

# AMS NEWSLETTER

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

## AMS-NEW YORK, 1979: REFLECTIONS IN A GOLDEN APPLE

Quantitatively speaking, the Annual Meeting in New York was the largest in the history of the AMS. Nearly 1800 people attended, and during the three mornings and three afternoons that it lasted, seven sessions were going on simultaneously, a total of 42 in all including those offered by the SMT, and some 126 formal AMS papers found a place on the program in addition to a substantial number of brief reports and panel discussions. Such a multiplicity of sessions and papers is, of course, a mixed blessing. Inevitably two or more events of competing interest to someone are scheduled at the same time, and it may prove impossible to work around such a conflict by slipping from place to place—even if one doesn't have 18 floors between one session and another! Although the New York meetings were exceptional in that regard, it seems clear that the growth of the Society and the increasing diversity of scholarly specialization—as reflected in the wide variety of topics treated—have made the current trend in that direction a matter of necessity. It appears unlikely as well that the future will bring any significant retrenchment in the number of papers that deserve to be heard or the number of sessions that could and should be scheduled. Fortunately, the published collection of Abstracts, skillfully edited this year by Richard Taruskin with the assistance of Richard Stiefel, is a considerable help in making difficult choices and in determining whether a paper that could not be heard would warrant a direct contact with its author.

The proposals for complete sessions continue to offer undeniable advantages both to the Program Committee and to the membership of the Society. A coherent selection of related subjects can provide an appreciable impetus for research in a given field of study, especially when the session brings together some of the most distinguished scholars working in that area, as happened in a number of instances during the New York meetings.

The musical events sponsored by the AMS proved to be highpoints of the meeting. George Perle and the Columbia String Quartet gave two stunning lecture-performances of Alban Berg's *Lyric Suite*, with Katherine Ciesinski singing the newly-discovered vocal part for the sixth movement. The two-day Festival of Medieval and Renaissance Music, the brainchild of Alex Blachly, was a resounding success, with over 1,000 tickets sold for the two evenings at St. Mary the Virgin. The noontime events proved to be equally successful, with overflow attendance the order of the day. Members of the Society went from the superlative performance of Elizabethan Lute Songs by Lucy Shelton and Paul O'Dette to the informative and visually exciting workshop-recital by the Brandeis Renaissance Wind Band, assisted by the Cambridge Court Dancers. If Renaissance music wasn't your thing, then you could hear a fascinating lecture-demonstration by the New York New Music Ensemble on the interpretation of the experimental vocabulary of contemporary notation. All that on Friday alone! And on Saturday, the Ferrante and Teicher of musicology, Joshua Rifkin and Robert Winter, gave a splendid lecture-demonstration called "Viennese Pianos and Viennese Piano Music of the Classic Era," superbly assisted by Linda Quan, Rufus Hallmark, and Keith Polk. But the star of that event was not human: it was the marvelous copy of a Conrad Graf forte-piano, built this year by Robert Smith of Boston and loaned for the occasion by Owen Jander, that stole the limelight. And last but certainly not least, the Western Wind sang Monteverdi as we always want to hear it: with beauty and musicological savvy.

Once again, the AMS Dance proved to be a success, and we hope that what started out as a lark has now become an institution.

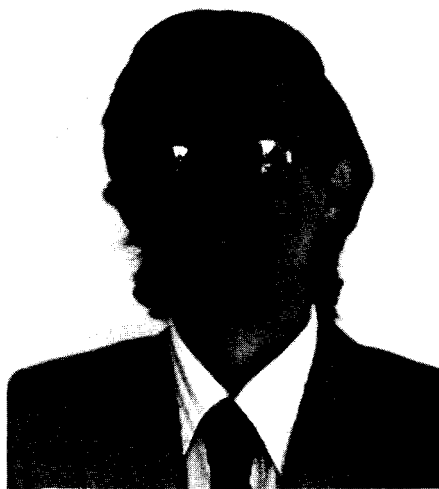
Although a number of problems and minor mishaps seem unavoidable, it is quite extraordinary that such a complex series of events as the Annual Meeting of the AMS can come off so well year after year. That this can and does happen is surely a reflection, first of all, on the high

level of professionalism represented by the membership of the Society. The meetings are possible, ultimately, only because a great many people execute a variety of interlocking tasks carefully and competently. Most authors not only propose well but also subsequently appear prepared to deliver the promised paper; Chairmen generally accept cheerfully the chore of coordinating and mediating the efforts of those to be heard during their session; and those assigned to assist with audio-visual aid, demonstrations, and the like are also present and ready to perform. The thanks of the Program and Local Arrangements Committees are gratefully rendered to all who contributed so generously and effectively in these and other ways in 1979 and thus made a stimulating reality of that which had been planned.

—Leeman Perkins and Rena Mueller

## EINSTEIN AWARD

Curtis A. Price, Assistant Professor of Music at Washington University, is the recipient of this year's Einstein Award. Professor Price's article, "The Critical Decade for English Music Drama, 1700-1710," appeared in the *Harvard Library Bulletin* 26 (1978).



Curtis A. Price

## THE CENTER FOR WOMEN SCHOLARS

The Women's Educational Equity Act Program, under the auspices of the Office of Education of HEW, has awarded a grant for the development of a center for women scholars to the AMERICAS Behavioral Research Corporation.

The Purpose of the Center is to address the causes and effects of institutionalized discrimination against women scholars,

### PRESIDENT'S MESSAGE

We provincials always expect trouble in the Big City. And indeed, there were some difficulties at the recent annual meetings, much of it related in one way or another to the fact that it was the largest meeting ever. The nostalgic charm of the hotel, for example, did not quite compensate for the cramped, small elevators, nor for the fact that the technical equipment did not always work. But these difficulties were bravely faced and imaginatively dealt with by Rena Mueller and her able helpers on the Local Arrangements Committee. They had a much more difficult job than usually falls to the lot of this committee, and they handled it with aplomb and unusually good grace. Similarly, Leeman Perkins and the members of the Program Committee did nobly in providing us with more papers than we had ever heard before at a national meeting; and John Suess, Alexander Blachly and the other members of the Performance Committee gave us an unusually distinguished group of concerts, especially a notable new version of the Lyric Suite, and the opportunity to gain a comprehensive impression of New York's early music groups.

Denver's meeting next year will doubtless be smaller, although we meet then with the College Music Society and with the Society for Music Theory. Craig Wright, next year's Program Chairman, has already issued a call for papers. The Board of Directors decided that we need to plan the site of our meetings further in advance than we have previously done, and so we accepted invitations to meet in Boston in 1981, Ann Arbor (or Detroit) in 1982 and Louisville in 1983, and we are exploring the possibility of celebrating our fiftieth anniversary in 1984 in Philadelphia, where the Society held its first annual meeting, and of organizing the meetings in 1985 in Vancouver around the Bach and Handel anniversaries.

and it has identified three major objectives: (1) to conduct research on women scholars and their needs; (2) to establish a resource center to provide networks and advisory services and to conduct group conferences and workshops; and (3) to produce a handbook disseminating the facts on institutionalized discrimination against women scholars.

The Center for Women Scholars may be contacted at AMERICAS, 300 Broadway, Suite 23, San Francisco, CA 94133.

### REPORT OF THE PUBLICATIONS COMMITTEE

The following report was presented at the Business Meeting of the AMS, New York City, 3 Nov. 1979.

The Publications Committee notes with sorrow the passing of its senior member, Arthur Mendel, whose wise counsel and boundless energy will be sorely missed.

Since the previous report of November 1978, the following publication supported by the AMS has appeared: Heinrich Schenker, *Free Composition (Der freie Satz)*, transl. & ed. by Ernst Oster (Longman, 1979), 2 vols. It may be ordered from the Society's office in Philadelphia at a special price of \$22.50 by members.

The following publications are in press:

1. *A Complete Edition of the Earliest Motets* by Hans Tischler (Yale U. Press)
2. *Collected Works of William Billings*, vol. I, *The New-England Psalm-singer (1770)*, ed. by Karl Kroeger (AMS and the Colonial Society of Massachusetts)
3. *Collected Works of Johannes Ockeghem*, vol. III, *Motets and Chansons*, ed. by Dragan Plamenac with Richard Wexler.

The following publications are in preparation:

1. Report of the International Haydn Festival-Conference, Washington, D.C. 1975, ed. by Jens Peter Larsen, Howard Serwer, and James Webster (W. W. Norton)
2. Report of the IMS Congress, Berkeley, 1977, ed. by Daniel Hertz & Bonnie Wade (Bärenreiter)
3. The Works of Marc-Antoine Charpentier: Catalogue Raisonné, ed. by H. Wiley Hitchcock (Picard)

Other projects remain under consideration.

The Committee wishes to draw the attention of members of the Society to the statement of policy published in the August 1979 issue of the Newsletter (IX/2), p. 18.

—Martin Picker

### DENVER—1980

Ensembles or soloists wishing to perform at the national meeting of the AMS in Denver, 1980, must send an audition tape (preferably cassette) to the chair of the Performance Committee by February 15, 1980.

Preference will be given to outstanding performances of music not found in the traditional repertory, or to those dealing with special approaches to performance or to special performance problems.

Please send tapes to Carol Marsh Rowan, School of Music, UNC-G, Greensboro, NC 27412.

Abstracts of papers, proposals for panel discussions and study sessions, and other suggestions regarding the program should be sent by February 1, 1980, to Craig Wright, chairman of the Program Committee, Department of Music, Yale University, New Haven, CT 16520. Because the number of paper proposals has grown dramatically in recent years, a few simple procedures must be followed. Each reader, whether submitting a proposal individually or wishing to participate as a member of a pre-arranged session or panel, must submit an abstract. Members who wish to organize study sessions, full sessions, or panel discussions should solicit contributions and send all abstracts they receive to the Program Committee. An individual who agrees to participate in one of these prefabricated sessions or panels may also submit his abstract independently to the Committee for consideration. Abstracts are to be typed on one side of a sheet of paper and sent in multiple copies of eight. They are not to exceed 250 words and should be written so that they might be incorporated directly into the publication *Abstracts of Papers*. Each abstract should include the title, the name and address of the author, a clear description of the topic, including an indication of the method used and the aim pursued, and the time required for presentation. All decisions with regard to the suitability of pre-arranged sessions, papers within pre-arranged sessions, and individually submitted papers rest with the Committee.

## EDITOR'S NOTES

The Royal Musical Association has written to invite any interested members of the Society to its annual conference from 11-13 April, 1980. The conference will be held at Holly Royde College, University of Manchester; those interested may contact the Secretary, Hugh Cobbe, at the British Library, Great Russell Street, London WC1B 3GD.

The Library of the University of Wisconsin—Milwaukee has been chosen as the new home of the Archive of the American Arriaga Society. This collection, the second largest gathering of materials concerning Juan de Arriaga (1806-1826) in the world, includes several partial autograph manuscripts, correspondence, memorabilia, and photographs; a number of Spanish-imprint publications of the composer's works; and several published and unpublished monographs. Scholars and performers interested in this music are invited to write for more information to Richard E. Jones, Music Librarian, UWM Library, P.O. Box 604, Milwaukee, WI 53201

One hundred manuscripts by 20th-century composers from the collection of Northwestern University are on exhibit at The Drawing Center, 137 Greene Street, New York through 26 January 1980. Subsequently, a group of 60 manuscripts from the collection will be exhibited across the country until spring 1982 under the auspices of the Smithsonian Institution Traveling Exhibition Service. The exhibition, entitled "Musical Manuscripts," includes manuscripts by such composers as Cage, Bernstein, Boulez, Copland, Stravinsky, Satie, Crumb, and the Beatles. "Musical Manuscripts" was conceived and organized by Don Roberts, curator of the exhibition and head music librarian at Northwestern.

We have received an inquiry from the daughter of English composer Samuel Coleridge-Taylor, who is trying to locate the American owner of the original manuscript score of her father's composition "Hiawatha." Any information as to the whereabouts of this manuscript may be sent to Miss Avril Coleridge-Taylor, Colt Private Estate, Bethersden nr Ashford, Kent, England; or to Professor Ronald V. Ratcliffe at California Polytechnic State University, San Luis Obispo, CA 93407.

The Société Internationale de Musique Française announces the establishment of its new journal, the *Revue Internationale de Musique Française*. It is intended to provide liaison between musicians, musicologists, cultural services, universities, conservatories, and musical or research associations dealing with French music; as such it will emphasize current information about work in progress, inventories of archives, listings of new books and recordings, and so forth. The Société may be addressed at 48 bis. Rue Bobillot, 75013 Paris.

The Fondazione Giorgio Cini of Venice announces that it has been given all the material heretofore collected by the Istituto Italiano Antonio Vivaldi and is now prepared to carry on the work of the Institute in promoting Vivaldi studies. The Institute intends to establish a library of documentary material concerned with Vivaldi and his times—including critical writings, examples of modern editions, and a record and tape collection as well as an archive of source documents, to establish editorial criteria in preparation for a standard critical edition of the works of Vivaldi, to organize an annual seminar on Vivaldi studies, to publish an annual Bulletin and series of Quaderni on current research in the field, and in general to sponsor a program of promotion of Vivaldi's work.

The Library of the University of California, Riverside, is the recipient of the Harry and Grace James Collection, consisting of some 3000 books, over 4000 sound recordings, portraits and autographed pictures of artists, musicians, statesmen, and actors; and the letters, manuscripts, and published writings of Harry James. The Collection is particularly strong in Western Americana (including numerous volumes on the American Indians), American literature, music, and art.

The Committee on the Status of Women would like to know if any of the membership would be interested in day-care or babysitting facilities for the next National meeting in Denver. If you would like to make use of such a service, please contact: Professor Jane Bernstein, Department of Music, Tufts University, Medford, MA 02155.

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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 Alvin H. Johnson, Executive Director, at the same

University of Pennsylvania address. Items for publication in the *Newsletter* should be sent to Ruth A. Solie, Editor, Department of Music, Smith College, Northampton, MA 01063. Copy for the January number must be submitted before December 1; copy for the August number must be submitted before July 1.

This *AMS Newsletter* was produced by A-R Editions, Inc., 315 West Gorham Street, Madison, Wisconsin 53703.

## AMS COMMITTEES—1979-80

(Asterisks appear before the names of those people who have not yet accepted.)

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

**EINSTEIN AWARD:** David Rosen, *Chairman*; Charles Atkinson, \*Kerala J. Snyder.

**FINANCE:** Alvin H. Johnson, *Chairman*; Howard M. Brown, Martin Picker.

**NOAH GREENBERG AWARD:** H. Colin Slim, *Chairman*; Richard French, John Hajdu, John Suess, Richard Taruskin.

**KINKELDEY AWARD:** Norman Smith, *Chairman*; H. Colin Slim, Christoph Wolff.

**LOCAL ARRANGEMENTS—1980 MEETING:** Anne Culver, *Co-Chairman*; Craig Short, *Co-Chairman*; Carlton Gamer, Vincent LaGuardia, Alan Lühring, Janet Tupper.

**NOMINATING:** Margaret Bent, *Chairman*; James Moore, William Prizer.

**PERFORMANCE—1980 MEETING:** Carol Marsh Rowan, *Chairman*; Alexander Blachly, John Boe, R. Peter Wolf.

**PROGRAM—1980 MEETING:** Craig Wright, *Chairman*; Alan Lühring, Leeman Perkins, Bonnie Wade, R. John Wiley.

**PUBLICATIONS:** Martin Picker, *Chairman*; James Haar, Cynthia Adams Hoover, Lewis Lockwood, Leon Plantinga, Ernest Sanders, James Webster, Alvin H. Johnson, *ex officio*.

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

**STATUS OF WOMEN:** Jane Bernstein, *Chairman*; Joel Lester, Ann B. Scott.

**AMS DELEGATE TO ACLS:** Charles Hamm.

**AMS DELEGATE TO ACEA:** Claude Palisca.

**AMS LIAISON OFFICER FOR ACLS TRAVEL GRANTS:** Frank Traficante.

**ACADEMIC AND NON-ACADEMIC EMPLOYMENT:** Cynthia Verba, *Chairman*; Edmund Bowles, William Broom, Richard Crawford, Christoph Guttentag, \*Steven Ledbetter, \*Cheryl Sprague.

**COUNCIL COMMITTEE ON HONORARY AND CORRESPONDING MEMBERS:** Richard Hoppin, *Chairman*; A. Peter Brown, Judith Schwartz.

**COUNCIL NOMINATING COMMITTEE:** Steven Ledbetter, *Chairman*; David Josephson, Anne Schnoebelen.

## THE NOAH GREENBERG AWARD

The Committee to make the Noah Greenberg Award is continuing to discuss the guidelines that should be followed in interpreting the donors' wishes that the performance of early music can best be encouraged by helping appropriate scholar-performers to complete a worthwhile project they could not think of accomplishing without some financial aid. The Committee continues to recognize that the Award is intended to stimulate new approaches and imaginative solutions to the problems of the performance of early music, of a sort so characteristic of the man for whom the Award is named, Noah Greenberg, founder of the New York Pro Musica.

It seems to the Committee more consistent with these goals to give the award either to a performer or group of performers who need the money to do something good they could not otherwise do, or to a scholar to help him publish an article, monograph or edition that will be of help to performers and thus lead to more and better performances of early music. Members of the AMS will realize that this policy represents a change from the original guidelines, which suggested that the award be given to performers for something they wished to do in the future, but to scholars for something they had already done in the past. The new policy—to subsidize publication costs or to support performances—thus requires that both scholars and performers apply for the award. The deadline for applications is November 1 of each year. Applications, including tapes of performances or completed manuscripts wherever appropriate, and in every case as full a budget as possible, should be sent to the Chairman of the Committee, Professor H. Colin Slim, University of California, Irvine. The other members of the Committee are: Richard French, John Hajdu, John Suess and Richard Taruskin.

## HUMANITIES CONFERENCE

The first general meeting of the American Association for the Advancement of the Humanities (an organization of which the American Musicological Society is a member) will take place at the Capital Hilton Hotel in Washington on 27-29 March 1980. Its theme will be "The State of the Humanities, 1980."

This will be the first occasion under AAAH auspices at which individuals concerned with the humanities—in all fields, kinds, or places of work—will meet together to discuss common challenges that face the humanities in the United States. Sessions will cover the condition of humanistic scholarship, the contribution of the humanities to public policy, the career crisis, the teaching of humanities courses, foreign languages and international studies, and NEH.

Further information may be obtained from the AAAH, 918 16th Street, N.W. (Suite 601), Washington, D.C. 20006.

## American Musicological Society Organization, 1980

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<i>Term 1979-80</i>	<i>Term 1980-81</i>
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<i>Term 1980-82</i>	<i>Term 1979-81</i>	<i>Term 1978-80</i>
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Pacific Northwest:	Greater New York:	Midwest:
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Capital: _____	Pacific Southwest: Cheryl Sprague
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Mid-Atlantic: Chris Guttentag	South Central: William A. Broom
Midwest: _____	Southeast: Mark Leach
New England: Jean Widamen	Southern: Ila Stoltzfus
New York State: Raymond Bazquez	Southwest: _____
Northern California: Gerardo Huseby	

## FELLOWSHIPS AND GRANTS AVAILABLE

**The Council for International Exchange of Scholars** reports that one opening remains for a Fulbright professor in music, from March until December 1980 in Niger. Areas of interest should include elementary music theory, arranging, traditional song, use of traditional instruments in modern bands, jazz improvisation. A jazz musician with serious interest in African music is preferred. Write to Linda Rhoad at CIES, Suite 300, Eleven Dupont Circle, Washington, D.C. 20036.

**The Smithsonian Institution** offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships are granted to postdoctoral and predoctoral investigators working in residence for twelve months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than twelve months—a minimum of six months). The deadline for fellowship application is January 15, 1980. For more information and application forms please write: Office of Fellowships and Grants, 3300 L'Enfant Plaza, Smithsonian Institution, Washington, D.C. 20560. Please indicate the particular area in which you propose to conduct research and give the dates of degrees received or expected.

**The American Antiquarian Society** will award the following fellowships in early American history and culture: One Fellowship will be awarded under funds provided by the National Endowment for the Humanities. The stipend and duration of each are negotiable up to a limit of \$1666 per month for six to twelve months' residence at the Society. NEH Fellows must devote full time to their study and may not hold other major fellowships, except grants from their own institutions. Fred Harris Daniels Fellowships are short-term Visiting Fellowships varying in duration from one to three months. Stipends may vary in amount, to a maximum of \$1800. Because the purpose of the Daniels awards is to enable persons who might not otherwise be able to do so to travel to the Society, grants will be made only to those who reside more than fifty miles from Worcester, Massachusetts. The Albert Boni Fellowship will be awarded to a qualified scholar working in the general fields of early American bibliography or printing and publishing history. The award enables the recipient to work in the Society's library from one to two months; the stipend is negotiable up to a maximum of \$1250. Application deadline for all categories is February 1, 1980. Persons interested in applying should write to John B. Hench, Research and Publication Officer, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609.

**The International Research and Exchanges Board**, which administers academic exchange programs with the socialist countries of Eastern Europe and with the USSR, funds a great variety of such programs in the humanities and social sciences. Programs include graduate student and young faculty exchange, senior scholar exchange, exchange visits between ACUS and the Academy of Sciences of the USSR, grants for collaborative activities, travel grants for senior scholars, and a number of supportive language training programs. Those interested should write for a descriptive brochure to IREX, 655 Third Avenue, New York, NY 10017.

**Cornell University** is announcing for September 1980 three two-year Mellon postdoctoral teaching/research fellowships at \$13,000. Specified areas in the field of music are (1) music theory and analysis and (2) Asian music. Applicants must have essentially completed the Ph.D. since June 1975 and before the application deadline of 1 March 1980; they must be U.S. citizens or those with permanent residence cards. Contact Anna Geske, Mellon Post-Doctoral Fellowships, A. D. White House, Cornell University, Ithaca, NY 14850.

**The National Endowment for the Humanities** has announced its program of Summer Seminars for College Teachers for the summer of 1980. Twelve college teachers will be selected for each seminar; participants will receive a stipend of \$2500 to cover travel expenses, books and research costs, and living expenses. The purpose of the program is to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars at institutions with library collections suitable for advanced research. A descriptive brochure is available from the Division of Fellowships, NEH, 806 15th Street, NW, Washington, DC 20506. The following seminars will be offered in the field of music: *Music and Ceremony at Notre Dame of Paris, 1150-1550* (Professor Craig Wright, Dept. of Music, Box 2145 Yale Station, New Haven CT 06520); *The Operas of Verdi* (Professor Martin Chusid, Dept. of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003); *The Jazz Avant-Garde, 1957-1979* (Professor Wendell Logan, Conservatory of Music, Oberlin College, Oberlin, OH 44074); *Music and Technology* (Professor Jon H. Appleton, Dept. of Music, Dartmouth College, P.O. Box 746, Hanover, NH 03755); *Theoretical and Analytical Studies of Early 20th-Century Non-Tonal Music* (Professor Allen Forte, Dept. of Music, Stoeckel Hall, Yale University, New Haven, CT 06520). Seminars will take place from 16 June to 8 August 1980; those interested should write directly to the seminar director for

## CALL FOR PAPERS

● The ninth annual national meeting of The American Musical Instrument Society is planned for the weekend of 9-11 May 1980 at The Metropolitan Museum of Art in New York. Proposals for papers, lecture-demonstrations and other presentations are welcomed; typed abstracts should be received by the program chairman as soon as possible, accompanied by a stamped, self-addressed envelope and a list of audio-visual equipment required. Presentations should generally be limited to about 20 minutes. Send your proposals to Dr. Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

● Book-length manuscripts are invited for a new series entitled "Europe and the Wider World," being published by Caratzas Brothers Publishers of New Rochelle, NY. The series will be interdisciplinary in nature and aimed at describing the historical processes of intercultural relations using Europe as a point of reference. Proposals and inquiries may be addressed to one of the following editors according to their areas of editorial responsibility: Europe, Byzantium and the Muslim World, Professor Deno John Geanakoplos, Yale University, New Haven, CT 06520; Europe and the Indians of the western hemisphere, Professor Lewis Hanke, University of Massachusetts, Amherst, MA 01003; Europe, the Far East and southeast Asia, Professor Donald F. Lach, The University of Chicago, Chicago, IL 60637; Europe and South Asia, Professor Cyriac K. Pullapilly, St. Mary's College, Notre Dame, IN 46556; Europe and Africa, Professor Jan Vansina, University of Wisconsin, Madison, WI 53706.

● Broude Brothers announces the publication of a new annual, *Studies in the History of Music*. Each volume will be devoted to essays on a specific topic; the topic for the first volume will be "Text and Music," and papers for inclusion are invited. Papers should discuss specific ways in which considerations of text have affected the music of a particular work, a composer, or a "school." Papers should not exceed 6000 words in length, should conform to the Chicago *Manual of Style*, and should be submitted by 1 June 1980 to Editorial Department, Broude Brothers Limited, 56 West 45th Street, New York, NY 10036.

● The Center for Women Scholars in San Francisco is offering a prize of \$500 for the best article of not more than 5000 words on solutions to the problems of the woman scholar. Address submissions to Dr. Monika Kehow, Editor, CFWS, AMERICAS, 300 Broadway, Suite 23, San Francisco, CA 94133.

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detailed information and application materials. Application deadline will be 1 April 1980.

### Arthur Mendel

(Memorial minute delivered at the Business Meeting of the American Musicological Society, New York, November 3, 1979)

On October 14, 1979, aged 74, Arthur Mendel died of leukemia at Beth Israel Medical Center in Newark. Six years earlier, he had retired from active teaching at Princeton as Henry Putnam University Professor of Music Emeritus, having served on the Princeton faculty for twenty-one years.

An audience of professional musicologists hardly needs to be reminded of Arthur Mendel's achievements. They know him as a world authority on Bach, editor with Hans David of *The Bach Reader* and sole editor of the critical edition of the Saint John Passion for the *Neue Bach Ausgabe*. They know him as a pioneering scholar in the history of musical pitch (most recently visible in *Acta Musicologica*, 1978) and as a leader in the international committee for a new Josquin edition, along with his work towards the use of the computer as a tool for musicology. They know him too for his masterly translations, his editions, his performances and recordings of Schütz and Bach, his trenchant articles and reviews. Direct reflections of his wide interests were brought together in 1974 in the festschrift, *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, edited by Robert Marshall; it was a festschrift of truly international character with contributions by 24 scholars, seven of them in German.

Although this is not the forum in which to dwell on his influence as a teacher, there are many colleagues sitting in this room who are well aware of what his teaching has meant to them, personally and professionally. They know what I mean when I speak of Arthur's taste for candor, his wit, his marvellous ear for language, his unflinching critical in-

telligence. Having been one of his graduate students myself, I am sure I speak also for others when I say that no one of my acquaintance has more vitally exemplified the questioning attitude to knowledge that underlies scholarship. I almost feel a sense of poignant irony in saying these things, not that I do not believe them deeply; but Arthur, who wanted no eulogy yet must have one, would have been the first to cock his head back with a quizzical smile and shatter the target with a few well aimed questions—"How do you know? What makes you think so? How can we be so sure?" No one ever loved an argument more; and, as a distinguished member of this Society put it to me, no one was ever more delightful to disagree with, yet no one was more open to new convictions or more gracious in confessing the limits of his own knowledge.

His contributions to the American Musicological Society form a long and distinguished record. In 1939 he was co-editor of the Society's papers, and he edited its Bulletin from 1941 to 1943. He served several times on the Board of Directors, was Vice President in 1962-63, and was made an Honorary Member in 1975. But his longest service of all was on the Publication Committee of the Society. This began in 1943, at the Committee's inception, was briefly broken and then resumed in 1950, continuing thereafter until his death. His influence on the publication activities of the Society was profound, and his sharp editorial sense must always have been felt in what was done and what was decided upon.

In 1961, when the Eighth Congress of the International Musicological Society was held in New York, for the first time ever in the United States, its plenary sessions had three major addresses—one each by a German, French, and an American scholar. The American was Arthur Mendel. His opening paper, given at

Columbia before the largest group of musicologists that had ever assembled in this country, dealt with the central topic, "Evidence and Explanation." He gave the field and its practitioners a brilliant exposition of basic problems in the nature of historical knowledge, applying current thought on the philosophy of history to music-historical issues and procedures. Nothing could be more characteristic of the Mendelian style than these brief excerpts from that paper

"... to include among the resources on which the historian must draw not only knowledge and analytic power but insight and imagination is to state that history consists not only of what we 'know and can prove' but of what we feel and imagine and cannot prove. When we look closely even at what we say we 'know and can prove' we invariably find that we don't quite know it and can't quite prove it."

Or again:

"The more general, the more significant the explanation we advance, the less stubbornly we should cling to it, for the more surely it will be incomplete, the greater will be the proportion of its fictive content, the more surely it will be at best the outline of an explanation—a program for further research."

After this, further comment would be superfluous. I close instead with these brief lines from Ockeghem's *deploration* for Binchois, which seem to fit the moment as part of the true business of our society:

Pleurez hommes de feaulté;  
Veillez vostre université.

Weep, men of loyalty.  
So may it please your community.

—Lewis Lockwood

### Carl W. Broman

Carl W. Broman, organist and choirmaster of Trinity Episcopal Church in Staunton, Virginia, died Sunday July 1 after a brief illness. In addition to his 41 years of service at Trinity, he was chairman of the Music Department of Mary Baldwin College from 1936 to 1974 and chairman of the Music Commission of the Episcopal Diocese of Southwestern Virgi-

nia since 1970.

Dr. Broman, a native of Chicago, received his bachelor's degree in music from the American Conservatory of Music, a degree in philosophy from the University of Chicago, and a Master's degree in Music from Columbia University. He was awarded an honorary doctoral degree in music by Hampden-Sydney College in

1942. In addition, he studied under pianists Rosina and Josef Lhevinne at the Julliard School of Music.

Dr. Broman was recently honored by the establishment of the Carl Broman Concert Series in Staunton and the first presentation, a 20th Century Hymn Festival played and conducted by Dr. Alec Wyton, was held in June.

### Charles Louis Seeger

Charles Louis Seeger (1886-1979) was one of the most thoughtful musicians of this century. He had an inquiring mind, intellectual honesty, imagination, enthusiasm and a remarkable range of interests.

Charles was born in Mexico City, studied there and at Horace Mann (New York) and the Hackley School (Tarrytown) and then went on to Harvard (class of 1908). He graduated with honors in music—John Knowles Paine and Walter Raymond Spalding being among his teachers—but the overall spirit of inquiry (this was the period of James, Royce and Santayana) was what influenced him most. His earliest fields of endeavor were in composition and theory, and an Overture for Orchestra *The Shadowy Waters* (after W. B. Yeats) dates from the year he received his degree. Like many young American college and conservatory graduates of the day Charles headed for Europe and in 1910 and 1911 was an assistant conductor at the Cologne Opera. It may have been in Germany that he developed his intellectual and philosophical approach to musical questions. Be that as it may, he was a metaphysician all his life, continually speculating on the complex theories and principles of music and much that he wrote is not easy reading. He had unusual analytical powers and besides, he was a born pedagogue. From 1912 to 1919 Seeger taught at the University of California where one of his students was Henry Cowell. From this period came an introductory book on harmonic structure and musical invention which Seeger published in collaboration with E. G. Stricklen in 1913. It marked the beginning of a long theoretical treatise developed over the years which was never to see the light of day since its author was not sure it was "really very important."

The last years at Berkeley were troubled ones since Seeger was a conscientious objector to World War I. After the great powers dictated a Peace treaty at Versailles he left California and headed east. From 1921 to 1933 he taught at the Institute of Musical Art in New York and came to know Percy Goetschius, Otto Kinkeldey, Edgard Varèse, Oscar Sonneck, E. Robert Schmitz, Joseph Yasser, Kurt Schindler and others. Some of the students were exceptionally talented and in 1931 Seeger married one

of them, Ruth Crawford, who as a composer carried out polyrhythmic complexities and harmonic patterns clearly derived from her teacher's theories. About this time he developed an interest in medieval music and old instruments, and an affinity for primitive music manifested itself. During the depression a spirit of cooperation was in the air. In 1931 the Music Library Association was founded and the scholarly world began to close ranks. Between 1931 and 1935 Seeger taught at the New School for Social Research where Henry Cowell was active and it was a gathering place for unorthodox composers and ethnomusicologists. Out of this stimulating atmosphere came plans for a new organization: the American Society for Comparative Musicology. Seeger was one of its early presidents. Indeed his international preoccupation with the field was such that in 1935 he became chairman of *Gesellschaft für vergleichende Musikwissenschaft*. At the same time his overall commitment to theory and the role of music in history led him to be one of the founders of the American Musicological Society (1934) of which he was president in 1945 and 1946. Later the next year he moved to Washington, D.C. as a technical adviser in the special skills division of the Resettlement Administration, a post he occupied until he was appointed assistant to the Director of the Federal Music Project of the Works Progress Administration 1938-1940. These posts put him in close touch with some of the country's great social problems (unemployment being one of the most important) and he reacted as New England reformers before him had done—as an indignant concerned citizen. Two of his essays reflect that concern: *Music and Society* and *Music and Class Structure in the United States*. Not unnaturally he became more interested in American folk music and saw a good deal of George Pullen Jackson and the collectors who were connected with the folk music archive in the Library of Congress. A typical study which emerged was on *The Appalachian Dulcimer* and later with his wife Ruth he supplied the settings of *Folk Song U.S.A.: The 111 Best American Ballads*, collected by John and Alan Lomax. In 1941 he also selected music for the *Army Song Book*.

The Washington years brought him in contact with visiting Latin American musicians and in 1941 Seeger was asked to head up a newly formed division of music at the Pan American Union. For the next twelve years he furthered the cause of musical exchange in the hemisphere, with part time out in 1949 and 1950 to lecture at Yale. Seeger's presence gave the music division of the PAU a standing which it would not have enjoyed with a musician of lesser stature. He was invited to attend congresses of UNESCO in Paris and his counsel was sought on three continents.

In 1953 at the age of sixty-seven he retired from the Organization of American States but continued to be extremely active for another quarter of a century, giving courses at the University of California as regent professor in 1961-1962, acting as Research Musicologist for the Institute of Ethnomusicology, 1961-1971, and serving as visiting lecturer at Harvard in 1972. A collection of his articles *Studies in Musicology 1935-1975* was published at Berkeley in 1977. His important theoretical opus remained unpublished, however, although an idea of it may be obtained in his study *Tractatus Esthetico-Semioticus* published in *Current Thought in Musicology* by the University of Texas (1976).

To those who did not know him the intellectual side of Charles Seeger may appear forbidding but fortunately he possessed a strong sense of humor and could also laugh at himself. In appearance, manner, curiosity and delight in being at times an *enfant terrible* he resembled Edward J. Dent. Both had many disciples and were anything but pedants. No account of the versatile American would be complete without mentioning his children Pete, Michael and Peggy who have become part and parcel of the folk and popular song movement throughout the world. In a sense they have carried out many of their father's musical and social ideas just as Henry Cowell and Ruth Crawford Seeger fulfilled his dreams in the field of composition. Charles Seeger should be remembered as an important seminal force in our country.

—Carleton Sprague Smith

### Josef Marx

At 9:30 p.m., 21 December 1978, Josef Marx, oboist and musicologist, died at Beekman Downtown Hospital in New York. Josef Marx was born September 9, 1913 in Berlin. His family moved to Cincinnati in 1927. He graduated from the University of Cincinnati in 1935 with a degree in comparative literature. He studied oboe with Marcel Dandois at the Cincinnati Conservatory of Music and later with Leon Goossens in London. He was intimately associated with the composer Stefan Wolpe, first as a student and later as friend, champion and publisher, until Wolpe's death in 1972.

Josef Marx was one of the best oboists of his time. He performed under the conductors Dorati, Szell, Sargent, Walter, Stravinsky, Boulez, and Mehta. The intensity of his playing inspired the composition of a totally new literature for the oboe. Works by Edgard Varèse, Stefan Wolpe, Elliott Carter, Raoul Pleskow, Charles Wuorinen, Harvey Sollberger, Gunther Schuller, Howard Rovics, Isaac Nemiroff, Don

Martin, Ursula Mamlok, Charles Whittenberg, Warren Cytron and many others were dedicated to him, many of which he premiered.

His involvement with performance practice of all periods led him to play extensively with many varied chamber music groups, including the Adolph Busch Chamber Players, the Bernard Krainis Baroque Ensemble, the Hartt Chamber Players, the Friends of Music in Brattleboro, the Blue Hill Troupe (for 25 years), the Canterbury Choral Society (also for 25 years), and since 1963 with the famous Group for Contemporary Music at Columbia University, of which he was Manager for a number of years.

An equally passionate involvement in Baroque music motivated him to found The Josef Marx Baroque Ensemble which, since its inception in 1950, has been dedicated to the performance not only of the major works in the literature, but also to valuable forgotten works which Marx, through his continuous researches, was able to uncover. In the Ensemble he

played not only the oboe, but also his oboe d'amore, English horn, baroque oboe, and other instruments he had collected which he mastered in his exploration of authentic Baroque practice. He formulated many of his ideas on performance practice in articles which were published in various music journals.

In 1946, at a suggestion of Professor Alfred Einstein, he founded the publishing house McGinnis & Marx whose publications of primarily Baroque and twentieth-century wind music are internationally distributed and very highly respected. In 1964, he was appointed to the faculty of C. W. Post College as Associate and later full Professor of musicology. He also taught oboe there and conducted the chamber orchestra.

Josef Marx drew to him and was the nurturing influence for an entire generation of musicians and artists, to whom he opened his home for the last 25 years for chamber music, discussion, and the fruitful exchange of ideas about music and art.

### Edward G. Evans, Jr.

On October 21, 1978, Edward G. Evans Jr. died in Tolland, Connecticut. To write only a few words about him is difficult because so many come to mind. He was, in a word, a gentleman.

Ed was a true citizen of the university. No matter where he was—at Case Western Reserve in Cleveland, Eastman in Rochester, the University of Connecticut in Storrs—he immediately fit into the fabric of a university and strengthened it. Ed devoted most of his professional life to teaching others and helping others to teach. He was an ideal department chairman, possessing a delicate balance of dedication, conviction, and compromise, tempered with firmness and sensitivity; a soft but firm hand. His own self-respect and respect for others caused us all to have more self-respect. Situations requiring conciliation and tact brought from Ed his unique ability to set us at ease, to help us see the folly of our ways without rancour.

Students always worked hard for him because they respected his keen ear, musical sense, phenomenal memory, and broad historical knowledge, because they did not want to disappoint him or fall short of his expectations. That is the same relationship which he had with his faculty, too.

We may feel sorrow at his physical loss, but it may be more a frustration that we never had the opportunity to thank him for touching our lives. Rather, we should feel privileged and proud that what Ed Evans is as a man is now part of all of us; what he believes and thinks as a teacher is a part of us, to be cherished and passed on to others.

It is appropriate to quote a poet on such an occasion—Ed always did:

“No man is an Iland, intire of it selfe; every man is a peece of the continent, a part of the maine.”

—Bruce Bellingham

### NEW COMPOSER SOCIETIES

The Association Jean Barraqué has been founded to foster knowledge of the works of the French composer; its president, Henri Dutilleux, invites new members to join. The Association may be reached at its head office at 54, rue Monsieur-le-Prince, 75006 Paris.

Tibor Bachmann of Indiana University of Pennsylvania announces the founding of the Béla Bartók Society of America, “to advocate through lectures and seminars the understanding of Béla Bartók’s music; to stimulate the researcher and encourage endeavors of scholarly activities; to encourage Young Artist Competitions at various levels and to achieve proper interpretation of Bartók’s music; to solicit funds and establish awards; to provide artistic support to music professionals, and to assist in improving their teaching and performing capacities; to support the interest of music lovers; to disseminate the analytic techniques applicable to Bartók’s music; to evoke interest in learning the novel harmonic theory developed by Béla Bartók; to inform the membership of coming events and publications in relation to Bartók.” Those interested should contact Dr. Bachmann at Béla Bartók Society of America, Inc., Indiana University of Pennsylvania, P.O. Box 1741, Indiana, PA 15705.



## FORTHCOMING MEETINGS AND CONFERENCES

Notices are ordered chronologically. The deadline for submission of items for inclusion is June 25 for the August issue and November 25 for January. Information should be sent to: George R. Hill, AMS Newsletter, 8 West 13th Street, New York, NY 10011.

**College Music Society, Southern Chapter,** 7-9 Feb. 1980, Florida State Univ., Tallahassee. *Address* Charles M. Carroll, 1701 80th St. N., St. Petersburg, FL 33710

**Southern Humanities Conference,** 14-16 Feb. 1980, Auburn Univ. *Address* Gregory I. Stevens, Dept. of English, Auburn Univ., Auburn, AL 36830.

**Center for Medieval and Renaissance Studies Conference: "Court Patronage and the Arts,"** 22-23 Feb. 1980, Ohio State Univ. *Address* Conference Coordinator, Center for Medieval and Renaissance Studies, Ohio State Univ., 322 Dulles Hall, 230 W. 17th Ave., Columbus 43210.

**Music Library Association,** 25 Feb.-1 March 1980, San Antonio. *Address* Music Library Association, 2017 Walnut St., Philadelphia, PA 19103.

**Southeast/American Society for Eighteenth-Century Studies,** 28 Feb.-1 March 1980, Biloxi, MS *Address* Charles M. Carroll, 1701 80th St. N., St. Petersburg, FL 33710.

**New College Conference on Medieval-Renaissance Studies,** 29 Feb.-1 March 1980, Sarasota. *Address* Lee Daniel Snyder, Div. of Social Sciences, New Coll., Univ. of South Florida, 5700 N. Tamiami Trail, Sarasota 33580.

**Mid-America Medieval Association,** 1 March 1980, Emporia State Univ. *Address* James Hoy or Melvin Storm, Dept. of English, Emporia State Univ., Emporia, KS 66801.

**Colloquium on Guillaume Apollinaire: "Apollinaire after One Hundred Years,"** 6-8 March 1980, Univ. of California, Santa Barbara. *Address* Anne G. Cushing, Dept. of French and Italian, Univ. of California, Santa Barbara 93106.

**South Central Society for Eighteenth-Century Studies,** 6-8 March 1980, Univ. of New Mexico. *Address* James L. Thorson, Dept. of English, Univ. of New Mexico, Albuquerque 87131.

**Renaissance Venice in History, Literature, Music and Art,** 13-15 March 1980, Hofstra University, Hempstead. *Address* Luigi Giannone, UCCIS, Hofstra University, Hempstead, NY 11550.

**International Symposium: "Hispanism as Humanism,"** 18-22 March 1980, State Univ. of New York, Albany. *Address* German Bleiberg, Dept. of Hispanic and Italian Studies, State Univ. of New York, Albany 12222.

**International Conference on Cinema and Film: "Conditions of Presence,"** 19-21 March 1980, Univ. of Wisconsin, Milwaukee. *Address* Thomas Ewens, Center for Twentieth Century Studies, Univ. of Wisconsin, Milwaukee 53201.

**Pacific Northwest Renaissance Conference,** 19-22 March 1980, Tacoma. *Address* Dan E. Van Tassel, English Dept., Pacific Lutheran Univ., Tacoma, WA 98447.

**Sonneck Society,** 21-23 March 1980, Baltimore. *Address* J. Bunker Clark, Dept. of Music, Univ. of Kansas, Lawrence, KS 66045.

**American Association for the Advancement of the Humanities Meeting: "The State of the Humanities, 1980,"** 27-29 March 1980, Washington, DC. *Address* James M. Banner, Jr., AAAH, 918 16th St., NW (Suite 601), Washington, DC 20006

**Medieval Academy of America and Medieval Association of the Pacific,** 27-29 March 1980, Univ. of California, Los Angeles. *Address* Florence Ridley, Dept. of English, Univ. of California, Los Angeles, CA 90024.

**College Music Society, Northeast Chapter,** 28-29 March 1980, State Univ. of New York, Buffalo. *Address* Mary Fiore, 128 Ashland Ave., Buffalo, NY 14222.

**Midwest Victorian Studies Association,** 28-29 March 1980, Indiana Univ. *Address* Lawrence Poston, Dept. of English, Univ. of Illinois, Box 4348, Chicago, IL 60680.

**Shakespeare Association of American,** 3-5 April 1980, Boston. *Address* Ann Jennalie Cook, 6328 Station B, Vanderbilt Univ., Nashville, TN 37235.

**American Society for Eighteenth-Century Studies,** 9-11 April 1980, San Francisco. *Address* John Bender or Bliss Carnochan, Dept. of English, Stanford Univ., Stanford, CA 94305.

**Central Renaissance Conference,** 10-12 April 1980, Univ. of Illinois, Urbana. *Address* Barbara C. Bowen, School of Humanities, Univ. of Illinois, Urbana, IL 61801.

**International Brahms Congress,** 10-12 April 1980, Detroit. *Address* Bruce Carr, Detroit Symphony Orchestra, Ford Auditorium, Detroit, MI 48226.

**Northeast Victorian Studies Association Conference: "War and Violence,"** 11-13 April 1980, Univ. of Pennsylvania. *Address* Joanne Hutchinson, Dept. of English, Haverford Coll., Haverford, PA 19041.

**Sewanee Mediaeval Colloquium: The Classical Heritage in the Middle Ages.** 11-12 April 1980, Univ. of the South. *Address* Edward B. King, Box 1234, Univ. of the South, Sewanee, TN 37375.

**Southeastern Renaissance Conference,** 11-12 April 1980, Duke Univ. *Address* Theodore L. Huguelet, Box 201, Cullowhee, NC 28723.

**Guillaume Apollinaire Colloquium,** 17-19 April 1980, Oxford, England. *Address* Henry Bouillier, Directeur de la Maison Française, Norham Road, Oxford OX2 6SE, England.

**Multicultures of the Southwest: A Symposium on the Rural Scene in Texas,** 17-19 April 1980, Southwest Texas State Univ. *Address* Glen E. Lich, Dept. of English, Southwest Texas State Univ., San Marcos 78666.

**South-Central Renaissance Conference,** 17-19 April 1980, Northeast Louisiana Univ. *Address* Martha L. Adams, Dept. of English, Northeast Louisiana Univ., Monroe, LA 71209.

**AMS, South-Central Chapter,** 18-19 April 1980, George Peabody College, Nashville. *Address* Larry W. Peterson, School of Music, George Peabody College, Nashville, TN 37203.

**AMS, Southeast Chapter,** 19 April 1980, College of Charleston. *Address* William D. Gudger, Dept. of Fine Arts, Coll. of Charleston, Charleston, SC 29401.

**Michigan Women's Studies Association Annual Conference,** 19 April 1980, Univ. of Michigan, Flint. *Address* Grace Stewart, 19630 Villa Drive S., Southfield, MI 48076.

**Conference on Ethnic and Minority Studies,** 23-26 April 1980, Univ. of Wisconsin, La Crosse. *Address* George E. Carter, Institute for Minority Studies, Univ. of Wisconsin, La Crosse, WI 54601.

**American Committee for Irish Studies,** 24-26 April 1980, Univ. of Delaware. *Address* Johann A. Norstedt, Dept. of English, Virginia Polytechnic Institute and State Univ., Blacksburg, VA 24061.

**AMS, Rocky Mountain Chapter,** 25-26 April 1980, Brigham Young Univ., Provo, Utah. *Address* T. J. Mathiesen, Rt. 2, Box 172, Hobbie Creek Canyon, Springville, UT 84663.

**Fifteenth International Congress on Medieval Studies,** 1-4 May 1980, Kalamazoo. *Address* Otto Gründler, Medieval Institute, Western Michigan Univ., Kalamazoo, MI 49008.

**International Conference on Musical Iconography,** 9-10 May 1980, Metropolitan Museum of Art. *Address* Carol Oja, RCMI/Music Dept., CUNY Graduate Center, 33 W. 42nd St., New York, NY 10036.

*Continued on page 10.*

Continued from page 9.

**American Musical Instrument Society**, 9-11 May 1980, Metropolitan Museum of Art, New York. *Address* Alan G. Moore, 430 W. 24th St., New York, NY 10011.

**International Society for the Comparative Study of Civilizations (U.S.)**, 22-25 May 1980, Syracuse Univ. *Address* Vytautas Kavolis, Comparative Civilizations, Dickinson Coll., Carlisle, PA 17013.

**Association for the Advancement of Baltic Studies**, 5-8 June 1980, Georgetown Univ. *Address* Juris Silenieks, Carnegie-Mellon Univ., Pittsburgh, PA 15213.

**Conference on the Medieval Mystical Tradition in England**, 10-13 July 1980, Univ. of Exeter. *Address* Marion Glasscoe, School of English, Univ. of Exeter, Exeter EX4 4QH, England.

**Latin American Studies Association (held jointly with the Midwest Association for Latin American Studies)**, 17-19 Oct. 1980, Bloomington. *Address* Hernan Vidal, Institute for the Study of I & L, 4 Folwell Hall, Univ. of Minnesota, Minneapolis, MN 55455, or Anya Peterson Royce, Dept. of Anthropology, Indiana Univ., Bloomington, 47401.

**American Association for the Advancement of Slavic Studies**, 5-8 Nov. 1980, Philadelphia. *Address* Linda Bowers, AAASS, Rm. 254, 190 W. 19th Ave., Ohio State Univ., Columbus, 43210.

**"Opera Seria as a Social Phenomenon,"** 28 Nov.-1 Dec. 1980, Dallas. *Address* Elise K. Kirk, Dallas Civic Opera, 3000 Turtle Creek Plaza, Dallas, TX 75219.

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## ASTON MAGNA FOUNDATION

The Aston Magna Foundation for Music (Albert Fuller, artistic director) announces its third NEH-funded interdisciplinary Academy, to be held 16 June-6 July 1980 in Great Barrington, Massachusetts. The theme of the Academy will be "Origins of Eighteenth-Century German Classicism."

In addition to the artist-faculty of specialists in the performance of eighteenth-century music on original instruments, lecturers in residence will include: Christian Otto (architecture and the visual arts), Darrell Berg, Edward Downes, and H. C. Robbins Landon (musicology), Gloria Flaherty and E. Allen McCormick (literature and aesthetics), William Slottman (history), and Kalman Burnim (theater history).

Applications are welcome from cultural historians, musicians and others interested in the period in question. Tuition, room and board, and tickets to the eighth annual Aston Magna Festival (to run concurrently with the Academy): \$725. FELLOWSHIP ASSISTANCE IS AVAILABLE. For information contact the Aston Magna Academy (Raymond Erickson, director), 65 West 83rd Street, #4, New York, New York 10024, Telephone (212) 595-1651.

## AWARDS AND PRIZES

**The Newberry Library** announces two Short-Term Fellowship awards: to James W. Clarke (Itasca Community College) for "W.S.B. Matthews: his life and work as music teacher, writer, and journalist," and to Samuel A. Floyd, Jr. (Fisk University) for "The life and music of J.W. Postelwaite."

**The Council for International Exchange of Scholars** announces the following Fulbright awards in music for 1979-80: Robert Arthur Gross (Occidental College) to Cairo Conservatoire, Egypt; Robert Edward Goodberg (University of Wisconsin, Milwaukee) to the Korean National Symphony, Seoul; Theodore B. Hoffman (University of South Florida) to Japan; Cecil W. Lytle (UCSD) to the University of Keele, U.K.; Joel Naumann (Catholic University) to Victorian College of the Arts, Melbourne; Bruno Nettel (University of Illinois) to the University of Adelaide; Dale A. Olsen (Florida State University) to Peru; Rosalie Pratt (Montclair State College) to the University of Montpellier; Jerome Rappaport (University of Arkansas, Fayetteville) to Keimyung University, Korea; Harold Duane Rutan (University of Wisconsin, Superior) to Seoul Philharmonic Orchestra; Samuel Thaviu (emeritus, Northwestern University) to National Symphony Orchestra, Lima; David G. Woods (Iowa State University) to University of Iceland, Reykjavik.

**The American Council of Learned Societies** has made awards in the field of music in several of its program categories. Fellowships for post-doctoral research were awarded to Robert N. Freeman (UCSB) for a project on music at Melk Abbey, 1680-1825, and to Curtis A. Price (Washington University) to study Purcell's music for Restoration plays. An award in the program for recent recipients of the Ph.D. was made to Lance W. Brunner (University of Kentucky) for work on the Italian sequence tradition. Grants-in-Aid for post-doctoral research were awarded to Cyrilla Barr (Catholic University) for a project on Renaissance popular songs contained in the *travestimenti spirituali*; to John W. Hill (University of Illinois) for work on early monody at the palace of Cardinal Montalto; and to Frederick Neumann (emeritus, University of Richmond) for a study of Mozart's ornamentation.

**The Alexander von Humboldt Stiftung** has awarded to Ernest Harriss a research grant to study the writings of Johann Matheson. Work on the project is being done at the Musikwissenschaftliches Institut of the Universität Hamburg.

Richard D. Leppert (University of Minnesota) has been awarded a fellowship by the **John Simon Guggenheim Memorial Foundation** for an iconographical study of musical life and tastes among the upper classes

## EINSTEIN AWARD

The Einstein Award Committee has asked that the guidelines for its award be reprinted here, incorporating new information in paragraph 5.

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 State 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.

5. The committee wants to consider all eligible articles and therefore urges authors to bring their publications to its attention. (Authors may naturally nominate their own articles.) It should be emphasized that only articles that have been nominated can be considered for the award. The nomination should include—and need include no more than—an explicit statement that the article meets the requirements reprinted above. Nominations should be sent by 15 May 1980 to David Rosen, Einstein Committee Chair, 115 Cayuga Heights Road, Ithaca, NY 14850.

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in 17th- and 18th-century England. The project will be based on the study of portraits and conversation pieces as well as on written and musical sources.

Margaret Bent of Brandeis University has been awarded the **Dent Medal** for 1979. This award, in memory of Edward J. Dent, is given annually by the Royal Musical Association to a recipient selected for outstanding contributions to musicology from a list of candidates drawn up by the Council and Directorium of the International Musicological Society. The recipient of the 1978 Dent Medal was Christoph Wolff of Harvard University.