

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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## Louisville—Epilogue

The city of Louisville welcomed the Society with blue skies, balmy temperatures, and a proclamation by the mayor declaring October 27–30 as “American Musicological Society Week.” The site of the convention, the Galt House, offered not only a spectacular view of the Ohio River, but also a comfortable setting for the meeting. The exhibitors were housed in spacious quarters in a central location; the corridors and lobby provided ample space for the informal discussions and marketplace activities that are an essential part of any national convention. The conference rooms were accessible—even if a few proved to be too small for the sessions assigned to them—and effective signs for each of the rooms denoted who was speaking when. The 850 registrants enjoyed convening within the confines of a convention hotel, away from a college campus, with concert sites and restaurants nearby. Touches of southern color enhanced the congenial atmosphere of the meeting; who could fail to respond to “My Old Kentucky Home” rendered by the calliope on board the “Belle of Louisville” docked on the waterfront adjacent to the hotel?

The uniformly high quality of this year’s program was due in part to the decision of the program committee to limit the number of simultaneous sessions to four and to deviate from the norm of four 30-minute papers per session. Several sessions scheduled with three papers rather than four proved to allow more time for discussion and dialogue. (In the future, the Society may wish to abandon the 30-minute time limit as well.) The 96 papers accepted (60% of those contributed) were organized into 25 sessions; seven of the sessions were pre-planned and included a wide range of topics: Ancient *Harmoniae*, Iberian music, Organ Music and Liturgy in France, Transmission of Chant, *Tactus* before 1550, and current studies in Wagner and Ives. The increase in number of papers presented on topics in performance practice, music and politics, and American music represents a shift away from the more tra-

## Philadelphia 1984

In 1984 the American Musicological Society, celebrating the 50th anniversary of its founding, will hold its 50th annual meeting in Philadelphia, the city where it held its first. The University of Pennsylvania will be host from Thursday, October 25 through Sunday, October 28. That first meeting was held at the old Bellevue Stratford, which was to have been the Society’s meeting place again in 1976, the year the Legionnaires’ Disease forced a transfer to Washington at the last hour. Though the Bellevue Stratford has since reopened successfully, this year’s meeting will take place at the much newer Franklin Plaza, one of the nation’s best convention hotels. Its facilities include an 18,000 square foot exhibition hall, a magnificent ballroom, 22 meeting rooms, 800 rooms for guests, and even an athletic facility with sauna, jogging track, racketball, and swimming pool. The hotel is at Logan Circle above Benjamin Franklin Parkway, a wide tree-lined avenue that leads down to the Philadelphia Art Museum. Nearby are the Free Library, the Franklin Institute, and the Rodin Museum. And it is an easy enough walk to Philadelphia’s many cultural attractions—Independence Hall and its historic surroundings, the

Academy of Music, the Pennsylvania Academy of the Fine Arts, the magnificent Rosenbach Collection, the Library Company of Philadelphia, and much more. The University of Pennsylvania has invited these institutions to make special arrangements for AMS members to visit during the meeting. Members will also have the opportunity to visit Society Hill, the biggest and arguably the most beautiful area of restored eighteenth-century housing in the United States, perhaps in the world.

The Program Committee is headed by Anne Shapiro (Harvard University), the Performance Committee by Philip Brett (University of California at Berkeley), and the chairman of the Local Arrangements Committee is Thomas Connolly (University of Pennsylvania). The meeting will be held in conjunction with the Society for Music Theory.

An exhibition is being organized on the history of the Society. Members with photographs, documents, and reminiscences they would like to contribute to this exhibition should write to Professor Thomas Connolly, Local Arrangements Chairman, 201 South 34th Street, Philadelphia, PA 19104.

—Thomas H. Connolly

ditional areas of historical research. In selecting the chairs for the sessions, the program committee sought to reflect the number of accepted papers written by women—this year around 30%. More than a third of the papers were read by graduate students.

In addition to the formal paper sessions, two study sessions were scheduled: one on the C.P.E. Bach edition and the second on music editing, chaired by Dorothy Warthenburg (assistant director on reference works, the National Endowment for the Humanities), who offered the assistance of her office to members submitting grant

proposals. Reports on Research in Progress were initiated this year as a forum for an informal exchange of information on current research interests; limited this year to graduate students, it may be expanded in the future to include all members of the Society. Complementing the paper and study sessions was a series of noon and evening concerts. Two of the concerts, French organ music and the Bach gamba sonatas, were directly related to papers presented. The evening concerts featured a seventeenth-century Mass, a Josquin concert, and an all-Brahms piano recital, as well as perform-

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ances by the Kentucky Opera Association and the Actors Theatre of Louisville.

The 1983 business meeting marked the end of the tenure of Frank Traficante as Secretary of the Society, and the President paid tribute to him for his six years of service. The standing committees presented their annual reports, and Alvin Johnson, Executive Director, declared the financial state of the Society to be stable and healthy. The President announced the election of Claudio Sartori as a corresponding member of AMS, and eulogies to Dragan Plamenac and Charles Warren Fox were read by Herbert Kellman and Michael Collins.

Finally, a word of thanks: to Alex Silbiger and the members of the performance committee, along with my colleagues on the program committee for their careful and responsible work; to Jack Ashworth and the members of the local arrangements committee for their efficient handling of all the logistical details of the convention (including the procuring of free lodging for 50 graduate students in area homes) and for extending an invitation to the Society to hold its annual meeting for the first time in the Bluegrass State.

—Don O. Franklin

### Report from the Committee on the Status of Women

The Committee on the Status of Women convened at the Annual Meeting in Louisville; this report provides a summary of issues discussed. The CSW is pleased to note the Program Committee's sensitivity to our suggestion to select women to chair paper sessions in approximately the same proportion as that of accepted papers by women. The committee trusts that future committees will exercise the same degree of concern. Currently the CSW is gathering information on the extent of women's participation on major committees, the Council and Board, and other positions of leadership within the AMS over the last ten years; the proportion of women recipients of AMS awards over the last ten years; and the current level of research about women, as gauged by titles of abstracts submitted to the Program Committee. The Local Arrangements Committee for the Annual Meeting in Philadelphia (1984) is exploring the feasibility of providing childcare, for a fee, to members during the convention. Finally, the CSW is seeking closer ties to its counterparts in the College Music Society and other professional societies.

—Marcia J. Citron, Chair

### President's Input: The Musicologist's Dream (1984)

(In which the Spirit of the Future and the Spirit of the Past debate while the scholar sleeps.)

Future: I admit he's no technological whiz, but I say he's ready to take the plunge.

Past: Maybe someday, but not yet. He's held out for five years already. I give him two or three more at least.

F: I give him a week.

P: You're wrong. I've known him longer than you have, and I've seen his reactions to these gadgets.

F: Such as?

P: He freezes up around them. People explain how they work, and he can't understand the explanations. He's intimidated.

F: Hands-on experience will fix that.

P: He doesn't like that either.

F: What?

P: The lingo that you just used. Phrases such as "hands-on," "user-friendly," "hard-copy," "on-line data-base."

F: Maybe he doesn't understand them.

P: What he thinks he *does* understand about the jargon is that it's a symptom of something bigger—of a loosening of intellectual control that can creep in while scholars are gloating over the power these contraptions give them and the time they save.

F: So he fears that computers will "take over" scholarship?

P: Not take it over in the science-fiction sense. But change it—perhaps not entirely for the better—in less noticeable ways, just as electronic technology has changed people's perceptions of the world. So as well as a fear of failure, and the problem of paying for the thing, and a distaste for the jargon—and other quibbles such as a

dislike for typography resembling supermarket receipts, and plastic-wrapped term papers, and "personal" form letters, and computer owners' fondness for justified right-hand margins—he also has philosophical qualms.

F: Has he resisted other technological breakthroughs?

P: Not with such determination.

F: Isn't his typewriter electric?

P: Yes.

F: Doesn't he prefer xerox to carbon copies?

P: Of course.

F: Didn't I see him use an electric calculator the other day? And a Cuisinart?

P: Yes.

F: And didn't I hear him—the same guy who ten years ago was going on about what he could do with an axe—rhapsodizing about his chain saw last week? [At this, the sleeper stirs briefly and smiles.]

P: Yes.

F: And didn't he say something about a new project he hopes to begin soon, indexing texts and music of a particular repertory?

P: Well . . . yes he did.

F: I give him a week. . . .

(Not long after awakening, the sleeper found himself at his desk, writing as he always had: with fountain pen on white paper. On the table to his right, occupied for the past dozen years by his trusty Olympia portable, sat a new machine. He flicked a switch; its screen lit up with a greenish glow. Somewhere, the Spirit of the Future nodded with satisfaction, while the Spirit of the Past, accustomed to setbacks but stung by one so unexpected, set out to bolster morale in remaining pockets of computer illiteracy.)

—Richard Crawford

### Society Election Results

At the Annual Meeting of the Society in Louisville the results of the Board and Council elections were announced. Margaret Bent, Professor of Music at Princeton University, is the President-Elect of the Society. Ruth Steiner will serve as the new Secretary, and Ellen Rosand, Craig Wright, and Jim Webster are the new Board members for the term 1984–1985. Results of the Council election will be

found in the AMS Organization published in the new *AMS Directory*.

The AMS Council nominated and the Board of Directors elected Claudio Sartori as a Corresponding Member of the Society. According to the AMS Bylaws, "Corresponding members shall be persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor."

## Dragan Plamenac

The following tribute was read at the Business Meeting of the American Musicological Society held in Louisville, Kentucky, on October 29, 1983.

Dragan Plamenac, who died on March 15 last, in Ede, Holland, at the age of 88, was surely one of the most distinguished representatives of that generation of musicologists of which so many members were brought to this country by the unhappy circumstances in Europe in the 1930's—to the good fortune of American musicology, which they did so much to nurture in its infancy. Born in Zagreb, he had studied composition, piano and violin, and taken a degree in law, before training in musicology at the Sorbonne and the University of Vienna, and receiving his doctorate from the latter in 1925; then he had worked as an assistant to Bruno Walter at the Berlin Opera before returning to Zagreb to teach musicology at the University. Invited by our Society to represent Yugoslavia at the 1939 Congress of the IMS in New York, he came here in September of that year, and he remained. His first position in this country was at the St. Louis Institute of Music, where he taught from 1940 to 1943. Then he lived on the East coast for a number of years, serving the Office of War Information during the last years of the war, and becoming a U. S. citizen in 1946. He returned to the Midwest in 1954, joining the faculty of the University of Illinois, where he was largely responsible for establishing musicology as a graduate discipline. After his retirement in 1963 he continued to make Urbana his home, and I believe he was always genuinely glad to come back from his frequent travels, not least because he derived great satisfaction from working in the quiet of his house, on an unwavering schedule, surrounded by his beloved books. And whenever he was in town he could be seen, virtually until the last months of his life, at concerts, colloquia, and regularly at 5:00 p.m. in the Music Building, where he came to collect his mail, chat with colleagues and students, and exercise his unquenchable curiosity—and prompt judgment—regarding daily events in the School. Besides many awards and recognitions, among others from his native country and city and from our Society, he received an honorary doctorate from the University of Illinois in 1976; many will recall joining us in

the celebration of that event on a day which became affectionately known as "Drag Tag" and which included, among other tributes, the reading of papers and a recital of some of his compositions.

This is not the place to enumerate Dragan Plamenac's scholarly contributions. Of course he will always be remembered for his preeminent work on Ockeghem and as the editor of the Ockeghem *Opera omnia*; and it is a sad irony that he did not live to see the last volume of this in print, though it is virtually finished, thanks to the efforts of his friends in the Society, all of whom wanted him to enjoy these final fruits of his pioneering work. Beyond that, suffice it to recall that he published more than 50 studies, in four languages, of impeccable scholarship, concerning music from the Trecento to the 19th century and from France to Dalmatia, composers from Dufay to C. P. E. Bach, genres from the chanson to the sonata, and manuscript and printed sources from the Faenza Codex to 17th-century violin tablatures. Let it be added that his commitment to the history of music extended to the discipline of musicology itself—witnessed not only by the concern for the future reflected in his bequest to the Society, but also, particularly in his later years, by his deep attachment to his own past in the field: to his teachers, André Pirro and Guido Adler; to others of his seniors such as Charles Van den Borren, Curt Sachs and Otto Kinkeldey; to comrades-in-arms like Geneviève Thibault and Gustave Reese; and to all his colleagues and friends of the old days.

Many of us in this room have arrived at a stage that allows us to take frequent pleasure in the enthusiasm and vitality and, above all, the burgeoning accomplishments of our younger colleagues, those we tend to think of, collectively, as the next generation. But that stage also often brings with it pain—the kind of pain that Martin Luther must have felt when he interrupted one of his *Tischreden* to say: "Ach wie feine musici sindt in zehn Jahren gestorben! Josquin, Petrus LaRue, Finck et multi alii excellentes."

Each of us has his own list of fine and excellent musicians who have left us in the last years.

All of us will want to add to that roll of honor the name of Dragan Plamenac.

—Herbert Kellman

## 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.

The new AMS Liaison to the ACLS is Ruth Steiner, who succeeds Frank Trafficante as Secretary of the Society.

### Report of the Publications Committee

The following report was presented at the Annual Meeting of the Society in Louisville, October, 1983:

Since the previous report (see the *Newsletter*, February, 1983, Vol. 13, No. 1, p. 4), the following publication assisted by subvention from the Society has appeared:

Frederick Hammond. *Girolamo Frescobaldi*. Cambridge: Harvard Univ. Press, 1983.

The following publications owned or co-owned by the Society, formerly out of print, have been reprinted:

John Dunstable. *Complete Works*, ed. M. Bukofzer, 2nd rev. ed., 1970 (*Musica Britannica*, Vol. VIII). *Studies & Documents*, No. 2. \$40.00 (\$30.00 to members).

Joseph Kerman. *The Elizabethan Madrigal: A Comparative Study*. 1962. *Studies & Documents*, No. 4. \$10.00 (\$7.50 to members).

Both publications, as well as the others in the series *Studies & Documents*, can be ordered from Galaxy Music Corp., c/o E. C. Schirmer, 112 South Street, Boston, MA 02111. For further information on current Society publications, see the verso title-page of any recent issue of *JAMS*, or the flyer distributed with the August, 1983, issue of the *Newsletter*.

The seventh cumulation of *Doctoral Dissertations in Musicology* has been delayed. We now hope for publication early in 1984.

The Committee on the Publication of American Music (see the *Newsletter*, February, 1983, Vol. 13, No. 1, p. 4) has made significant progress towards its goal of a series of publications of genres of American music. Negotiations are under way towards securing appropriate institutional and financial support for this projected series. The Chairman of COPAM remains Professor Lawrence Gushee, School of Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801.

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

Further projects remain in production and under consideration. —James Webster  
*Chairman, Publications Committee*

### Greenberg Award

*Application Deadline—April 1, 1984*

The Noah Greenberg Award Committee has announced the deadline for application for the 1983 award as April 1, 1984. 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: Margaret Murata, The School of Fine Arts, University of California, Irvine, CA 92717.

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 consistent with these goals to give the award either to a performer or a 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.



Kinkeldey Award Winner Good

### NEH Summer Seminars

Several members of the Society will offer NEH Summer Seminars for College Teachers during the summer of 1984. They include: A. Peter Brown ("Patterns of Stylistic Development in Joseph Haydn's Music"), Richard Crawford ("American Music and Its Professions"), Lewis Lockwood ("The Beethoven Symphonies: Current Analytical and Historical Perspectives"), Doris E. McGinty ("A History of Afro-American Music, 1880-1980"), and Harold S. Powers ("Comparative Studies in Melodic Typology"). Further information may be obtained directly from the seminar directors. Their addresses appear in the *AMS Directory*.

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.

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Einstein Award Winner Sisman



Greenberg Award Winners Cyr and Stoltzfus



**Awards and Prizes**

At the Louisville Meeting the winners of the Kinkeldey, Einstein, and Greenberg Awards were announced. Edwin M. Good, Professor of Religious Studies and Classics at Stanford University, is the recipient of the Otto Kinkeldey Award for his book *Giraffes, Black Dragons, and Other Pianos: A Technological History from Christofori to the Modern Concert Grand* (Stanford University Press, 1982). The Alfred Einstein Award was won by Elaine R. Sisman for her article "Small and Expanded Forms: Koch's Model and Haydn's Music," published in the October, 1982, issue of *The Musical Quarterly*. Mary Cyr and Fred Stoltzfus received the Noah Greenberg Award for their project, "The Recording of Six Cantatas by Buxtehude."

Norma and Robert Lamar Weaver have received a grant from NEH to complete the second volume of their *Chronology of Music in Florentine Theaters (1751 to 1800)*. They have also received a Delmas Foundation Grant to explore the relations between Florence and Venice in the areas of comic operas and comic companies.

Alan Tyson is the recipient of a Visiting Fulbright Scholar Award for 1983 through 1984.

William Weber has been awarded a Rockefeller Foundation Humanities Fellowship for the project "The Rise of Musical Classicism," concerned especially with eighteenth-century France and England.

William Gudger has received a College Teachers' Fellowship from NEH for a year of research in England on the sources of English keyboard concerti from 1740 to 1810.

**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 nominations of articles for the 1984 Alfred Einstein Award are now open. Articles that appeared during the 1983 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 nominated. 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, 1984, to Frank A. D'Accone, Music Dept., University of California, Los Angeles, CA 90024.

**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.

## Obituaries

### Charles Warren Fox

Charles Warren Fox, professor emeritus of musicology at the Eastman School of Music, passed away during the night of October 15, 1983, in his native Gloversville, New York. He was 79 years old.

Born on July 24, 1904, Fox studied at Cornell University where he received his Ph.D. in psychology in 1933. During his graduate years he took several seminars in musicology with Otto Kinkeldey, the first professor of musicology in the country. He taught at the University of Illinois and Temple University before coming to Eastman in 1932 as a teacher of psychology. Howard Hanson, attempting to provide Eastman students with a highly diversified curriculum, entrusted Fox with the supervision of musicology at Eastman and eventually created the first chair for that field at a music school in the United States.

Charles Warren Fox soon emerged as one of the leading musicologists in this country. Supported by the resources of the Sibley Music Library, he contributed significantly to knowledge of the music of the Renaissance. His most noteworthy essays are perhaps "Non-Quartal Harmony in the Renaissance" (*MQ* 31 [1945]) and "Barbireau and Barbingant: A Review" (*JAMS* 13 [1960]). He was one of the founding members of the American Musicological Society in the 1930s; later he became the vice president of the Society as well as the editor of its *Journal*. In addition, he served as the president of the Music Library Association from 1954 to 1956 and as the editor of *Notes*.

Charles Warren Fox's contributions as a teacher at Eastman from 1932 until his retirement in 1972 were formidable. Thousands of Eastman students received their first instruction in music history from him and benefitted immensely from his insightful and creative approach in the classroom. Over the years, more than forty musicologists completed their doctorate under the guidance of Fox, among them Truman Bullard, Louise Cuyler, Ernest Livingstone, and Glenn Watkins. Several composers, including William Bergsma and Robert Palmer, have acknowledged the important influence of Fox's teachings on their careers.

In 1972, the Eastman School of Music invited some internationally known scholars for a symposium in his honor. The papers from that conference were published in 1979 with some additional contributions by friends and former students as *Essays on Music for Charles Warren Fox*, edited by Gerald C. Graue.

In his last years at Eastman, Charles Warren Fox presided over several graduate stu-

dents with fellowships which allowed them to spend a month in Italy, especially in Florence, the city he loved more than any other. The Eastman School of Music wishes to continue this tradition and thus has established The Charles Warren Fox Memorial Fund, providing scholarships for musicology students and enabling qualified young scholars to travel to Europe for research. Donations to this fund are welcome and should be sent to: Jurgen Thym, Department of Musicology, Eastman School of Music, Rochester, NY 14604.

—Jurgen Thym

### Irving Lowens

Irving Lowens died at home in Baltimore on the evening of November 14, 1983. He had suffered heart trouble for many years. Although not entirely unexpected, his death at the age of 67 came as a cruel shock to his friends and colleagues, by whom he was as well loved as he was highly respected.

Irving was born in New York on August 19, 1916. Earning the bachelor's degree from Columbia University in 1939, he subsequently completed his master's degree at the University of Maryland in 1957. I first came to know him right after the war when he was employed at the National Airport in Washington, D. C., and when he was spending every hour he could manage away from the airport at the Library of Congress pursuing his own independent research in American music. In 1959 he joined the staff of the Music Division, first as a reference librarian, later as assistant head of the reference section, a position he held until 1966. He served as president of the Music Library Association in 1965 and 1966.

He began writing music reviews for the *Washington Star* in 1953 and became its chief music critic in 1960, continuing until 1978. During his tenure at the *Star* he helped to found the Music Critics Association and served as its president from 1971 to 1975. His work as a critic earned him international repute.

In 1978 he was appointed dean of the Peabody Conservatory, serving until 1981, when he was retired as dean emeritus. He continued as a professor in the department of musicology until his death.

Despite his eminence as a critic, librarian, administrator, and teacher, Irving was from the beginning and all through his life first and foremost a historian of American

music. His early paper, "The Origins of the American Fuging Tune," brought him a standing ovation in 1952 when he read it at the New Haven meeting of the American Musicological Society (published in *JAMS* 6 [1952], 43-52). Irving served as a member of the Board of Directors of the Society in 1964 and 1965.

Each of his published articles and books is a model not only of scholarship but also of graceful prose. When considered as a whole, they place him high among the greatest scholars we have produced in the field of American music. It is a particular satisfaction to all of us that Irving was able during his lifetime to realize the essential completion of two of his most important long range undertakings in this field, not only because they occupied many years of his time and effort in their realization, but because they constitute what he himself thought might be his most important monuments.

Irving began collecting American tune books very early in his career. As a direct result of this activity he began the compilation of a bibliography of these works. In 1951, engaged myself in a similar endeavor, we began working in collaboration, soon to be joined by Richard Crawford. The joint project has been more than thirty years in completion. Although Irving left us before a printed copy of the bibliography has come into being, he did have the deep satisfaction of knowing that a 1400-page typescript had been delivered by Crawford to the American Antiquarian Society. I know that he would have been very happy indeed to know that, according to information received from Worcester, the actual process of preparing the typescript for printing has now begun.

Another of Irving's lifelong projects was realized in the formation of the Sonneck Society in 1975 (which Irving frequently referred to as "the fun wing of the American Musicological Society") and the initiation of its official journal *American Music* in 1983, published in cooperation with the University of Illinois Press. The founding father, he served as first president of the Sonneck Society from 1975 to 1981 and as a book review editor of *American Music* until the day he left us.

These two projects were most dear to his heart. Characteristically, both of them were carried out in close cooperation with colleagues, cooperation in which Irving gave the best of his intellect and enthusiasm without thought of his own personal aggrandizement. This truly unselfish man was a collector's collector, a critic's critic, a historian's historian, and the truest of friends. He was my true friend. He was the true friend of music and scholarship. He was the true friend of us all.

—Allen P. Britton

## Editor's Column

The Greater New York Chapter of the Music Library Association has published a forty-five page Directory of Music Collections in the Greater New York Area. Compiled by Nina Davis-Millis and edited by Lakshmi Kapoor, it includes descriptions, names, addresses and telephone numbers of over 100 collections in academic, public, special and private libraries. To obtain a copy send a check for \$5.00 (\$3.50 plus \$1.50 shipping and handling) payable to Greater New York Chapter, MLA, to: Secretary-Treasurer, Siegrun H. Folter, Herbert H. Lehman College Library, Bedford Park Blvd., West, Bronx, NY 10468.

A "Women's Music Collection" has been founded recently at the University of Michigan Library. The core of the collection consists of some 2000 scores by women composers published in Europe from about 1780 to 1960. Roughly 400 women composers are represented. The collection is strong in music from the late 19th and early 20th centuries, especially in the music of Cécile Chaminade, Loïsa Puget, Augusta Holmès, Liza Lehmann, and Dame Ethel Smyth. Plans are being made to add to the collection and to broaden its scope. The first catalogue of the scores will be available at cost in early fall, 1984. Send inquiries to: Music Library, School of Music, University of Michigan, Ann Arbor, MI 48109.

Indiana University Press has announced a new series entitled *Music: Scholarship and Performance*, with Thomas Binkley as the General Editor. The series of books will provide a link between the performance-oriented scholar and the serious performer. The series will include studies in history, literature, and performance practice (including instruments, vocal and instrumental performance techniques, and choral and instrumental ensemble performance traditions), as well as paleographic, bibliographic, theoretical, and analytical studies of significance for performance. Prospective authors are invited to contact Thomas Binkley, School of Music, Indiana University, Bloomington, IN 47405, to discuss projects.

The Kurt Weill Foundation has published a Newsletter which describes the activities of the Foundation and summarizes recent research on Weill. To receive the Newsletter, write to: Kurt Weill Foundation for Music, 142 West End Avenue, Suite 1-R, New York, NY 10023.

The International Joseph Martin Kraus Society is seeking members. The society sponsors biannual international conferences, new editions of works by Kraus, and an annual newsletter. For further information, contact: Bertil van Boer, Jr., Dept. of Music, Brigham Young Univ., Provo, UT 84602; or Internationale Joseph Martin Kraus Gesellschaft, Bezirksmuseum, Am Rühlingshof 2, D-6967 Buchen im Odenwald, Germany BRD.

Thomas Quigley is currently preparing a comprehensive documentary bibliography of Johannes Brahms, to be published in 1985. He invites members of the Society to inform him about materials not readily available in customary bibliographical sources. Members may write to: Thomas Quigley, 408-1355 Harwood St., Vancouver, B. C., Canada V6E 3W3.

Robert R. Craven is seeking contributors to a forthcoming publication from Greenwood Press, a collection of historical and cultural profiles of 275 world orchestras. Persons interested in further details may respond to: Professor Robert R. Craven, 72 Monroe St., Manchester, NH 03104.

A recent issue of "Humanities Highlights" from NEH includes data about employment shifts of humanities Ph.D.'s toward non-academic sectors. Copies of the complete report may be obtained by writing to: OPSS, Room 402, National Endowment for the Humanities, Washington, D. C. 20506.

The Organization of the AMS, which has appeared previously in the February issue of the *Newsletter* and in the *AMS Directory*, will appear henceforth only in the *Directory*.

### SEM Sale

The Society for Ethnomusicology has announced a special one-time-only sale of back issues of its journal, *Ethnomusicology*. The official deadline is February 29, 1984, before which virtually complete sets (1953-82) as well as single issues may be obtained at significantly reduced prices, postage and handling included. After this deadline some issues may still be available, but eventually back issues will be available only on microfilm. For further information, write to the SEM Business Office, P. O. Box 2984, Ann Arbor, MI 48106.

## Fellowships and Grants Available

The Newberry Library has announced several fellowships which are available for 1984 and 1985:

### *Short-term Resident Fellowship 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, 1984.

### *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 applications. Stipends are \$600 per month; completed applications are due March 1 or October 15, 1984.

### *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, 1984.

### *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. The stipend is £12 per day while the Fellow is in Great Britain. The Fellow's home institution is expected to pay his salary. Completed applications due March 1, 1984.

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## Fellowship and Grants, continued

### *Hermon 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 Hispanic manuscript books and documents from the late medieval through the early modern periods. The Institute will be led by Dr. Vicenta Cortés Alomo, Inspector General de Archivos de la Dirección General de Archivos y Bibliotecas. Stipends are for six weeks from June 18 to July 27, 1984.

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

**The International Research and Exchanges Board (IREX)**, supervised

jointly by the American Council of Learned Societies and the Social Science Research Council, administers scholarly and academic exchange programs and fellowships with Eastern Europe and the USSR.

### *Developmental Fellowships*

IREX offers a limited number of fellowships for linguistic preparation and area training in selected fields under-represented in the exchanges. Application deadline is March 15, 1984 (preliminary inquiries are strongly recommended).

### *Special Grants for Collaborative Activities and New Exchanges*

IREX makes a very limited number of grants in support of specific collaborative projects and new exchanges with Eastern Europe and the USSR, as well as with Albania and Mongolia. Such undertakings as bilateral and multinational symposia, collaborative and parallel research, joint publications (but not publication costs), exchanges of data, comparative surveys, and the like, as well as brief visits necessary in the planning of such projects, will be considered. Grants average under \$2000, seldom cover the full cost of any project, and do not support individual study, research, or attendance at scheduled scholarly conferences and meetings.

Deadlines are October 31, January 31, and April 30.

### *Travel Grants for Senior Scholars in the Social Sciences and Humanities*

IREX makes available a very limited number of travel grants in order to facilitate communication between prominent American scholars in the social sciences and humanities and their colleagues in Eastern Europe and the USSR, as well as in Albania and Mongolia. Preference will normally be given to scholars outside the field of Soviet and East European studies. Applicants must have received a formal invitation from an appropriate institution in one of these countries for the purpose of consultation, lecturing, and the like. Grants to American applicants will consist of round-trip economy air transportation *only*. The grants are intended for support of short visits, normally less than two months, and do not support attendance at scheduled scholarly conferences and meetings or individual study and research. Deadlines are October 31, January 31 and April 30.

Correspondence concerning these programs should be addressed to: IREX, 655 Third Avenue, New York, NY 10017.

## Papers Read at Chapter Meetings

(Received too late for inclusion in the August, 1983, issue)

### *New England*

April 30, 1983  
Harvard University

*Alejandro Enrique Planchart* (Brandeis University): "Music for the Beginning of the Mass in Benevento: The Confluence of Traditions"

*Edward Nowacki* (Brandeis University): "The Gregorian Office Antiphons and the Comparative Method"

*Jeremy Yudkin* (Boston University): "The Rhythm of *Organum Purum*"

*Warwick Edwards* (Harvard University): "Text Underlay in Late Medieval Song"

*Stephen Hefling* (Yale University): "The Road Not Taken: Mahler's Rübexahl"

(continued from the August, 1983, issue)

### *Rocky Mountain*

*D. Birch Unfug* (University of Wyoming): "Motivic Writing and Pre-Classical Traits in Georg Philipp Telemann's Fantasies for Solo Flute"

*Beth Black* (Brigham Young University): "The Nineteenth-Century Woman as a Professional as Seen in the Lives of Three Women Composers: Clara Schumann, Fanny Mendelssohn, and Louise Farrenc"

*Bryan Prud Homme* (University of Colorado): "De Visée's Theorbo and Guitar Works: Collations and Comments"

*Douglas E. Bush* (Brigham Young University): "Organ Music in the Fifteenth-Century German Liturgy: A Reconstruction"

*David G. Hummer* (University of Colorado): "Six Solos in Search of a Composer"

### *South-Central*

April 15-16, 1983  
Austin Peay State University

*Elizabeth C. Teviotdale* (Tulane University): "The Filiation of the Musical Illustrations in Milano, Biblioteca Ambrosiana, Ms. C 128 Inf., and Piacenza, Biblioteca Capitolare, Ms. 65"

*Michael Saffle* (Virginia Polytechnic Institute and State University): "The 'Weimar Connection': A Reevaluation of the Liszt *Nachlass* in Weimar"

*Mina Miller* (University of Kentucky): "Editing Carl Nielsen: Some Technical-Interpretive Problems"

*Caroline S. Fruchtmann* (Memphis State University): "Thomas Shadwell, Playwright and Musician"

*Jean Christensen* (University of Louisville): "Music and Movement: Per Nørgård's Theatrical Vision"

*Alexander T. Simpson, Jr.* (University of Louisville): "Opera on Film: An Introduction"

*Gerhard Herz* (University of Louisville): "Bach's Use of Choruses; Observations on the Rifkin-Marshall Controversy"

*Camilla Cai* (Boston University): "Imagery, Symbolism and Form in Salomon Franck's Poetry and J. S. Bach's Weimar Cantatas"

*Elizabeth Phillips* (West Georgia College): "Henry Butler and the Early Viol Sonata"

*Barbara G. Jackson* (University of Arkansas): "The Instrumental Music of Isabella Leonarda"

*Mark Smidt* (University of Arkansas): "The Role of the Cantata in the Development of Schubert's Song Style"

*Allan B. Ho* (University of Kentucky): "Liszt's Music for Two Pianos and Piano Four-Hands: A Preliminary Study"

*Dixie Harvey* (Freed-Hardeman College): "The Variations on a Theme of Corelli: Prototype of the Rhapsody on a Theme of Paganini by Rachmaninov"



Thurston Dox (Hartwick College) and Frank Hoogerwerf (Emory University): "John Hill Hewitt's *Jeptha*: The First American Oratorio"

Frederick A. Mueller (Morehead State University): "Louisville's Romantic Violin Virtuosity, 1850-1890"

Ronald W. Holz (Asbury College): "The Salvation Army Hymn Tune Meditation: An Analytical Study"

David Fallows (Manchester University, UK): "Music Criticism and Musicology"

Joseph T. Malloy (Hamilton College): "Some Thoughts on Irony in Music"

Stephen F. Luttmann (University of Louisville): "Hindemith, Inspiration, and the Music of the Spheres"

Nancy R. Ping-Robbins (Shaw University): "Music Criticism and Attitudes about Music in Parts of the Antebellum South"

Glenda G. Thompson (University of Georgia): "Patronage and Politics in the Philippines"

### Southeast

October 2, 1982

University of North Carolina, Chapel Hill

Eleanor McCrickard (University of North Carolina, Greensboro): "Stradella's *Esule dalle Sfere*: A Structural Masterpiece"

William Gudger (College of Charleston): "Handel's 'Posthumous' Oratorios"

Stewart Carter (Wake Forest University): "The Trillo and the Tremolo in Seventeenth-Century Italian Instrumental Music"

David Fallows (University of Manchester): "The Burgundian Chansonnier"

Gilbert Chase (Chapel Hill): "Anthony Philip Heinrich: An Eccentric-Romantic"

Lilian Pruett (North Carolina Central University): "Costanzo Porta and Modal Treatment"

William S. Newman (University of North Carolina, Chapel Hill): "Literary, Artistic, and Musical Repercussions of Beethoven in the Nineteenth Century"

April 22, 1983

Christopher Newport College

Clyde W. Brockett (Christopher Newport College): "*Persecutio, Benedicite* and *Cantemus Domino* in a Gallican(?) Ritual"

Giulio Maria Ongaro (University of North Carolina, Chapel Hill): "Giulio Bonagiunta da S. Genesi, Editor of Music in Sixteenth-Century Venice"

Robert Bailey (Eastman School of Music): "Brahms's Third Symphony: Technique and Structure"

M. Elizabeth C. Bartlet (Duke University): "Opera and Politics during the French Revolution: Grétry's *Roger et Olivier*"

Howard Smither (University of North Carolina, Chapel Hill): "The Concept of the Oratorio in the Music and Writings of Jean-François Le Sueur"

### Southern

Corrigendum: In the February, 1983, issue the names of Jane Perry-Camp and Gayle Seaton were inadvertently reversed in the report of the Papers Read at the Southern Chapter (p. 12).

February 16-18, 1983

Mercer University

Mark Bergaas (University of Alabama): "The Pentatonic Scale in Western Music"

William G. Harbinson (Florida State University): "Beethoven, Schubert, and the Exposition with the Submediant Close"

Lisa Dominick (Louisiana State University): "Modality in the Music of Ton De Leeuw"

Robert Schmalz (University of Southwestern Louisiana): "The Pit or the Throne—Reflections of Women in Music and Musical Texts of the Twelfth Century"

M. Elaine Yontz (University of Florida): "Peggy Glanville-Hicks: Her Compositions and Their Critical Reception"

Gloria C. Jacobson (University of Florida): "The Piano Music of Ernesto Lecuona"

Grace A. Fitzgerald (Louisiana State University): "Recent Changes in the Cataloguing of Music"

David Kushner (University of Florida): "Claude Debussy as Music Critic"

Marie M. Carter (University of Southwestern Louisiana): "The Compositions of E. G. Baron in the Harrach Family Collection"

Ila Stoltzfus (Baton Rouge): "Christopher Simpson's 'Little Consort'"

John Robison (University of South Florida): "Italian Influence on the German *Lied*, ca. 1565-1615"

Frank Hoogerwerf (Emory University) and Thurston Dox (Hartwick College): "John Hill Hewitt's *Jeptha*: The First American Oratorio"

Leslie Ellen Brown (Louisiana State University): "The *Récit* in the Eighteenth-Century *Tragédie en musique*"

Charles Michael Carroll (St. Petersburg Junior College): "Philidor's *Persée*: Milepost on the Road to a New Style"

Ronald Riddle (New College, University of South Florida): "The Reincarnation of Cantonese Opera"

### Southwest

October 9, 1982

University of Oklahoma, Norman

Corre Berry (Sam Houston State University): "The Relationship between Poetic Structure and Musical Structure in Selected Vocal Duets"

Susan Treacy (North Texas State University): "Mozart's K. 505: Some Background on a Special Concert Aria"

Ralph Dudgeon (University of Texas, Dallas): "The Keyed Bugle: A Historical Overview"

Mary Evans Johnson (Tulsa): "Resolving Metrical Conflict in Schumann's Opus 6, No. 10"

Michael Tusa (University of Texas, Austin): "Towards an Appreciation of Weber's *Euryanthe*: 'Grosse-romantische Oper' and the Question of Genre"

Alis Dickinson and Cecil Adkins (North Texas State University): "Miniaturization in the Positive Organ, 1550-1750"

April 16, 1983

Baylor University

Robert J. Snow (University of Texas, Austin): "An Unknown *Missa pro defunctis* by Palestrina?"

Rui V. Nery (University of Texas, Austin): "New Sources for the Study of Portuguese Seventeenth-Century Consort Music"

Herbert C. Turrentine (Southern Methodist University): "Number Symbolism in the Angel-Musician Panels in the Ghent Altarpiece"

Sandra Pinegar (North Texas State University): "Mozart's String Quartet in G Major, K. 387, and the Rise of the 'Terza prattica'"

Hanns-Bertold Dietz (University of Texas, Austin): "The First Movements of Beethoven's Piano Sonatas Op. 31, No. 2, and Op. 110: An Analysis of Analyses"

Russell E. Murray, Jr. (North Texas State University): "The Performance and Transmission of Western Plainchant: Some Evidence from the Old Roman Repertory"

Diane Beall Elder (University of Texas, Austin): "Insights into the Question of Durational Values in Trouvère Songs from *Richart de Fournival's* Repertory"

## Call for Papers

A *Conference on Baroque Music* has been scheduled for July 13–16, 1984, at the University of Durham in England. Suggestions for sessional "themes," round-table discussions, and firm offers of papers are most welcome. Since the Bach and Handel era is expected to receive ample attention in 1985, the Durham conference will favor the period *circa* 1580 to 1700. Accommodation will be in Durham Castle. All suggestions, offers and inquiries should be sent to Jerome Roche at The Music School, Palace Green, Durham, England DH1 3RL.

In 1985 the *Society for Music Research* will hold an International Musicology Congress in Stuttgart (September 14–20, 1985). The theme of the congress is "Bach-Handel-Schütz: Alte Musik als ästhetische Gegenwart." In addition to three main lectures the following symposia are planned: Heinrich Schütz (Werner Breig and Stefan Kunze, Chairmen); Georg Friedrich Handel (Ludwig Finscher and Reinhard Strohm, Chairmen); and Johann Sebastian Bach (Friedhelm Krummacher and Christoph Wolff, Chairmen). The chairmen of each symposium are responsible for inviting participants. The symposia will be held continuously on three consecutive mornings of the congress. During four afternoons there will be an opportunity for presenting papers related to the concept of "Alte Musik als ästhetische Gegenwart." Binding registrations for papers on the subject of the author's choice are requested by June 30, 1984. At that time an abstract of the paper should be submitted. Inquiries should be addressed to: Gesellschaft für Musikforschung, Geschäftsstelle, Heinrich-Schütz-Allee 35, D-3500 Kassel-Wilhelmshöhe, Germany (BRD). The program of the congress will be published during the last quarter of 1984.

*The Society for Ethnomusicology* will hold its twenty-ninth annual meeting at the University of California, Los Angeles, from October 18 to 21, 1984. The general theme for the conference is "The Applications and Implications of the New Technologies." Papers on other topics in the field of ethnomusicology are also welcome. Deadline for receipt of abstracts is March 31, 1984. For further information on the program and abstract forms write: Anthony Seeger, Program Chair, SEM, Archive of Traditional Music, Maxwell Hall 057, Indiana University, Bloomington, IN 47405. For further information on local arrangements write to James Porter (his address may be found in the Forthcoming Meetings and Conferences Column in this issue).

## Forthcoming Meetings and Conferences

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

**Music Library Association Annual Conference**, February 20–25, 1984, Austin, Texas. Address: Olga Buth, Fine Arts Library, University of Texas, Austin, TX 78712.

**South Central American Society for 18th-Century Studies**, March 1–3, 1984, Colorado Springs. Address: Major Robert Stephens Staley, Dept. of English, USAF Academy, Colorado Springs, CO 80840.

**Southwest Council of Latin American Studies, 17th Annual Meeting**, March 22–24, 1984, Edinburg, Texas. Address: William J. Fleming, 1984 SCOLAS Program Chair, Dept. of History, Pan American University, Edinburg, TX 78539.

**Third International Congress on Women in Music**, March 22–25, 1984, Mexico City. Address: The International Congress on Women in Music, c/o Music Dept., Loyola Marymount Univ., Loyola Blvd. at West 80th St., Los Angeles, CA 90045.

**CMS Northeast Chapter**, March 23–24, 1984, Columbia University. Address: Douglas Moore, Vice President, CMS, NE Chapter, Dept. of Music, Williams College, Williamstown, MA 01267.

**Royal Musical Association, Nineteenth Annual Conference**, March 30–April 1, 1984, Birmingham. Address: Rosemary Dooley, c/o Cambridge University Press, Edinburgh Building, Shaftesbury Rd., Cambridge, England CB2 2RU.

**Northeast Victorian Studies Association**, April 13–15, 1984, Hofstra University. Address: Robert Keane, Program Coordinator, English Dept., Hofstra Univ., Hempstead, NY 11550.

**Florida State University Music Theory Society**, April 14, 1984, Florida State University, Tallahassee. Address: Barbara Bennett-Ewing, 190–4 Crenshaw Dr., Tallahassee, FL 32304.

**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.

**Royal Musical Association, Northern Chapter**, April 28, 1984, Glasgow. Address: Eric Cross, Dept. of Music, The University, Newcastle upon Tyne NE1 7RD.

**The Social Orchestra: A Research Symposium on the History of Instrumental Ensembles in American Life**, May 18–20, 1984, University of Pittsburgh. Address: Deane L. Root, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260.

**Thirteenth Annual Institute for Historical Editing**, June 17–29, 1984, Madison, Wisconsin. Address: NHPRC, National Archives, Washington DC 20408.

**Interpreting the Foundations of the Humanities**, June 17–29, 1984, Princeton University. Address: Woodrow Wilson National Fellowship Foundation, Box 642, Princeton, NJ 08450.

**Fourth International Symposium on Joseph Martin Kraus, "Joseph Martin Kraus in Italien,"** June 24–27, 1984, Buchen, West Germany. Address: Gymn. Prof. Helmut Brosch, Bezirksmuseum am Rühlingshof 2, D-6769 Buchen, West Germany.

**International Colloquium on Diderot**, July 4–11, 1984, Paris, Reims, and Langres. Address: Jacques Chouillet, 7 route de la Reine, 92100 Boulogne-Billancourt, France.

**Colloquium on Samuel Johnson**, July 8–13, 1984, Oxford. Address: J.D. Fleeman, Johnson Conference, Pembroke College, Oxford, England OX1 1DW.

**Workshop-Festival of Iberian and Latin American Music, 1500–1750**, July 8–21, 1984, University of Texas at Austin. Address: Early Music Workshop-Festival, Dept. of Music, University of Texas at Austin, Austin, TX 78712.

**Conference on Baroque Music**, July 13–16, 1984, University of Durham, England. Address: Jerome Roche, The Music School, Palace Green, Durham, England DH1 3RL.

**Society for Historians of the Early American Republic**, July 20–21, 1984, Indianapolis. Address: Ruth Bogin, Pace University, 3 Brook Lane, Great Neck, NY 11023.

**Society for Ethnomusicology, Twenty-ninth Annual Meeting**, October 18–21, 1984, Los Angeles. Address: James Porter, SEM Local Arrangements Chair, Folklore and Mythology Program, University of California, Los Angeles, 405 Hilgard Ave., Los Angeles, CA 90024.

**Bach-Handel-Schütz: Alte Musik als ästhetische Gegenwart**, September 14–20, 1985, Stuttgart. Address: Gesellschaft für Musikforschung, Geschäftsstelle, Heinrich-Schütz-Allee 35, D-3500 Kassel-Wilhelmshöhe, Germany (BRD).