rensselaer W. Lee, Professor Emeritus of Art and Archaeology at Princeton University and President of the Renaissance Society; Arthur Mendel, Honorary Member of the American Musicological Society; and Martin Bernstein, Professor Emeritus of Music at New York University.

Music of the Renaissance era was performed by The Waverly Consort, Michael Jaffee, Director; The Western Wind, Lawrence Bennett, Director; and The Queens College Vocal Ensemble, Paul Maynard, Director. The Juilliard American Opera Center performed the second act duet of Violetta and Germont from *La Traviata*; and the Emerson String Quartet played the second movement of Schubert's String Quartet No. 14 in D Minor, "Death and the Maiden."

INTERDISCIPLINARY ACADEMY ON BAROQUE MUSIC AND ART

The Aston Magna Foundation for Music, established in 1972 in Great Barrington, Mass. as a center for the study of 17th and 18th century music (Albert Fuller, Artistic Director), announces the first in a series of interdisciplinary Academies on Baroque Music and Art, supported by the National Endowment for the Humanities, in which scholars and musicians will join efforts to understand better the nature of baroque music, both in its own terms and in its relationship to the other arts and social context.

The theme for the 1978 Academy (to be held in Great Barrington from June 18 to July 8) will be "Music and Art in the Rome of Queen Christina and Cardinal Pietro Ottoboni." The faculty will include Professors David Boyden (history of music), Williams Holmes (history of the opera), Raymond Erickson (history of music and Academy Director), Edwin Hanley (history of music), John Rupert Martin (history of art), and Christian Otto (history of architecture)—and Aston Magna artists Albert Fuller, Fortunato Arico, Charles Bressler, John Hsu, Bernard Krainis, Stanley Ritchie, Jaap Schroeder, John Solum, and guest faculty to be announced.

Applications to participate in the Academy are welcome from all serious students of the humanities and music with special interests in the Baroque. *Enrollment will be limited to 45 but will represent all the above disciplines.* Scholarship funds are available. Formal applications are due March 15, 1978.

For further information write: Aston Magna Academy, 27 West 67th Street, New York, NY 10023.

NOTES EDITORSHIP

William M. McClellan, Music Librarian at the University of Illinois at Urbana-Champaign, has been appointed editor of *Notes* starting with the December 1977 issue. He succeeds James W. Pruett who served as editor from 1974 to 1977. Mr. McClellan is a former president and member of the Board of Directors of the Music Library Association. He has also served as a consultant on several projects concerning the development of academic music library facilities, services, and resources, and has directed and organized programs and workshops on music librarianship. During 1976-77 he was the recipient of a Council on Library Resources fellowship.

Mr. McClellan welcomes manuscripts for *Notes* in the areas of music bibliography and discography, music library problems, technical programs, histories of music librarianship; and library-related articles concerning musicology, music publishing, and music printing. Articles, correspondence, news items, and matters involving editorial policy should be addressed to William M. McClellan, Music Library, University of Illinois at Urbana-Champaign, Urbana, IL 61801.

FELLOWSHIPS, GRANTS, AND AWARDS

American Association of University Women Educational Foundation. The AAUW Educational Foundation awards dissertation and postdoctoral fellowships to women of the United States who have achieved distinction or promise of distinction in their fields of scholarly work. There are no restrictions as to age of applicant or academic field or place of study. The Foundation also awards International Fellowships for advanced study and training to women of outstanding ability who are citizens of countries other than the U.S. and who may be expected to give effective leadership upon return to their home countries. Again there are no restrictions as to the age of the applicant or the field of study. The deadline for applications for the American Fellowships falls in December; the next deadline for applications for the International Fellowships is March 15, 1978. Inquiries may be addressed to AAUW Educational Foundation Programs, 2401 Virginia Avenue, N.W., Washington, D.C. 20037.

American Antiquarian Society. The American Antiquarian Society will award in 1978-79 research grants in two categories: long-term National Endowment for the Humanities Fellowships; and short-term Fred Harris Daniels Fellowships. The Society is the oldest national historical society in the United States. Its library collections are rich in materials for the study of all aspects of American history and culture through 1876. For further information contact John B. Hench (617-755-5221) or write to the American Antiquarian Society, 185 Salisbury Street, Worcester, Mass. 01609. The deadline for grant applications is February 1, 1978.

Council for International Exchange of Scholars. Applications for Fulbright-Hays awards for university teaching and advanced research abroad generally must be submitted by June 1 or July 1 (depending upon the desired location), 12-18 months in advance of the grant period. The Council welcomes inquiries and registration in the field of music for the next annual announcement of available opportunities, to be made in March, 1978. Inquiries may be sent to the CIES, Suite 300, Eleven Dupont Circle, Washington, D.C. 20036 (202-833-4950). [Four Americans were awarded Fulbright-Hays Scholarships in Music for 1977-78: David P. Appleby, Professor of Music, Eastern Illinois University; William F. Brooks, Assistant Professor Music, University of California San Diego; Irving Lowens, Music Critic, *Washington Star*, Washington, D.C.; and William C. Strickland, French Hornist, New York City.]

Cornell University: Mellon Postdoctoral Fellowships in the Humanities. Cornell University is offering for September 1978 three two-year postdoctoral fellowships in 13 areas of the humanities. Music is seeking a musicologist with strong research interests in either the Renaissance or the 19th century. Preference will be given to a scholar whose work is interdisciplinary in character. Eligible candidates for the \$12,000 fellowship (including the teaching of two undergraduate seminars per year) must be citizens of the U.S. or Canada, must have received the Ph.D. since 1973 or essentially completed the degree before the application deadline. Applicants are to submit before February 24, 1978, a curriculum vitae, three letters of recommendation, and a statement of teaching interests including a course proposal, to Anna D. Geske, Mellon Postdoctoral Fellowships, A. D. White House, Cornell University, Ithaca, NY 14853.

American Council of Learned Societies—Travel Grants. After many years of valuable service, Martin Chusid has decided to withdraw as the AMS liaison officer for ACLS Travel Grants. These duties have now been assumed by Frank Traficante, Department of Music, Claremont Graduate School, Claremont, California 91711. Applications for these grants to attend scholarly meetings of a national or international character are to be sent *directly* to the American Council of Learned Societies, 345 East 46th Street, New York, NY 10017 (and *not* to the AMS liaison). The ACLS will then send these applications to Professor Traficante for presentation to the Board of the AMS.

International Research and Exchanges Board. The International Research and Exchanges Board (IREX) was established in 1968 by the American Council of Learned Societies and the Social Science Research Council. IREX administers academic exchange programs between scholars in the United States and the countries of East-Central and Southeastern Europe and the Soviet Union. These programs operate under reciprocal agreements with the countries concerned. In addition to the formal exchanges, IREX offers special grants to individual scholars and institutions to assist the development of collaboration and exchanges; gives a limited number of travel grants to American scholars in the social sciences and humanities who have received official invitations from institutions in Eastern Europe or the Soviet Union; and awards fellowships for Soviet and East European area studies in North America preparatory to participation in the exchange programs. For further information about the various programs offered by IREX, write to the International Research and Exchanges Board, 110 East 59th Street, New York, New York 10022 (212-826-0230).

NEWS FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES

1978 SUMMER SEMINARS FOR COLLEGE TEACHERS

The National Endowment for the Humanities has announced 122 eight-week Summer Seminars for College teachers to be offered during the summer of 1978 in the humanities and humanistic social sciences. Twelve college teachers will be selected to participate in each seminar; participants will receive a stipend of \$2500 to cover living, research, and travel expenses. The purpose of this program is to provide opportunities for faculty members of two-year, four-year, and five-year colleges to work under the direction of a distinguished scholar and to have access to the collections of a major library. Five seminars in music will be offered in 1978. Interested persons should write to the seminar director at the address indicated. The application deadline is March 13, 1978.

Music in Latin American Society: Past and Present. Gerard Béhague, Department of Music, University of Texas, Austin, Texas 78712. An extensive study of oral and written traditions in Latin American music, intended for musicologists, ethnomusicologists, and Latin Americanists in history and literature.

Music in the United States Before the Civil War. J. Bunker Clark, Department of Music History, University of Kansas, Lawrence, Kansas 66045. An examination of various aspects of American music and musical life from 1776 to the Civil War, intended primarily for teachers of introductory as well as advanced courses in music (but teachers in other disciplines are welcome to apply).

Music in Medieval Life and Culture. Richard H. Hoppin, School of Music, The Ohio State University, Columbus, Ohio 43210. An examination of the major types of medieval music in terms of their structure and organization as genres in art; in terms of their intended social functions and meanings; and in terms of their larger relation to medieval thought and culture. Applicants from fields other than music are welcome.

CURRENT MUSICOLOGY OPERA PROJECT

Current Musicology plans to dedicate its fall 1978 issue, number 26, to exploring possibilities for interaction between musicologists and professional opera. This special project will feature a forum of opera professionals and musicologists discussing how musicologists can serve opera and make contacts for research work. Articles and bibliographies of current research relating to opera production in such areas as editions, performance practice, and aesthetic and historical background will be included, as well as

New Perspectives for Understanding Musical Style. Jan LaRue, Department of Music, New York University, New York, New York 10003. Taking the seminar director's *Guidelines for Style Analysis* as a point of departure, participants will survey five basic concepts of style analysis and apply these concepts to representative pieces from many different periods.

The Oratorio in Germany, 1775-1875: A Study of Continuity and Change in Concepts and Styles. Howard E. Smither, Department of Music, University of North Carolina, Chapel Hill, North Carolina 27514. Seminar participants will explore the processes of continuity and change in musical styles through a focus on the oratorio in Germany and Austria from the late Classic to the late Romantic era. Preference may be given to applicants with a reading knowledge of German.

FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

The NEH offers Fellowships for Independent Study and Research to teachers, scholars, and other interpreters of the humanities who have made, or demonstrated promise of making, significant contributions to humanistic thought and knowledge. Information about these Fellowships is available from the Division of Fellowships, M.S. 101, National Endowment for the Humanities, 805 Fifteenth Street, N.W., Washington, D.C. 20506 (202-724-0333). Among the 173 recipients of these Fellowships for 1978-79 are the following professors of music: Allen Forte, Yale University; Robert Marshall, University of Chicago; Peter Bloom, Smith College; Rulan C. Pian, Harvard University; Leo Treitler, State University of New York at Stony Brook; James Webster, Cornell University; Lawrence F. Bernstein, University of Pennsylvania; and David B. Rosen, University of Wisconsin.

reviews of dissertations on opera topics and of new editions. Contributions to the issue in the above departments are welcome. The deadline for the issue is March 1, 1978.

It is also planned that the issue will include a list of professional companies and areas in which they are looking for research, and a list of musicologists and areas of opera they are currently studying. Scholars who would like to be included in this list should send name, area of interest, and university affiliation to Opera Project, *Current Musicology*, Department of Music, Columbia University, New York, NY 10027.

PAPERS READ AT CHAPTER MEETINGS

The following report was received too late for inclusion in the fall, 1977 issue of this *Newsletter*. Chapter secretaries are reminded that the deadline for the fall issue, when papers read at chapter meetings are generally reported, is July 1.

SOUTHWEST

Southern Methodist University
October 16, 1976

Cecil Adkins (North Texas State University): "Mechanical Tuning Devices on String Instruments"

Corre Berry (Sam Houston State University): "The Italian Vocal Chamber Duet of the Baroque Period"

Ernest Trumble (Oklahoma University): "New Discoveries in Liturgical Palimpsests in the British Museum"

Lester Brothers (North Texas State University): "Organists in Colonial American Musical Life"

Sem Porter Kegley (Wichita State University): "The Symphonies of Pierre van Maldere"

J. Marshall Bevil (North Texas State University): "Some Observations Regarding Crwth Performance"

University of Oklahoma
April 16, 1977

David Carlson (North Texas State University): "'The Last Moments of Mozart' by Mihaly Munkacsy (1844-1900): Fact, Fantasy and Fate"

Ralph W. Holibaugh (Rice University): "Macaroni and Musica at the Turn of the Century: the Hauschild Music Publishing Co., Victoria, Texas"

Sharon Girard (Wichita State University): "The Monteros: A Venezuelan Musical Legacy"

John M. Lee (University of Texas at Arlington): "Harmony in the Solo Piano Works of Olivier Messiaen"

Jerry Dean (University of Texas at Austin): "Frank Zappa's *Absolutely Free*: A Satirical View of Society in 1966"

James H. Richards (Baylor University): "The Reed Organ: Some Aspects of its Role in American Life"

Robert Snow (University of Texas at Austin): "The 1613 Print of Juan Esquivel Barahona"

WORLD CONGRESS ON JEWISH MUSIC

A world congress on Jewish Music will be held in Jerusalem from July 31 to August 5, 1978. Sponsored by the National Council of Culture and Art and the World Jewish Congress, and under the honorary presidency of Eric Werner, the theme of the congress will be "Musical Tradition and Creation in the Culture of the Jewish People—East and West." The congress will be held in the framework of the Israel Festival and in cooperation with the musicology departments of the Hebrew University of Jerusalem, the Tel-Aviv University, and the Bar-Ilan University. Further information is available from The Conference Secretariat, World Congress on Jewish Music, 3 Tel-Hai Street, Tel Aviv, Israel.

LATIN AMERICAN MUSIC FESTIVAL AT TULANE

A Festival of Latin American Music is taking place at Tulane University during the 1977-78 academic year. The festival includes concerts, lectures and exhibitions under the sponsorship of the Tulane Center for Latin American Studies.

Comprised of six lectures, the series opened with "Spanish Music in the Age of Conquest," presented by Peter Peacock of Loyola University. Fernando Horcasitas, of the Universidad Nacional Autónoma de México, spoke next on "Three Mexican Dance-Dramas." Remaining lectures include "Colonial Music of Brazil" by Manuel Veiga of the University of Bahia, Brazil; "Indian Dance Drama of Guatemala" by Carroll Mace of Xavier University; "The Indian as Musician" by Robert Stevenson of UCLA; and "Francisco Lopez Capillas: Chapelmaster" by Lester Brothers, North Texas State University.

Individuals desiring additional information may contact the Center for Latin American Studies, Tulane University, New Orleans, Louisiana 70118.

RESEARCH CENTER FOR THE ARTS

In the fall of 1977 the College of Fine and Applied Arts at the University of Texas at San Antonio announced the establishment of the Research Center for the Arts, under the direction of Jacinto Quirarte, Dean of the College of Fine and Applied Arts. Among the faculty associates connected with the center is the musicologist Michael Fink.

The Center's activities encompass the visual and performing arts, art and architectural history, art criticism, and musicology. A primary focus of the Center is on the latter disciplines with special reference to the study of Iberian and Interamerican arts. Among the goals of the Center are to provide assistance to faculty, students, and other persons interested in pursuing research and further studies, and to make available general information on the arts of Spain, Portugal, and the Americas.

Inquiries concerning the Research Center for the Arts may be addressed to Elizabeth Boone, Research Associate, Research Center for the Arts, College of Fine and Applied Arts, The University of Texas at San Antonio, San Antonio, Texas 78285.

SUMMER INSTITUTE IN MEDIIEVAL PERFORMANCE

The University of Pennsylvania has announced a second Summer Institute in Medieval Performance directed by Konrad Ruhland of the Capella Antiqua of Munich. "Mass Movements and Chant Singing from the Ars Antiqua to Dufay" will be the subject of the eight-day session (June 17-25, 1978).

The schedule will consist of seven and one-half hours of rehearsals daily, all of which will be conducted by Dr. Ruhland. There will be a performance on the final day of the workshop.

Active participation will be limited to twenty-five performers. Most of the repertory will be provided in original notation. Participants who wish to receive credit for the Institute must register for a course on "The Polyphonic Mass Ordinary from 1200 to 1400" to be given during the week before the Institute.

For further information, write to Mary Anne Ballard, Director, Collegium Musicum, University of Pennsylvania, Department of Music / D8, 201 South 34th Street, Philadelphia, PA 19104 (215-243-7544).

SONNECK SOCIETY TUNE INDEX

The Sonneck Society has received a grant from The National Endowment for the Humanities in support of The National Tune Index: Phase I, a computerized index dealing with 18th-century Anglo-American popular music. Co-directors Kate Van Winkle Keller and Carolyn Rabson developed the project as an effort toward bibliographic control of a music literature characterized by recycled tunes and texts, borrowings and parodies.

The two-year grant provides for indexing and computer processing of information on the contents of over six-hundred British and American sources, including manuscripts, printed song and dance collections, theatre works and songsheets, military music and instrumental collections, to result in a data bank of information on 60,000 songs and tunes. A variety of research tools will be produced, including a thematic index to tune incipits, an interval-sequence index of tune incipits, an index of song titles, first lines and refrains, and a listing of contents for each indexed source. Special computer programs applied to the completed data bank will facilitate further identification, comparison and analysis of tunes.

In a broader context, the methodology developed for Phase I of the National Tune Index furnishes the framework for a larger comprehensive index of secular, sacred and folk tunes in America.

For additional information, write to: The Sonneck Society - National Tune Index Project, 83 Pierrepont Avenue, Potsdam, New York 13676.

SCHUMANN, CHOPIN, LISZT

Mrs. June Dickinson has announced the formation of a new society concerned with Robert and Clara Schumann. The society expects to hold annual meetings for performance and scholarly discussion, to publish a newsletter, to act as a liaison with the Schumannhaus in Bonn and other centers of Schumann study, and to establish a museum-library, "Casterbridge Village of Fine Arts," on Conesus Lake in New York State, for a collection of Schumann manuscripts and memorabilia. Dr. Kenwyn Boldt of the State University of New York at Buffalo is the acting chairman of the society. Inquiries may be made to the President, Mrs. Dickinson, at the Schumann Memorial Foundation, Inc., 2904 East Lake Road, Livonia, New York 14487 (716-346-2745).

The establishment of The Chopin Foundation of the United States was announced in August by Mrs. Lewis S. Rosenstiel, President of the American Institute of Polish Culture of Miami, Florida. The Foundation will operate as a center for the study of Chopin, create a library of books and other materials relevant to the study of Chopin, sponsor musical and scholarly activities throughout the United States, provide scholarships to students, and issue a variety of bulletins and other publications. In association with the Chopin Society of Warsaw, Poland, the Foundation will conduct the American National Frederic Chopin Competition every five years at the University of Miami. The President and Executive Director of the Chopin Foundation is Dr. F. Warren O'Reilly, Adjunct Professor at the University of Miami School of Music. The Foundation offices are located at 1000 Brickell Avenue, Suite 600, Miami, Florida 33131 (305-373-9009).

Maurice Hinson, Editor of the Journal of the American Liszt Society, is soliciting articles for the Journal from members of the AMS. He is particularly interested in articles that focus on Liszt's letters, on the projected new complete edition of the works of Liszt (including critical views of what has appeared thus far), and on the possibilities of an iconographic bibliography of Liszt. Communications may be sent to Mr. Hinson at The Southern Baptist Theological Seminary, 2825 Lexington Road, Louisville, Kentucky 40206.

ORAL HISTORY OF MUSIC

A unique opportunity to collect oral histories of those prominent in the field of music is currently being offered by EARTHWATCH, a non-profit organization in Belmont, Mass. Volunteers are needed to support the work of Dr. Barry Brook, CUNY, national director of the Project for the Oral History of Music in America, and Dr. Bernard Rosenberg, professor of Sociology, CUNY. Using the methods and techniques of the oral historian, participants will interview composers, instrumentalists, singers, conductors, club owners, and lyricists in the study areas of the contemporary classical composer, the performing classical musician, jazz and musical theater. One three-week team of assistants will aid in the research—March 19 to April 8, 1978. For further information, contact Sarah Ellis (617-489-3030).