

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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FEBRUARY, 1983

Louisville—1983

The 49th annual meeting of the Society will be held in Louisville, Kentucky, from Thursday, October 27, through Sunday, October 30, in the Galt House Hotel. The principal hosts will be the University of Louisville and the University of Kentucky (Lexington); also helping to sponsor the event will be the Southern Baptist Theological Seminary (Louisville), the University of Cincinnati, and Centre College (Danville, Kentucky). The Program Committee is chaired by Don Franklin (University of Pittsburgh), the Performance Committee by Alexander Silbiger (University of Wisconsin at Madison). Local arrangements are being coordinated by Jack Ashworth and Robert Lamar Weaver, both of the University of Louisville. As in past years, the entire program will be announced in the summer *Newsletter*, and a booklet of *Abstracts of Papers* will be distributed at the meeting. The convention will not be held jointly with any other society.

A new feature of the program in 1983 will be the *Reports on Research in Progress*, which are explained more fully in a separate article in this *Newsletter*.

The Galt House Hotel is a spacious, convention-oriented facility located on the Ohio River in the heart of downtown Louisville. All AMS events, with the possible exception of some concerts, will be held at the hotel. While in Louisville, members will have the opportunity to sample the culture and history of the region, including historic southern homes, local crafts, the Louisville brand of Southern cuisine, and traditional music from Kentucky. A social event is planned on the *Belle of Louisville*, the oldest stern-wheeler in continuous service on the Ohio-Mississippi River system.

Ann Arbor—1982

The organizing committees for the 1982 Annual Meeting left their preliminary sessions in Ann Arbor last March with the pleasant sensation that returning to a university campus just might work. Advantages in price, in space to exhibit and to move around, and in the simple familiarity of college professors with the way things work at an academic institution were apparent enough. It soon became clear, too, that the geographic location favored attendance by a large number of graduate students. The disadvantage was, of course, distance from places of lodging to campus: the onset of foul weather could well botch things up.

In the event, balmy atmospheric conditions on Wednesday and Thursday led to the season's first severe chill on Friday and Saturday. A modest snowfall was welcomed both by local clothing merchants and by the climatologically adventuresome among us; everyone seemed at least to cope. For the rest, the local arrangements succeeded admirably. The meeting rooms were relatively comfortable, audio and visual equipment functioned, the computers worked, and most of the pianos sounded like musical instruments.

The Program Committees of the American Musicological Society and the Society for Music Theory had agreed that, as a general rule, there would be four AMS sessions and two SMT sessions offered simultaneously. Some 96 participants were chosen for the AMS portion of the program, selected from roughly 250 applicants. (Though these issues did not affect the deliberations of the Program Committee, its members were pleased with the final distribution by age, gender, region of academic affiliation, and sub-discipline.) Sessions on Debussy, Stravinsky, and computers in musicology were approved as organized by the participants; additionally, there was an informal study session on the American wind band and a second session on

Stravinsky held jointly with SMT. With (to my knowledge) only a single major oversight, the committees managed to schedule sessions so that one might hear all the papers in his or her field of specialty. Registered as attending the meeting, from both the AMS and the SMT, were some 1100 scholars, including some 350 students. Among the foreign visitors were delegates from England, Scotland, Germany, Switzerland, and Italy; several of them presented formal papers.

There was plenty to do besides hearing the papers. The publishers, eager to peddle books in a difficult economy, set up lavish displays and offered discounts for orders placed at the meeting. One of them, a firm with which most American scholars sooner or later have something to do, is located in Ann Arbor: University Microfilms International paid its dues with a handsome complimentary publication (J. C. Bach: *Sci Canzonette a due*, Op. 4; ed. Ellwood S. Derr), and a tour of its facility. Of the many fine musical events, the main attraction was *The Rake's Progress*, staged by the UM School of Music. All was to the good: Robert Altman's direction (scores of writhing bodies—dancers and chorus—in the Marat/Sade tradition) was controversial enough to provoke spirited debate as far as the hotel elevators. (One of them transpired without the participants seeming to realize that Mr. Altman was *in* the elevator at the time.) Student performers of the opera acquitted themselves admirably, and Gustav Meier's conducting was formidable. The Annual Ball, in fact, could not take flight until after the arrival of the opera audience, but it went on long past the closing of the bars. (If all that were not enough, one could hear, or hear again, the "debate" of Timothy Leary and Gordon Liddy—the latter having been noted lurking in one of the convention hotels.)

Howard Smither's address, "Thoughts on the Principles of Music Historiography," attracted a sizeable audience, appreciative both of his remarks on the interpretation of historical phenomena and of his skillful and devoted tenure as president.

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The business meeting included the happy news from Alvin Johnson that dues will not go up, the awarding of the prizes (described elsewhere in this issue), Frank Traficante's admonition—familiar by now—to cast and address ballots correctly, and James Webster's unveiled glee as he held up the two major tomes just published with help from the Society: H. Wiley Hitchcock's catalogue for Charpentier, and Hans Tischler's edition of *The Earliest Motets*.

Earlier, the National Council had elected as an honorary member Vincent Duckles; named corresponding members were Dénes Bartha and Ludwig Finscher. The Council had also proposed a resolution concerning travel funds for session chairpersons and Council members, and the resolution was approved by the Board of Directors. Its text appears elsewhere in this issue of the *Newsletter*.

The new governor of California has engaged Walt Disney Productions to stage his inaugural. Our society looks to the goodwill and enterprise of its own members for the similarly demanding task of staging a national meeting. Collective thanks, then, to Thomas Taylor and the Local Arrangements Committee, to Glenn Watkins and the Performance Committee, to the Executive Board and the Program Committee of the SMT, and to the officers and Board of the AMS. And a chairperson pat-on-the-back to the AMS Program Committee, along with an affectionate and sympathetic nod to Don Franklin, chair of the 1983 Program Committee, who must now start all over again. Perhaps the movers and shakers of the AMS should "contract out" their not inconsiderable qualifications to produce gubernatorial inaugurals.

—D. Kern Holoman

Society Election Results

At the annual meeting of the Society in Ann Arbor the results of board, chapter, and council elections were announced. Jan LaRue has been elected Vice-President, and Alvin H. Johnson was re-elected Treasurer. The three new board members for the term 1983–1984 are Jeremy Noble, James W. Pruett, and Bonnie C. Wade. New representatives for the Council and Chapters are listed in the Organization of the Society included in this issue.

President's Message

In 1984 the Society will meet in Philadelphia, the city in which the first annual meeting was held, to celebrate its fiftieth anniversary. To mark the occasion, Archivist Clayton W. Henderson and I will write a brief history of the Society and its activities. As presently conceived, the history will include a narrative account of the Society's origins and growth, profiles of founding members, and an interpretive essay on the AMS as an American musical institution.

Our plans for 1984 make this seem a good time to renew Professor Henderson's periodic request that members who have materials pertaining to the Society's history, or who know of the whereabouts of such materials, contact him at the Department of Music, Saint Mary's College, Notre Dame, Indiana 46556. Photographs would be especially welcome, for the archives presently reflect a strong preference for the written word over the pictorial image. (So that the AMS Centennial celebration in 2034 can be embellished with more iconographic evidence than the 1984 event, perhaps photo-minded members might be encouraged to take pictures at Society gatherings and submit them to the archives. Or do we need an official AMS photographer?)

The 1984 Annual Meeting may also provide the occasion for special events on the program. Members who wish to recommend topics or sessions

that would suitably mark our Society's first half-century of endeavor are encouraged to forward them to me as soon as possible at Burton Tower, University of Michigan, Ann Arbor, Michigan 48109.

As many of you already know, the budget of the National Endowment for the Humanities in fiscal 1983 will remain at the 1982 figure: \$130.56 million. In view of well-publicized efforts to cut the appropriation, this is good news for humanistic scholars. However, from Moira Egan, Executive Director of the National Humanities Alliance in Washington, comes word that the number of applications to NEH in 1982 declined 13 per cent from the previous year, a total lower than at any time since the mid-1970s. It is safe to say that the drop reflects not so much a flagging of research energies as a belief that NEH support is hard to come by. As Ms. Egan reports, however, that belief is not entirely accurate, and good applications for worthy projects are still being supported. She adds that it would be most unfortunate if "the decrease in the number of applications is used as a justification for cutting funding for the humanities." Therefore, AMS members are urged, both in their self-interest as individual scholars, and as members of the larger community of scholarly humanists, to continue to seek NEH support for their projects.

—Richard Crawford

Reports on Research in Progress

At the 1983 meeting in Louisville a series of reports on research in progress, a format borrowed from scientific conventions, will be presented. These are intended to provide an informal way of exchanging information.

The person giving a report will be provided with a table and a bulletin board. A specific amount of time (probably one hour) will be devoted to the project presentation, during which the individual will stand by the table, post graphic display information on the bulletin board, exchange questions and information with anyone who comes to see it, and pass out and explain handouts and other display items.

These reports will be presented in a large room where several may be offered concurrently. Thus, it seems inadvisable for participants to consider preparing any sort of lengthy formal talk, as a certain amount of traffic in the room should be expected. However, the displays will be positioned so that their audiences do not interfere with each other.

Persons wishing to present such reports should devise a title which accurately represents the subject they wish to discuss; they should submit this to the Chair of the Program Committee by April 1, 1983. Proposals will be accepted on a "first-come-first-served" basis.

Persons giving research reports will be listed in the program with the title/subject of their projects, and the time during which their presentations will be made. Reports in progress will also be posted outside the door of the room, in the same fashion as papers in progress.

For the first, trial year, only graduate students may submit proposals for displays. Each application must be signed by either the student's advisor or a member of his or her committee. The reports may be given on any work of interest (not just on dissertations in progress, as was stated previously in the August, 1982, *Newsletter*, where they were referred to as Project Displays).

—Jack Ashworth

Editor's Column

The following has been received from Marie Rolf, widow of Jerald Graue, who died suddenly last April:

I would like to thank the many members of the AMS and the SMT for their kind expressions of sympathy and friendship in the months following my husband's death. I also wish to express my gratitude to those who generously contributed to the Jerald C. Graue Memorial Fund. These contributions will be used to support graduate students at Eastman who have demonstrated excellence in the field of musicology and thus will help promote the high standards of musical scholarship to which Jerry was dedicated.

Some 200 copies of a publication distributed at the 1982 Annual Meeting, a facsimile edition of Johann Christian Bach's *Sei Cazonette a due*, Op. 4 (London, [1765]), with an introduction by Ellwood S. Derr (Ann Arbor: UMI Research Press, 1982), are available free of charge from the Society's business office through the courtesy of the publisher. Executive Director Alvin H. Johnson will be glad to fill requests on a "first-come-first-served" basis.

An international conference on Girolamo Frescobaldi will be held at the University of Wisconsin in Madison from April 8 to April 10, 1983. Conference sessions are tentatively scheduled for Source and Editorial Problems; The Music of Frescobaldi, his Predecessors and his Influence; Musical Patronage in 17th-Century Rome; Frescobaldi and the World of the Early Baroque (an interdisciplinary session, held jointly with the Midwest Chapter of the AMS); and Performance Practice and Original Performance Conditions. The quadricentennial celebration will also include a re-creation of a private concert in the home of the Barberini family, several other concerts, and an exhibition of Italian harpsichords. For further information, write to: Alexander Silbiger, School of Music, University of Wisconsin-Madison, 455 N. Park St., Madison, WI 53706 (608-263-1900).

An international symposium entitled "Jean-Philippe Rameau: New Perspectives on the First Fifty Years" will be held at McGill University from March 24 to March 26, 1983, to commemorate the Rameau tercentenary. The event will include a concert of Rameau's early chamber music and several papers focusing on the broad range of Rameau's career and writings before he began to compose for the stage. For further information, contact: Mary Cyr, 555 Sherbrooke Street West, Montreal, Quebec, Canada H3A 1E3 (514-392-4527).

Paul Brainard, Chairman of the American Chapter of the *Neue Bach-Gesellschaft*, has written to request information from those individuals or institutions planning to celebrate the Bach Tercentenary. The *Neue Bach-Gesellschaft* is proposing to publish a

documentation of the tercentenary in the United States. The publication will be internationally distributed and will include dates, times, and descriptions of the programs in question. Inclusion in the project will be at no cost to participants. Interested individuals may write to: New Bach Society, 1725 Main Street, Bethlehem, PA 18018.

A new series, *Greek and Latin Music Theory*, has been established by the University of Nebraska Press with Thomas J. Mathiesen (Brigham Young University) as general editor and Jon Solomon (University of Minnesota) as associate editor. The series will publish new critical texts and translations on facing pages for monuments of music theory written originally in Greek and Latin. Each volume will also include a major introductory essay on the treatise and its author, and an *index rerum et verborum*. The aim of the series will be to establish truly critical texts for the many works of ancient and medieval music theory that do not presently exist in critical editions, and to provide translation, introduction, and commentary to assist the scholar and the student in their study of the treatise. Inquiries should be addressed to: Thomas J. Mathiesen, Dept. of Music, C-550 HFAC, Brigham Young University, Provo, UT 84602 (801-378-3688).

The Education Committee of the Music Library Association will sponsor a day-long workshop for librarians in small academic music libraries. This workshop will be held at the Hilton Hotel of University City in Philadelphia on March 2, 1983, and will precede the MLA national meeting. The workshop will include sessions on library politics, collection development, NASM evaluations and time management. Membership in MLA is not required. For additional information contact: Janice Jenkins, Stetson University Music Library, DeLand, FL 32720.

The annual meeting of the Music OCLC Users Group will be held on February 28 and March 1, 1983, at the Hilton Hotel in Philadelphia. Topics on the program include: the projected implementation of the MARC music format at the Library of Congress; public access to on-line catalogs, and music librarians' problems with on-line catalogs; demonstrations and workshops on the various OCLC sub-systems; and basic and advanced tagging workshops, with special emphasis on tagging microforms and manuscripts. For further information, contact: Timothy Robson, MOUG Continuing Education Coordinator, Kulas Music Library, 11118 Bellflower Rd., Case Western Reserve University, Cleveland, OH 44106.

The second interdisciplinary conference of the Society for Textual Scholarship will be held at the CUNY Graduate Center from April 21 to April 24, 1983. Special sessions will include one on textual analysis and one on the editor as philologist. For list

of participants and other details of the meeting, write to: D. C. Greetham, STS Executive Director, Ph.D. Program in English, CUNY Graduate Center, New York, NY 10036 (212-790-4584).

Bryan N. S. Gooch and David S. Thatcher of the University of Victoria are now preparing *A Shakespeare Music Catalogue*, an annotated bibliography of all music which sets words by Shakespeare or which is connected with his work or name. They would welcome any information which readers can offer. Communications should be sent to: Odean Long, *Shakespeare Music Catalogue*, University of Victoria, P.O. Box 1700, Victoria, British Columbia, Canada V8W 2Y2.

The American Choral Directors' Association is considering the possibility of publishing a series of monographs on the choral music of individual composers. The intent of the series would be to provide substantial information on each composer's choral music in a suitably scholarly manner for the purpose of improving performance. Interested individuals should write to: Walter S. Collins, Chair, ACDA Research and Publications Committee, College of Music, C. B. 301, University of Colorado, Boulder, CO 80309.

Delegates from twenty countries recently met in Los Angeles to form the International Congress on Women in Music. The goals of the Congress are to provide international exchanges of information through a newsletter, to organize future meetings of women musicians, to act as advocate on behalf of women in music, and to recognize those women who have made outstanding contributions in their fields. Annual dues for membership are \$20 for individuals and institutions, \$30 for organizations with fewer than 100 members, and \$50 for organizations with 100 or more members. For more information, write to: International Congress on Women in Music, P.O. Box 366, Loyola Blvd. at West 80th, Los Angeles, CA 90045.

Charles N. Henderson has been named associate editor of *The American Organist*, published by the American Guild of Organists.

John Hill Appointed Editor of JAMS

The Board of Directors has chosen John Hill as new editor of the Society's journal. Contributors may send him manuscripts for consideration at the School of Music, 2136 Music Building, University of Illinois, 1114 W. Nevada, Urbana, Illinois 61801, after May 1, 1983. Before that time, manuscripts should be sent to the current editor, Ellen Rosand, who will conclude her term at the end of 1983.

Report of the Publications Committee

The following report was presented at the Annual Meeting in Ann Arbor, November, 1982:

In the past twelve months, the following publications assisted by subventions from the Society have appeared:

- Hans Tischler, *The Earliest Motets: A Complete Comparative Edition*, 3 vols. New Haven: Yale Univ. Press, 1982.
—H. Wiley Hitchcock, *The Works of Marc-Antoine Charpentier: Catalogue Raisonné*. Paris: Picard, 1982.

At the suggestion of the Committee, the Board of Directors has authorized the establishment of the Committee on the Publication of American Music. The committee is chaired by Lawrence Gushee; the other members are Richard Crawford, James Haar, H. Wiley Hitchcock, and Cynthia Hoover. This committee, which will report to the Publications Committee, is charged with investigation of the possibility of a series of publications sponsored by the Society comprising significant and typical works of American music, and with exercising the function of an Editorial Committee of such a series if it should be approved. Suggestions and comments regarding this project should be addressed to: Professor Lawrence A. Gushee, School of Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801.

The Board of Directors has approved a recommendation that the serial publication of the International Musicological Society, "Musical Works in Progress," no longer be supported by our Society. The cumulative publication *Doctoral Dissertations in Musicology*, edited by Cecil Adkins and Alis Dickinson, whose seventh cumulation should have appeared by the time of publication of this report, will continue in its current format. In future years, publication will be timed to coincide with the quinquennial meetings of the IMS. The supplement to this cumulation will continue to appear annually (except when a cumulation is published), in somewhat streamlined form. An effort will be made to broaden and to make more timely the coverage of dissertations outside North America.

A complete listing of publications (other than the *Journal*) supported by the Society appeared in the previous issue of the *Newsletter*, Vol. 12, No. 2 (August, 1982), p. 3.

Members are reminded of the current guidelines by which publishers may apply to the Committee for consideration of subventions, last published in the *Newsletter*, Vol. 11, No. 2 (August, 1981), p. 3.

Further projects remain in production and under consideration.

—James Webster
Chairman, Publications Committee

ACLS Travel Grants

Travel grants are offered through the American Council of Learned Societies on a competitive basis to scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside North America (including Mexico, Central America, and the Caribbean). Applicants must hold a Ph.D. degree or its equivalent and must be citizens or permanent residents of the United States. To be eligible, proposed meetings must be broadly international in sponsorship or participation, or both.

The program provides travel funds in the four categories listed below to:

- 1) persons who propose to read significant scholarly papers at smaller research conferences which are broadly international in participation;
- 2) persons who will present papers or fill other active scholarly roles (such as chairing a session) at regularly scheduled congresses of international scholarly organizations;
- 3) elected officers or voting members of an international organization who must take part in bureau meetings or executive sessions of the organization; and
- 4) members of international planning committees or editorial boards who must participate in meetings of these groups.

Applications from persons who have received an ACLS travel grant in the current year or in either of the two preceding calendar years cannot be considered; applicants who have received multiple grants in previous years can be given only low priority.

Financial assistance is limited to air fare between major commercial airports. Awards, not to exceed \$1,000, will be equivalent to one-half of projected economy-class fare.

Deadline for requests for travel funds to attend meetings scheduled for the period of March through June is *November 1*; deadline for requests for travel funds to attend meetings scheduled for the period of July through October is *March 1*; deadline for requests for travel funds to attend meetings scheduled for the period of November through February is *July 1*. Meetings that officially begin on the last day or two of a competition period and run several days into the next will be considered under the latter competition (e.g., March 1 will be the deadline for applications for a meeting running from June 30 through July 5).

To request application forms, persons should address an inquiry to: Travel Grant Office, American Council of Learned Societies, 800 Third Avenue (at 49th to 50th

Streets), New York, NY 10022. Persons requesting application forms should provide the name, dates, place, and sponsorship of the meeting, as well as a brief description of the nature of the applicant's scholarly interests and his or her proposed role in the meeting.

—Frank A. Traficante,
AMS-ACLS Liaison for Travel Grants

Resolution of the Board of Directors, American Musicological Society

The American Musicological Society regards service on its Council as important work of the Society. Indeed, it requires prior Council membership as a condition of eligibility for election to its executive board: President, Vice President, Secretary, Treasurer, and Director-at-Large.

The By-Laws of the Society state that members of the Council: "shall be scholars who have made notable contributions to the advancement of research in the various fields of music as a branch of learning and scholarship . . . The Council shall advise the Board of Directors concerning the general policies of the Society . . . Meetings of the Council shall take place at the annual meeting of the Society . . ."

The Society also recognizes distinguished scholars by inviting them to serve as chairpersons of sessions at its annual meetings. The Society, therefore, urges administrators to provide financial support for attendance at national meetings of Council members and session chairpersons in the same manner as they would do for persons presenting papers.

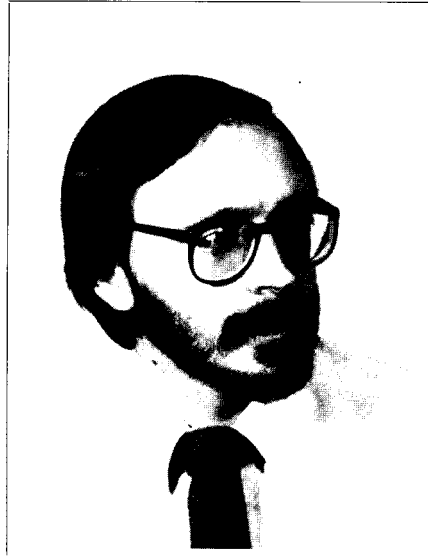
November 3, 1982

The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back numbers should be mailed to: Alvin H. Johnson, Executive Director, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Items for publication in the *Newsletter* should be sent to: R. Larry Todd, Editor, *AMS Newsletter*, 6695 College Station, Department of Music, Durham, NC 27708. Copy for the February issue must be submitted before December 1; copy for the August issue must be submitted before June 15.

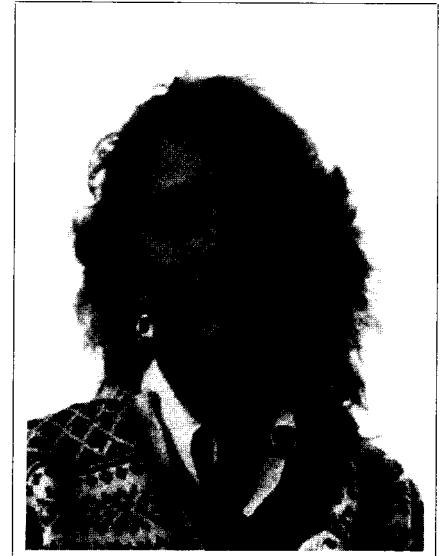
This *AMS Newsletter* was produced by A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.



Kinkeldey Award winner Kerman



Einstein Award winner Tomlinson



Greenberg Award winner Carroll

Awards and Prizes

At the Ann Arbor Meeting the Otto Kinkeldey Award was presented to Joseph Kerman (University of California, Berkeley) for his book, *The Masses and Motets of William Byrd* (Berkeley, University of California Press, 1981, the first volume of the series, *Music of William Byrd*. The Alfred Einstein Award was won by Gary Tomlinson (University of Pennsylvania) for his article "Madrigal, Monody, and Monteverdi's 'via naturale alla immitatione,'" published in the Spring, 1981, issue of the Society's *Journal*. The recipient of the Noah Greenberg Award was Spencer Carroll of New York, for her videotape production of *Le Roman de Fauvel*.

David Fallows (University of Manchester) has been awarded the 1982 Dent Medal. His book *Dufay* has appeared in *The Master Musicians* (London, J. M. Dent, 1982).

Maria Rika Maniates (University of Toronto) has been awarded a Senior Connaught Fellowship in the Humanities in support of a sabbatical year to write a book on the relationship between Zarlino's and Vicentino's philosophies of music.

Malena Kuss (North Texas State University) is the recipient of an NEH Summer Stipend to assist her research on "Folk and Aboriginal Traditions in 19th and 20th-Century Mexican Operas."

Oral History, American Music (Yale University) has received a grant from the Martha Baird Rockefeller Fund for Music, Inc., to assist in establishing a videotape archive. The funds will be used to add eight videotaped interviews with American composers to an extensive collection of tape-recorded interviews with and about significant figures in 20th-century American music.

John Edward Hasse and Frank J. Gillis have been awarded an ASCAP Deems Taylor Award for *Indiana Ragtime: A Docu-*

mentary Album, published by the Indiana Historical Society.

Einstein Award

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. The article must have been 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 the 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.

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.

The article shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, 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.

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.

The nomination of articles for the 1983 Alfred Einstein Award is now open. Articles that appeared during the 1982 calendar year will be considered for this year's award. Due to the problem of determining eligibility, consideration will be given only to those articles that are formally nomi-

nated. The Committee notes that some worthy articles have not been nominated in recent years and urges eligible authors to nominate their own articles. Nominations should be sent by June 1, 1983, to: Richard Taruskin, Music Department, Columbia University, New York, NY 10027.

Kinkeldey Award

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.

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.

The work shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, 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. It should be noted that, unlike the Einstein and Greenberg Award Committees, the Kinkeldey Award Committee does not invite nominations; neither does it receive publications.

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 will not disqualify a nominee for the Award.

Greenberg Award

Application Deadline—April 1, 1983

The Noah Greenberg Award Committee has announced the deadline for application for the 1983 award as April 1, 1983. Members of the Society wishing to apply for the award should submit their applications, along with a proposed budget and any accompanying materials or tapes, to: Howard M. Brown, Department of Music, University of Chicago, 5845 S. Ellis Ave., Chicago, IL 60637 (312-753-2611). This year's Noah Greenberg Award Committee consists of: Howard M. Brown (Chairman), Richard F. French, Alejandro E. Planchart, John G. Suess, and David A. Sutherland.

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica in memory of their founder and first director. It is intended to stimulate active cooperation between scholars and performers and to encourage a high level of performance by ensembles specializing in music written before 1700. For instance, awards are given to enable performers to prepare concerts they would otherwise not be able to give, or to publish materials of special interest to performers.

Guidelines for The Noah Greenberg Award

The Noah Greenberg Award will be given annually for a distinguished contribution to the study and performance of early music (provided that the committee responsible for awarding the prize judges at least one of the entries to be of sufficient distinction). The award is intended to stimulate new approaches and imaginative solutions to the problems of the performance of early music, of a sort characteristic of the man for whom the Award is named.

It seems to the Committee more consistent with these goals to give the award either to a performer or group of performers who needs 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. Both scholars and performers should apply, since the award may subsidize publication costs or support public performances.

The Noah Greenberg Award will consist of a sum up to \$1,000 per annum, depending on the scope and significance of the entry selected. Normally, there will be a single award; in some years, however, the committee may make two smaller awards.

A committee of five members appointed by the President of the American Musicological Society, in consultation with the Board of Directors, will judge entries for this prize.

American Musicological Society Organization, 1983

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AMS Committees—1982-83

Chapter Fund: Paul J. Revitt, *Chair*; Rey M. Longyear, Albert Seay.

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Kinkeldey Award: Nicholas M. Temperley, *Chair*; William W. Austin, Richard L. Crocker.

Local Arrangements—1983 Meeting: Jack Ashworth and Robert Lamar Weaver, *Co-Chairs*; Malcolm H. Brown, Lance W. Brunner, Jean Christensen, Donald Foster, Marian Cobin Green, Karl-Werner Guempel, Maurice Hinson, Minna Miller, Robert Lee Weaver.

Nominating: Joseph Kerman, *Chair*; James W. McKinnon, Elaine R. Sisman.

Performance—1983 Meeting: Alexander Silbiger, *Chair*; Jack Ashworth, Glenn E. Watkins.

COUNCIL

Anne Schnoebelen, *Secretary 1982-83*

Student Representatives to the Council

Term 1983-85

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Term 1983

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Capital: Katherine K. Preston
Greater New York: Richard Kassel
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Midwest: Steven Moore Whiting
New York-St. Lawrence:
Rose Marota
Northern California:
Bruce Alan Brown
Pacific Northwest: Julia Heydon
Pacific Southwest: Susan Smalakis
Rocky Mountain: Pamela S. Stuerke
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Chapter Representatives to the Council

Term 1983-85

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Rocky Mountain:
Oliver B. Ellsworth
Southwest:
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Term 1982-84

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Greater New York:
Piero Weiss
Mid-Atlantic:
Sterling Murray
New York State-
St. Lawrence:
Don M. Randel
New England:
James L. Ladewig

Term 1981-83

Allegheny:
Robert S. Lord
Midwest:
Paul J. Revitt
South Central:
Robert Lee Weaver
Southeast:
David B. Levy
Southern:
Raymond A. Barr

Note:

Terms of office are expressed as calendar years. According to the revised By-Laws, however, they actually begin with the Annual Meeting (generally in October or November) in the year prior to the first year of the term.

Program—1983 Meeting: Don O. Franklin, *Chair*; D. Kern Holoman, Janet Knapp, Robert P. Morgan, Anne Dhu Shapiro, Richard Wexler.

Publications: James Webster, *Chair*; James Haar, Cynthia A. Hoover, Lewis Lockwood, Martin Picker, Leon B. Plantinga, Ernest H. Sanders, Alvin H. Johnson, *ex officio*.

RISM (Joint Committee with MLA): to be appointed.

Status of Women: Marcia Judith Citron, *Chair*; Susan H. Borwick, Joel Lester, Ann Besser Scott.

Committee on the Publication of American Music: Lawrence A. Gushee, *Chair*; Richard Crawford, James Haar, H. Wiley Hitchcock, Cynthia A. Hoover.

Committee on Automated Bibliography: Don M. Randel, *Chair*; David E. Crawford, Michael A. Keller, Leeman L. Perkins, Susan T. Sommer.

AMS Delegate to ACLS: Howard M. Brown.

AMS Liaison Officer for ACLS Travel Grant: Frank A. Traficante.

Academic and Non-Academic Employment: Cynthia E. Verba, *Chair*; Mary Ann Bonino, Steven J. Ledbetter, Susan T. Sommer, Anne Swartz, Robert Winter III.

Council Committee on Honorary and Corresponding Members: Jessie Ann Owens, *Chair*; David B. Rosen, Robert J. Snow.

Council Nominating Committee: Gary A. Tomlinson, *Chair*; Lenore Coral, Tom R. Ward.

Obituaries

Henry W. Kaufmann

At the recent meetings of the IMS at Strasbourg several of us were shocked to hear of the sudden death of Henry W. Kaufmann, on August 24, 1982. I had been in touch with him a few months earlier when news reached me of the death on May 12, 1982, of his wife of more than thirty years, Helen Sanderson Kaufmann. He assured me that he was bearing up reasonably well and that the many telephone calls and letters he had received from friends had been a great source of strength for him in his grief. Born in Cambridge, Massachusetts, on October 23, 1913, Henry would have celebrated his sixty-ninth birthday during the fall semester of 1982. He was in fact planning to retire at the end of the term from Rutgers University, where he had served since 1962 as Professor of Music and, for a time, as chairman.

I first met Henry when I was an undergraduate and enrolled in one of his classes. He was a brilliant and demanding teacher who inspired his students and always brought out the best in them. He would brook no superficialities—though he had a wonderful, and often irrepressible, sense of humor—and he expected his students to come to class prepared and to ask intelligent questions. Henry also gave as much of himself as he asked of his students, and he could always be counted on to do more than was expected. His generosity (as I know several of his more recent students can attest) went far beyond the formal confines of the university. I shall always remember the wonderful afternoons spent playing piano four-hands and listening intently as he made a trenchant point about the music we had played. More often than not, the afternoon stretched into early evening, and with that, into supper, to be followed by more music. Helen sometimes sang, and as others dropped by, there would be more piano four-hands or a violin sonata or a madrigal or two. The Kaufmanns were warm, wonderful people who loved music, loved teaching and loved their friends. I have vivid memories of Henry in more recent years, a familiar figure at our annual AMS meetings, where he could be seen in the corridors busily introducing aspiring young Ph.D.'s to prospective employers or talking to newcomers to our field about some aspect of his work which might be helpful to them.

Henry's musical background was broadly based. He studied formally and informally with some of the outstanding theorists, composers and musicologists of our time, among them Nadia Boulanger, A. Tillman Merritt, Paul Hindemith, Walter Piston, Willi Apel, Donald Grout, and Nino Pirrotta. Henry began his undergraduate studies at Harvard, but soon switched to Yale, where he majored in music theory

and composition, and received the B.M. and the M.M. Later, in 1977, Yale awarded him the Certificate of Merit for Distinguished Service to the Field of Music. At Yale contact with Leo Schrade kindled his interest in musicology, an interest to which he returned almost a decade later when, after teaching stints at the University of Wisconsin (1948–50) and at Boston University (1950–56), he entered the graduate program in music at Harvard, from which he received the Ph.D. in 1960. Meanwhile, in 1958, he had resumed his teaching career at Ohio State University, where he remained until 1962, when he was invited to Rutgers.

Henry was a meticulous scholar with wide-ranging interests. His Harvard dissertation on the life and works of Nicola Vicentino, published in 1966 by the American Institute of Musicology, remains to this day the principal study of this enigmatic figure. He also prepared modern editions of that composer's theoretical and musical works. Another 16th-century topic which claimed his attention was music written for festival occasions, particularly as it related to the other arts and literature. He published studies on the Florentine Intermedi of 1539, on a dramatic production at Ferrara in 1554, and, most recently, a volume dedicated to *Music for a Lutheran Wedding at Aunsbach in 1568* (1979). His training in theory and composition was ever present, and he was an avid student, as well as practitioner, of 20th-century music. Just prior to his death he had completed reading proof of a volume of orchestral songs he had edited for the new edition of Hindemith's works. Henry was indefatigable, possessed of an unquenchable thirst for knowledge, and was widely read in fields other than his own, particularly in philosophy and religion. His interest in the latter led him to study for the priesthood, and he was ordained an Episcopal priest on his birthday in 1972 at Trinity Cathedral, Trenton, where he and Helen are now buried. At the time of his death he was finishing work for a doctorate of Theology from the University of Leiden, Holland. American musicology has lost a talented scholar and teacher. The AMS has lost a valuable member. And those of us who knew the Kaufmanns well have lost two remarkable friends.

—Frank A. D'Accone

Robert J. Nicolosi

Robert J. Nicolosi, Associate Professor of Music History at the University of Alabama, died of a cardiac ailment in Tuscaloosa on October 12. He was 38. He had been a member of the faculty since 1972, and before that year had served on the faculties of Washington University, the Community Music School, and the Metropolitan Education Center in the Arts, all in St. Louis. A native of Marion, Ohio, he graduated from Catholic University and earned

his Ph.D. at Washington University in 1971 with a dissertation on "Formal Aspects of the Minuet and *Tempo di Menuetto Finale* in Instrumental Music of the Eighteenth Century."

Bob Nicolosi served as secretary-treasurer (1978–80) and chairman (1980–82) of the AMS Southern Chapter, and had served as program chairman for musicology for the Music Teachers' National Association from 1979 until his death. From 1970 to 1972 he was a music critic for the *St. Louis Post-Dispatch*, and from 1976 to 1980 for the *Tuscaloosa News*. He contributed articles to *The Music Quarterly*, *American Music Teacher*, *College Music Symposium*, and other publications. A book on Alabama folk music was nearly completed at the time of his death, as well as an article on music in Alabama for *The New Grove Dictionary of Music in the United States*.

Bob Nicolosi was a true example of the gentleman scholar. His genial good humor, artistic perception and scholarly judgment were constantly evident in his classes and his professional relationships.

In one of the ancient stories of the fall of Troy, Hecuba, Queen of Troy, bemoans the untimely death of her grandchild Astyanax, thrown from the walls of the city by the Greeks to end the succession and to frustrate the possibility of Trojan revenge. Looking on the battered corpse, she muses that the processes of nature have gone terribly awry when it becomes necessary for the old to bury the young. That is how we feel about Bob Nicolosi's death. We mourn the loss of a comrade and colleague, but even more we deplore the extinction of a perceptive and inquiring intellect still in the early stages of a promising career.

—Charles M. Carroll
for the AMS Southern Chapter

Clara Steuermann

Clara Steuermann (*née* Silvers) died on January 9, 1982. Born in Los Angeles in 1922, she attended Manual Arts High School and Los Angeles City College before entering UCLA, where she received her bachelor's and master's degrees. At UCLA she took classes in theory and composition from Arnold Schoenberg, eventually becoming his teaching assistant. She also studied piano privately with Jakob Gimpel. In 1944 she attended the music sessions at Black Mountain College, where she became acquainted with some of the prominent musicians from Europe who had also studied with Schoenberg—people with whom she formed lasting friendships—including Rudolf Kolisch, Marcel Dick, Heinrich Jalowetz and, of course, Edward Steuermann, with whom she studied piano and later, in 1949, married.

After her husband's death in 1964, Clara worked for her librarian's degree at Columbia University, which led to an ap-

pointment at the Juilliard School of Music and, in 1966, as music librarian at the Cleveland Institute of Music. Her great talent as a librarian, comprehensive knowledge of musical literature and close friendship with the leading musicians of our day led eventually to her election as President of the Music Library Association in 1974.

When the Arnold Schoenberg Institute was established in 1974, Clara Steuermann was the first person to be considered, by the Schoenberg heirs and the members of the supporting university consortium, for a post in the new institution. She was asked to become its archivist because it was recognized that she brought to this position the richest possible background in musical librarianship and an intimate understanding of the Schoenberg materials. Her tenure as archivist at the Schoenberg Institute began in 1975 and was made possible by a consortial agreement entered into by California State University, Los Angeles, which institution appointed her to its library staff. Clara proceeded to take complete charge of the requirements needed for housing the Schoenberg collection and for establishing an effective research center at the Schoenberg Institute, which opened its doors in February, 1977. In the remaining time allotted to her she created one of the most unusual and important archival centers in the country, prepared exhibits of archival material with great skill and imagination, guided numerous scholars in their research efforts both at the Institute and through extensive and detailed correspondence, presented illustrated lectures about the Institute, catalogued the diverse materials of the archives in all of their aspects, which she described—with great personal

charm—in her own section (“From the Archives”) of the *Journal of the Arnold Schoenberg Institute*. The Institute is indeed a monument to her indomitable spirit and to her pursuit of excellence. She will always be remembered by her many friends, colleagues at the Institute, music librarians and archivists, musicians in all fields, and just plain friends—as a person of humanistic vision and compassion, a treasure.

Clara Steuermann Fund

The loss on January 9, 1982, of Clara Steuermann, past president of the Music Library Association, to the library profession, the musical world, and her friends has been great. She was the Archivist of the Arnold Schoenberg Institute during its first seven years, where her work serves as a model for the establishment of future music manuscript collections.

In commemoration of her deep commitment to the field of librarianship and her service to the musical community, the Clara Steuermann Fund has been established to promote archival projects and research at the Institute. It is hoped that in the first year a sufficient sum will be received to establish an endowment fund which will sponsor a research fellow at the Institute. Contributions to the fund in all amounts are welcome and are tax deductible. Please make checks payable to the Arnold Schoenberg Institute and send them to: Jerry McBride, Assistant Archivist, Arnold Schoenberg Institute, University Park—MC 1101, University of Southern California, Los Angeles, CA 90089-1101.

—Elaine Barkin, Garret Bowles, and Paul Pisk
Clara Steuermann Fund Advisory Committee

Hymn Tune Index

Nicholas Temperley has received a research grant from the National Endowment for the Humanities for the preparation of an index of all metrical psalm and hymn tunes associated with English texts from the Reformation to about 1820. Tunes will be coded by a simple numerical system, and the index will be maintained on a CYBER computer housed at the University of Illinois at Urbana-Champaign. It will also be printed in summary form. At first, British and American printed sources will be covered; if time allows, it is hoped to extend coverage to include manuscript sources and organ barrels. Temperley will be assisted by Charles G. Manns, research associate; Anne Minko, bibliographical assistant; and George Chaltas, computer programmer. Correspondence may be addressed to: Nicholas Temperley, Hymn Tune Index, 2136 Music Building, 1114 West Nevada St., Urbana, IL 61801.

AMS Chapter Officers

(Received too late for the August, 1982, issue. Ed.)

Capital Chapter

Secretary-Treasurer:

Deborah Lawrence

Greater New York Chapter

Secretary: Scott Fruchwald

Call for Papers

A call for papers has been issued for the 1983 Annual Meeting of the *Society for Ethnomusicology*, scheduled to be held at Florida State University from October 20 to October 23, 1983. For the regular program, proposals on the following topics are encouraged: 1) inter-ethnic contact; 2) the etic/emic dilemma; 3) contemporary musical revivalism; 4) music in the context of performance; and 5) ethnomusicology in the public sector. The program committee also anticipates the following regional emphases: Africa, the Caribbean, Latin America, and Southeastern United States. Papers concerning other topics and regions are invited, and pre-conference symposia (now scheduled for October 19 and 20, 1983) may be proposed in any area of ethnomusicological inquiry. Further information about the program and abstract forms are available from: Kay K. Schlemay, SEM Program Chair, Dept. of Music, New York University, 268 Waverly Building, New York, NY 10003. Deadline for submission of abstracts is March 31, 1983.

The Seventh Annual Meeting of the *Western Association for German Studies* will be held in Madison, Wisconsin, from September 30 to October 1, 1983. The University of Wisconsin/Madison will host the conference. The Association welcomes papers in history, literature, politics, geography, art, music, and other fields relating to German-speaking Europe. Proposals for papers or entire sessions should be sent with abstracts by April 1, 1983, to: Harry Ritter, Dept. of History, Western Washington University, Bellingham, WA 98225.

The *Augustinian Historical Institute* has issued a call for papers for its Eighth International Conference on Patristic, Medieval, and Renaissance Studies to be held at Villanova University from September 23 to 25, 1983. Abstracts for prospective papers on all aspects of the three conference periods are welcome. Those interested should submit an abstract, no longer than one double-spaced page, in duplicate. Abstracts should be sent before March 1, 1983,

to: Thomas A. Losoncy, PMR Conference, Villanova University, Villanova, PA 19085.

The Fifth Annual Meeting of the *Northeast Chapter of the College Music Society* will be held on April 8 and 9, 1983, at Drexel University in Philadelphia. Interested individuals should send proposals for papers or panels to: Douglas Moore, Dept. of Music, Williams College, Williamstown, MA 01267.

The *Eleventh Annual Conference on Medieval and Renaissance Music* will be held at Pembroke College, Oxford, from July 22 to 25, 1983. Papers from the following research areas are invited: criticism and analysis; performance practice; Spanish music; 15th-century English institutions; and music and rhetoric. Other proposals will be considered. Address inquiries to: John Milsom, Magdalen College, Oxford, England.

Archives and Research Center for Ethnomusicology

The American Institute of Indian Studies, composed of American universities involved in the study of India, has recently approved the establishment of the Archives and Research Center for Ethnomusicology (ARCE). Initial funding for ARCE is from the Ford Foundation and the Smithsonian Institution Foreign Currency Program. The Archives will be located in Pune (Poona), Maharashtra, with a copying unit in New Delhi. The principal aims and purposes of the project are as follows:

- (1) to centralize and make available in India copies of research materials pertaining to Indian music collected by foreign scholars, with due regard to the rights, concerns, and wishes of depositors and performing musicians. This involves two processes: a) the obtaining of copies before the departure of scholars from India; b) the returning to India of copies of audio-visual materials relevant to Indian music which have already been removed from India, for which funding will be sought independently;
- (2) to foster ethnomusicological research in India, as the study of all types of music in their individual, social and cultural contexts. To this end, ARCE will organize lectures, seminars and conferences; institute a publications program; and, when possible, offer research assistantships and associateships;
- (3) to collaborate with Indian institutions and independent scholars conducting ethnomusicological fieldwork;
- (4) to advise, assist and coordinate activities of American and other foreign scholars carrying out research in Indian music; and
- (5) to provide facilities to scholars for research, listening and transcription of materials housed in the archives.

The Archives and Research Centre for Ethnomusicology will be staffed entirely by Indians who will be responsible for the daily operations and will also be concerned with the future directions of the project. They will interact with the Committee on Ethnomusicology of the American Institute of Indian Studies, presently composed of Bonnie C. Wade (University of California, Berkeley), Daniel M. Neuman (University of Washington), Jon B. Higgins (Wesleyan University) and Nazir A. Jairazbhoy (University of California, Los Angeles, Chairman). The project has received the approval of the government of India and will be overseen by a bi-national committee composed of representatives from India and the American Institute of Indian Studies.

Initially, Dr. Ashok Ranade (Bombay University) has agreed to serve as the primary Indian consultant for the project. Mr. Umashankar, an independent film maker and sound technician, is responsible for its technical operations.

Suggestions and contributions of relevant audio-visual materials are solicited. Communications may be addressed to: Prof. N. A. Jairazbhoy, University of California, Los Angeles, 405 Hilgard Ave., Los Angeles, CA 90024.

Operations at the copying unit commenced in August, 1982. The address is: ARCE Copying Unit, B-36 Defense Colony, New Delhi, India.

18th International Congress on Medieval Studies

Western Michigan University will host the 18th International Congress on Medieval Studies in Kalamazoo from May 5 to May 8, 1983. Ingrid Brainard, Rebecca A. Baltzer and Lance W. Brunner have organized no fewer than nine sessions devoted to musicology, with topics including aspects of chant, music in medieval France and England, the performance of medieval music, and the performance of Notre Dame *organum duplum*. Four sessions are organized as a Benevento Symposium, including Beneventan liturgy and Old Beneventan chant, the Beneventan chant tradition, Beneventan tropes, and Beneventan sequences. Further information can be obtained from: Otto Gründler, The Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.

Twenty-Eighth Annual Meeting of SEM

The 1983 Annual Meeting of the Society for Ethnomusicology will be hosted by Florida State University in Tallahassee, Florida, from October 20 to 23, 1983. The program will include papers, panels, workshops, audio-visual presentations, performances, and other activities (see the announcement in the Call for Papers of this issue). The meeting will be held in the new Florida State Conference Center. Tallahassee is easily accessible by air and is close to a number of Florida's major tourist attractions. Information concerning transportation and local arrangements is available from: Dale A. Olsen, Local Arrangements Chair, School of Music, Florida State University, Tallahassee, FL 32306. For further information about the program, write to: Kay K. Shelemay, SEM Program Chair, Dept. of Music, New York University, 268 Waverly Building, Washington Square, New York, NY 10003.

Fellowships and Grants Available

The NEH Summer Seminars for College Teachers program will offer 84 eight-week seminars during the summer of 1983. Those teachers selected to attend will receive a stipend of \$2,700 to cover travel expenses to and from the seminar location, books and other research expenses, 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 in their fields at institutions with library collections suitable for advanced research. The 1983 Summer Seminars for College Teachers brochure, which lists seminar topics, directors, dates, and locations, is available locally from department chairpersons or from the Division of Fellowships & Seminars, MS 101, NEH, 806 15th St., N.W., Washington, D.C. 20506. College teachers interested in applying to a seminar should write directly to the seminar director (addresses are listed in the brochure) for detailed information and for application materials. The deadline for submitting applications will be April 1, 1983. Of particular interest to readers of the *Newsletter* are the following seminars: Richard D. Leppert, "Art and Social Ideals in the Eighteenth Century: Ideological Imprints on the Music, Painting, and Literature of Domestic Life"; Martin Chusid, "The Operas of Verdi"; David G. Hughes, "Music, Poetry, and Liturgy in the High Middle Ages"; William P. Malm, "Japanese Theater Music: Theory and Practice"; and Leonard D. Stein, "The Music and Writings of Arnold Schoenberg."

The Newberry Library has announced several fellowships which are available for 1983 and 1984:

Short-term Resident Fellowships for Individual Research

In any field appropriate to the Newberry's collections, appointments with stipends of \$600 per month, for periods of up to two months, or when travel from a foreign country is involved, three months. Applicants must have the Ph.D. or have completed all requirements except the dissertation. These fellowships are designed primarily to help provide access to Newberry resources for people who live beyond commuting distance. Preference is given accordingly to applicants from outside the greater Chicago area whose research particularly requires study at the Newberry. Completed applications due March 1, or October 15, 1983.

*American Society for
Eighteenth-Century Studies Fellowships*

Fellowships are available for one to four months in residence at the Newberry for studies in the period 1660–1815. Applicants must be post-doctoral scholars, no more than ten years from receipt of their Ph.D., and members in good standing of the American Society for Eighteenth-Century Studies at the time of application. Stipends are \$600 per month; completed applications are due March 1 or October 15, 1983.

*Resident Fellowships for
Unaffiliated Scholars*

For scholars who are not employed professionally as such, who have the Ph.D., and who propose to use the Newberry as a scholarly base, stipends of \$250 per calendar quarter. Applicants must be working on a specific research project in a field appropriate to the Newberry's collections, and must anticipate spending at least six to eight hours a week in residence and participating fully in the intellectual life of the Newberry. Stipends may be renewed quarterly up to one year; after the first year, fellowship status may be renewed annually, but without stipend. Completed applications due March 1 or October 15, 1983.

*Newberry-British Academy Fellowship
for Study in Great Britain*

In cooperation with the British Academy, the Newberry Library offers an exchange fellowship for three months' study in Great Britain in any field in the humanities in which the Newberry's collections are strong. Preference is given to established scholars on the staffs of universities, museums, or libraries, especially to readers and staff of the Newberry. The stipend is £12 per day while the Fellow is in Great Britain. Completed applications due March 1, 1983.

*Herman Dunlap Smith Center for the
History of Cartography Fellowships*

Fellowships are available for research in the history of cartography of \$600 per month, for periods not exceeding three months. Applications may be submitted at any time.

*Center for Renaissance Studies
Fellowships*

The Center for Renaissance Studies is offering ten stipends of up to \$2,000 each for post-doctoral scholars, teaching in colleges and universities in the U.S., who wish to participate in a Summer Institute devoted to the reading, transcribing, and editing of Italian vernacular manuscripts and printed sources. The Institute will be led by Professor Armando Petrucci, from the University of Rome. Stipends are for six weeks from June 20 to July 29, 1983. Applications are due March 15, 1983.

For additional information and application forms, write to: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

The Bibliographical Society of America announces the establishment of an annual short-term fellowship program, to begin on May 1, 1983, in support of a bibliographical inquiry as well as research in the history of the book trades and publishing history. Eligible topics may concentrate on books and documents in any field, but should focus on the book or manuscript (the physical object) as historical evidence, whether for establishing a text or understanding the history of book production, publication, distribution, collecting, or consumption. BSA Fellowships may be tenured for one or two months, and BSA Fellows will be paid a stipend of up to \$600 per month in support of transportation and living expenses while away from home doing research. Applications, including three letters of reference, are due on February 28, 1983. Prospective applicants should contact: BSA Executive Secretary, P.O. Box 397, Grand Central Station, New York, NY 10163.

The International Research & Exchanges Board has announced deadlines in 1983 for the following fellowships:

Travel Grants for Senior Scholars

IREX makes available a very limited number of travel grants (round-trip economy transportation only) in order to facilitate communication between prominent American humanists and social scientists and their colleagues in Eastern Europe and the USSR, as well as in Albania and Mongolia. Deadline: April 30, 1983.

*Grants for Collaborative
Activities and New Exchanges*

To encourage the development of individual and institutional collaboration and exchange involving humanists and social scientists from the U.S. and from Eastern Europe and the USSR, as well as Albania and Mongolia, IREX makes a very limited number of grants in support of specific collaborative projects and new exchanges. Grants are now available to support individual study, research, or attendance at regularly scheduled scholarly conferences. Grants average under \$2,000 and will seldom cover the full cost of any project. Deadline: April 30, 1982.

For further information about these and other programs write to: International Research & Exchanges Board, 655 Third Avenue, New York, NY 10017.

**Papers Read
at Chapter Meetings**

(continued from August, 1982, issue)

Southeast

October 3, 1981

Bob Jones University

Michael Eckert (University of North Carolina, Chapel Hill): "Octotonic Elements in the Music of Luigi Dallapiccola"

Leo Treitler (State University of New York, Stony Brook): "The Beginning and Early Evolution of Music Writing in the West"

Nancy van Deusen (University of North Carolina, Chapel Hill): "Aspects of a Medieval Cultural Context: 'Milieu' and Manuscript Transmission at Nevers Cathedral"

Giulio M. Ongaro (University of North Carolina, Chapel Hill): "The Libretto of Handel's *Rinaldo* (1711)"

Michael Saffle (Virginia Polytechnic Institute): "New Light on the Authenticity of Liszt's Literary Works"

April 1–3, 1982

University of North Carolina, Chapel Hill, and Duke University

Joint meeting with the International Mendelssohn-Schumann Conference

Leon Plantinga (Yale University): "Schumann's Critical Reaction to Mendelssohn"

Rudolf Elvers (Staatsbibliothek Preussischer Kulturbesitz, Berlin): "The Mendelssohn-Schumann Correspondence"

Margaret Crum (Bodleian Library, Oxford): "Manuscripts in the Oxford Mendelssohn Collection"

R. Larry Todd (Duke University): "Mendelssohn's Ossianic Manner, with a New Source—*On Lena's Gloomy Heath*"

Douglass Seaton (Florida State University): "Mendelssohn's Canons"

Ralph Locke (Eastman School of Music): "Mendelssohn's Collision with the Saint-Simoniens"

Friedhelm Krummacher (Christian-Albrechts-Universität, Kiel): "Mendelssohn's Late Chamber Music—Some Autograph Sources Recovered"

William S. Newman (University of North Carolina, Chapel Hill): "Three Musical Intimates of Mendelssohn and Schumann—Moscheles, David and Hauptmann"

William Caplin (McGill University): "Moritz Hauptmann—Some Contributions of the Leipzig Theorist"

Jurgen Thym (Eastman School of Music): "Schumann in Brendel's *Neue Zeitschrift für Musik*: 1845–1856"

continued on page 12

Papers Read at Chapter Meetings,
continued from page 11

Marcia Citron (Rice University): "Letters of Fanny and Felix Mendelssohn in the Green-Books Collection at Oxford"

Jon W. Finson (University of North Carolina, Chapel Hill): "Schumann and Shakespeare"

Linda Correll Roesner (Brooklyn, New York): "The Sources for Schumann's Op. 6: Textual Problems and the Role of Composer as Editor"

Rufus Hallmark (Aaron Copland School of Music, Queens College): "A Sketch for Schumann's D-Minor Symphony"

Southern

March 25–27, 1981

Louisiana State University

Joint meeting with The College Music Society, Southern Chapter

John Wagner (Newberry College): "New York Concert Life: 1801–1805"

Mark McKnight (Louisiana State University): "Offenbach and the Critics: *Opéra bouffe* in New York, 1867–1870"

N. Lee Orr (Georgia State University): "Sidney Lanier as Musician"

H. Lowen Marshall (Mercer University): "The Motets of Georg Prenner: A Preliminary Report"

Robert F. Schmalz (University of Southwestern Louisiana): "Innovation in Tradition: The Fantasias of Henry Purcell"

Jane Perry-Camp (Florida State University) and *Gayle Seaton* (Florida State University): "The Lieder of Robert Franz"

Charles M. Carroll (St. Petersburg Junior College): "Eros on the Operatic Stage: Problems in Manners and Morals"

Irene Feddern (Wesleyan College): "The French Classic Organ *Hymne*: Stylistic Development and Performance Practice"

Mark J. Bergaas (University of Alabama): "The Lesser Known Organ Works of Hugo Distler"

Michael C. Strasser (Louisiana State University): "Benjamin Dearborn's *Scheme for Reducing the Science of Music*: Background, Transcription and Commentary"

Donald M. Fouse (Eckerd College): "The Symphonies of Mozart: A Formal Analysis"

William J. Jones (University of South Alabama) and *Carl Alette* (University of South Alabama): "Early American Flute Music"

David Z. Kushner (University of Florida): "The 'Jewish' Works of Ernest Bloch"

Robert Parker (University of Miami): "Chavez's *Concerto for Trombone and Orchestra*: His Requiem?"

Reed J. Hoyt (Tulane University): "The Axial Prolongation of the Dominant in the Bass: Its Archetypal Pairings and the Stylistic Significance of Its Relationships to Cadential Function"

Ila Stoltzfus (Louisiana State University): "The Viola Bastarda and the Lyra Viol"

Frank W. Hoogerwerf (Emory University): "Willem Pijper's 'Pluritonality'"

Chris Yoder (University of South Florida): "Contributions of Theodore Presser to American Musical Culture"

Richard X. Sanchez (University of Southern Mississippi): "The Dilemma over Baroque Ritornello Form and Classical Sonata in the Classical Concerto—Mozart's Synthesis"

Southwest

April 17, 1982

Southern Methodist University

William Smialek (Jarvis Christian College): "Freemasonry and Music in Early Nineteenth-Century Poland"

Paul Hebda (North Texas State University): "The Question of 'Young Poland' in Music"

James H. Richards (Waco, Texas): "Music and the Reed Organ in the Life of Mark Twain"

J. Marshall Bevil (North Texas State University): "A Brief Inquiry into the Workings of Oral Tradition in the American Southern Uplands Folksong Melody"

Ernest L. Trumble (University of Oklahoma, Norman): "Guillaume Dufay and the Conciliar Movement of the Early Fifteenth Century"

Charles Dill (North Texas State University): "Contrapuntal Articulation of Structure in Some Motets by Josquin and Mouton"

Robert J. Snow (University of Texas, Austin): "Toledo Cathedral MS Res. 23: A Lost Manuscript Rediscovered"

Charles Ward (Houston Chronicle): "The Musicologist as Newspaper Critic"

Herbert Holl (Victoria Arts Council): "The Musicologist as Arts Director"

Forthcoming Meetings and Conferences

This column seeks to list meetings that may be of interest to AMS members. The notices are ordered chronologically. The deadlines for submission of items for inclusion are June 15 for the August issue and December 1 for the February issue. Notices of meetings should be sent to *AMS Newsletter*, Music Library, Hill Hall, University of North Carolina at Chapel Hill, Chapel Hill, NC 27514.

Baroque Festival, February 23–27, 1983, Washington University, St. Louis. Address: Baroque Festival, Campus Box 1193, Washington University, St. Louis, MO 63130.

Columbia Bach Symposium, February 24–26, 1983, Columbia University. Address: George Stauffer, Dept. of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.

Music OCLC Users Group, Annual Meeting, February 28 and March 1, 1983, Philadelphia. Address: Timothy Robson, MOUG Continuing Education Coordinator, Kulas Music Library, 11118 Bellflower Rd., Case Western Reserve University, Cleveland, OH 44106.

Pacific Northwest Renaissance Conference, March, 1983, University of Alberta, Edmonton, Alberta. Address: Dan E. Van Tassel, Dept. of English, Pacific Lutheran University, Tacoma, WA 98447.

Music Library Association, Education Committee Workshop, March 2, 1983, Philadelphia. Address: Janice Jenkins, Stetson University Music Library, DeLand, FL 32720.

Music Library Association, 52nd Annual Meeting, March 2–5, 1983, Philadelphia. Address: Suzanne E. Thorin, Music Library Association, 2017 Walnut St., Philadelphia, PA 19103 (215-569-3948).

Urban Life in the Renaissance Symposium, March 3–4, 1983, University of Maryland, College Park. Address: Susan Zimmerman, 1103 Francis Scott Key Hall, University of Maryland, College Park, MD 20742 (301-454-2740).

Schütz Festival, March 4–6, 1983, Westminster Choir College. Address: Schütz Festival, Westminster Choir College, Princeton, NJ 08540.

Sonneck Society Annual Meeting, March 4–6, 1983, Philadelphia. Address: Thomas E. Warner, Dept. of Music, Bucknell University, Lewisburg, PA 17837.

Indiana Association of Historians, Annual Meeting, March 11-12, 1983, Bloomington. Address: M. Jeanne Peterson, Dept. of History, IU Bloomington, Bloomington, IN 47405.

Southeastern American Society for Eighteenth-Century Studies, March 17-19, 1983, Birmingham, Alabama. Address: Donald Kay, President, SEASECS, Drawer, CA, 100 Manly Hall, University of Alabama, University, AL 35486.

Johann Sebastian Bach, a Symposium in All Media, March 21-25, 1983, Manhattan School of Music. Address: The Extension Division, Manhattan School of Music, 120 Claremont Ave., New York, NY 10027.

Symposium on Pre-Pléiade Poetry, March 24-25, 1983, University of New Orleans. Address: Jerry C. Nash, Dept. of Foreign Languages, University of New Orleans, New Orleans, LA 70148.

Jean-Philippe Rameau: New Perspectives on the First Fifty Years, a Symposium, March 24-26, 1983, McGill University. Address: Mary Cyr, 555 Sherbrooke St. West, Montreal, Quebec, Canada H3A 1E3.

South Central Renaissance Conference and The Renaissance Society of America, March 24-26, 1983, Memphis. Address: Joseph R. Riley, Dept. of English, Memphis State Univ., Memphis, TN 38152.

College Music Society, Mid-Atlantic Chapter, March 25-26, 1983, Greenville, NC. Address: Luise E. Peake, Dept. of Music, Univ. of South Carolina, Columbia, SC 29208.

Pacific Northwest Renaissance Conference, March 25-26, 1983, University of Alberta. Address: Jean MacIntyre, Dept. of English, University of Alberta, Edmonton, Alberta, Canada T6G 2E5.

Southeastern Renaissance Conference, March or April, 1983, University of Virginia. Address: Henry E. Jacobs, Dept. of English, The University of Alabama, P.O. Box AL, University, AL 35486.

American Society for 18th-Century Studies, April 6-9, 1983, New York. Address: Renée Waldinger, Ph.D. Program in French, Graduate School, CUNY, 33 West 42nd St., New York, NY 10036.

Connections: A Baroque Festival Year, April 7-9, 1983, Calvin College. Address: Chris Stoffel Overvoorde, Art Dept., Calvin College, Grand Rapids, MI 49506.

College Music Society, Northeast Chapter, April 8-9, 1983, Drexel University. Address: Douglas Moore, Dept. of Music, Williams College, Williamstown, MA 01267.

Eighteenth Annual Conference, The Royal Musical Association, April 8-9, 1983, Westfield College, London. Address: Rosemary Dooley, Cambridge University Press, Edinburgh Building, Shaftesbury Rd., Cambridge, England, CB2 2RU.

Frescobaldi Quadricentennial Conference, April 8-10, 1983, University of Wisconsin, Madison. Address: Alexander Silbiger, School of Music, University of Wisconsin-Madison, 455 North Park St., Madison, WI 53706.

American Musical Instrument Society, April 14-17, 1983, Henry Ford Museum, Dearborn, Michigan. Address: AMIS Membership Office, USD Box 194, Vermillion, SD 57069.

Midcontinental American Studies Association and North Central American Studies Association, Joint Convention, April 15-17, 1983, Iowa City. Address: Albert E. Stone, American Studies Program, University of Iowa, Iowa City, IA 52242.

American Society of Church History, April 21-23, 1983, Holland, Michigan. Address: Winton U. Sollberg, Dept. of History, University of Illinois, 810 S. Wright St., Urbana, IL 61801.

Society for Textual Scholarship, Second Interdisciplinary Conference, April 21-24, 1983, CUNY Graduate Center. Address: D. C. Greetham, STS Executive Director, Ph.D. Program in English, CUNY Graduate Center, New York, NY 10036.

Ohio Academy of History, Annual Meeting, April 22-23, 1983, Columbus, Ohio. Address: Jacob H. Dorn, History Department, Wright State University, Dayton, OH 45435.

Little Three Tibet Conference, April 23-25, 1983, Williamstown, MA. Address: Nathan Katz, Stetson Hall 411, Williams College, Williamstown, MA 01267.

Popular Culture Association, Annual Meeting, April 24-27, 1983, Wichita, Kansas. Address: Harris Elder, Dept. of English, North Adams State College, North Adams, MA 01247.

Brahms and his Vienna, Romantic Music Festival XVI, April 25-May 1, 1983, Indianapolis. Address: James Briscoe, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208.

American Antiquarian Society, Semi-annual Meeting, April 27, 1983, Washington, DC. Address: Folger Shakespeare Library, 201 East Capitol St., SE, Washington, DC.

Brahms Conference, May, 1983, Library of Congress, Washington, DC. Address: George S. Bozarth, School of Music, University of Washington, Seattle, WA 98195.

International Congress on Medieval Studies, May 5-8, 1983, Western Michigan University. Address: Otto Gründler, The Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.

Opus 2, Conference on Women in Music, May 5-8, 1983, University of Michigan School of Music. Address: Lynne Bartholomew, University of Michigan, School of Music, Ann Arbor, MI 48109.

The World as Mirror, June 4-6, 1983, Miami University, Oxford, Ohio. Address: Donald W. Fritz, Dept. of English, Miami University, Oxford, OH 45056.

International Congress on the Portuguese Discoveries and Renaissance Europe, June 19-27, 1983, Lisbon. Address: Comissariado para a XVII Exposição Europeia de Arte, Ciência e Cultura, Palácio de Valle-Flor, Rua Jau, 54, 1300 Lisboa, Portugal.

The Teaching of Medieval Civilization, June 20-July 30, 1983, Mount Holyoke College. Address: Margaret Switten, NEH Summer Institute for Teacher and Curriculum Development, Box 1080, Mount Holyoke College, South Hadley, MA 01075.

Second Annual Summer Institute for Music in General Studies, June 26-July 1, 1983, Boulder. Address: Craig Short, Executive Secretary, CMS, Regent Box 44, University of Colorado, Boulder, CO 80309.

European and American Arts in the Age of Revolution: Ca. 1770-1800, Aston Magna Foundation for Music, June 26-July 16, 1983, Great Barrington, MA. Address: Marianne Carroll, Aston Magna Foundation for Music, Inc., 65 West 83rd St., New York, NY 10024.

Eleventh Annual Conference on Medieval and Renaissance Music, July 22-25, 1983, Pembroke College, Oxford. Address: John Milsom, Magdalen College, Oxford, England.

Commission on the History of Historiography, July 24-27, 1983, Montpellier, France. Address: Charles O. Carbonell, 7, Bd. d'Arcole, 31000 Toulouse, France.

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Sixth International Congress on the Enlightenment, July 24-31, 1983, Brussels. Address: H. Hasquin, Enlightenment Congress, Université Libre de Bruxelles, Groupe d'Etude du XVIII^e Siècle, CP/142, Avenue P. Héger 6, B 1050 Bruxelles, Belgium.

Mid-America Conference on History, September 15-17, 1983, Springfield, MO. Address: Jere L. Krakow, Dept. of History, Southwest Missouri State University, Springfield, MO 65804.

Eighth International Conference on Patristic, Medieval, and Renaissance Studies, September 23-25, 1983, Villanova University. Address: Thomas A. Losoncy, PMR Conference, Villanova University, Villanova, PA 19085.

Seventh Annual Meeting of the Western Association for German Studies, September 30-October 1, 1983, University of Wisconsin, Madison. Address: Harry Ritter, Dept. of History, Western Washington University, Bellingham, WA 98225.

Twenty-Eighth Annual Meeting of the Society for Ethnomusicology, October 20-23, 1983, Florida State University. Address: Kay K. Shelemay, SEM Program Chair, Dept. of Music, New York University, 268 Waverly Building, New York, NY 10003.

American Association for the Advancement of Slavic Studies, Annual Meeting, October 22-26, 1983, Kansas City, MO. Address: William C. Fletcher, Director, Soviet and East European Studies, University of Kansas, Lawrence, KS 66045.

Sixteenth-Century Studies Conference, October 27-29, 1983, Marquette University. Address: Robert Schnucker, Dept. of History, Laughlin Building 115, Northeast Missouri State University, Kirksville, MO 63501.

A Wagner Retrospective, November, 1983, University of Illinois, Chicago. Address: Leroy R. Shaw, Wagner Centennial Committee, Box 4348, University of Illinois at Chicago, Chicago, IL 60680.

Ninth Annual Byzantine Studies Conference, November 3-6, 1983, Duke University. Address: Ann Epstein, Dept. of Art, Duke University, Durham, NC 27708.

Modern Language Association, XVIth-Century Division, French, December, 1983, New York. Address: Donald Stone, Dept. of Romance Languages and Literatures, Harvard University, 201 Boylston Hall, Cambridge, MA 02138.

American Historical Association, Annual Meeting, December 27-30, 1983, San Francisco. Address: Bertram Wyatt-Brown, Dept. of History, Case Western Reserve University, Cleveland, OH 44106.

Pacific Northwest Renaissance Conference, March, 1984, Spokane, Washington. Address: Dan E. Van Tassel, Dept. of English, Pacific Lutheran University, Tacoma, WA 98447.

American Society for 18th-Century Studies, Annual Meeting, April 26-29, 1984, Boston. Address: Charles A. Knight, Dept. of English, University of Massachusetts in Boston, Harbor Campus, Boston, MA 02125.

Sixth Berkshire Conference on the History of Women, June 1-3, 1984, Northampton, MA. Address: Carol Groneman, History Dept., John Jay College, 445 W. 59th St., New York, NY 10019.

Sixteenth-Century Studies Conference, October 25-27, 1984, Concordia Seminary. Address: Robert Schnucker, Dept. of History, Laughlin Building 115, Northeast Missouri State University, Kirksville, MO 63501.

NEH Reports Increase in Doctorate Recipients

The Office of Planning and Policy Assessment of NEH recently reported that a total of 31,319 research doctorates were awarded by U.S. universities during the period July 1, 1980, to June 30, 1981. This represents an increase of one percent from the 31,016 granted in 1980. The period from the mid 1960's to 1973, when large annual increases in the number of doctorates occurred, has been followed by grad-

ual decreases through the 1970's, with small increases in 1979 and 1981. The 1981 total, however, is seven percent less than the peak of 33,756 doctorates awarded in 1973.

The number of women receiving doctorates has more than doubled during the past eleven years, from 4,596 to 9,872, representing an increase from 14.4% to 31.5%.

From the peak year of 1973, the decline in the humanities has been particularly pronounced in the fields of history, languages and literature, and speech as dramatic art.

Performance Committee Deadline

The Performance Committee for the 1983 Annual Meeting of the Society has announced a new deadline of March 1, 1983, for consideration of performance proposals. The Committee is interested in suggestions for concerts and lecture-recitals. Interested individuals should send their proposals, along with a cassette tape recording, to: Alexander Silbiger, Chairman, Performance Committee, School of Music, University of Wisconsin-Madison, 455 North Park St., Madison, WI 53706.

Questionnaire

The AMS Committee on the Status of Women (CSW), in order to gain a better perspective on the issues it might explore, seeks information from members of the AMS. Your answers will remain confidential. Please complete this questionnaire and return it to: Marcia Citron, Shepherd School of Music, Rice University, PO Box 1892, Houston, Texas 77251, by April 1, 1983.

Name (optional): _____ Graduate School(s) Attended: _____

Male _____ Female _____ Year of Birth: _____

Marital Status: _____ No. & Age of Children (if any): _____ Highest Degree Attained: _____ Year of Degree: _____

Was your graduate work done directly after undergraduate school or after a lapse of time? If the latter, please explain briefly.

Current Position (academic or other): _____ Full-time _____ Part-time _____

Rank: _____ Tenured? Yes _____ No _____

What issues, if any, would you like to see addressed by the CSW?

Have you been in circumstances in which you might have been assisted by actions or policies formulated by the CSW? If so, please explain.

Do you think the AMS should draw up a list of women members according to areas of specialization that could be used by prospective employers?

What impact have children and/or marriage had on your professional life?

Thank you for your participation.

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