

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

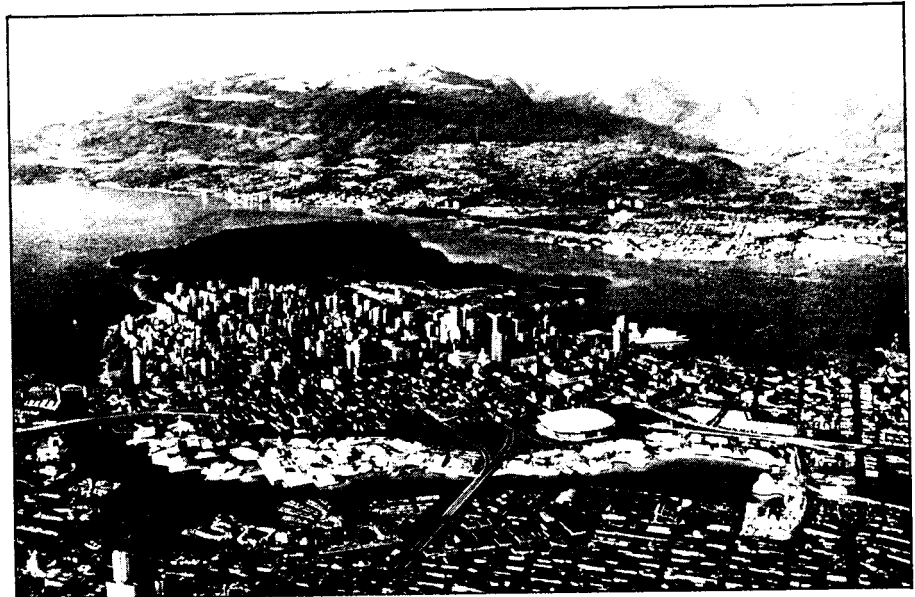
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AUGUST 1985

Vancouver Meeting

Vancouver, Canada, situated in one of the world's most beautiful locations, will be the venue of the first concurrent annual meetings of the American Musicological Society, the College Music Society, the Society for Ethnomusicology, and the Society for Music Theory. The meetings will take place in three adjacent downtown hotels, within walking distance of some of the city's main attractions: the Vancouver Art Gallery, the Orpheum Theatre, Stanley Park, Chinatown, the historic Gastown area, and the Harbour district. The venerable Hotel Vancouver will serve as the conference center for AMS delegates and activities. With students in mind, special arrangements have been made providing for three-in-a-room accommodations. The four-society Book and Instrument Exhibit will also be housed at the Hotel Vancouver, as will an exhibit entitled *The Lives of J. S. Bach, Handel, and Schütz*, sponsored by the Goethe Institute.

Papers and concerts at the meetings will cover a broad spectrum of Western and world music cultures, and will include presentations in celebration of the birth years of several major Western composers: the centenary anniversary for Alban Berg, the tricentenaries for George Frederic Handel, Johann Sebastian Bach, and Domenico Scarlatti, and the quattrocentenary for Heinrich Schütz. The program is vast and varied. Of the approximately 240 papers, 98 will be read at 25 AMS sessions, one of which will be held jointly with SMT. About one-third of the AMS sessions will focus either on the works of one composer or pairs of composers: J. S. Bach, C. P. E. Bach, Handel, Haydn and Beethoven, Schubert and Chopin, Wagner, Brahms, and Debussy. Four sessions will be devoted to Antiquity and the Middle Ages, and five to Renaissance studies. One session will treat Baroque music and rhetoric, and one, twentieth-century topics. Eighteenth-century keyboard music, eighteenth-century opera, nineteenth-century opera, and nineteenth-century symphonic music will also be the subjects of full sessions, as will Russian music and popular music and jazz.



Vancouver, British Columbia, site of the 1985 Annual Meeting

Several distinguished speakers have been engaged as well through special funding noted in the program; among these are the following: Winton Dean (England) and Werner Breig (West Germany), who will give featured papers on Handel and Bach respectively for the AMS; Barbara Krader (U.S.), who will deliver the Charles Seeger Memorial Lecture for SEM; and Arnold Whittall (England), who will give the SMT Keynote Address. A four-society plenary session entitled *Fact and Value in Contemporary Musical Scholarship* will feature the four societies' presidents as principal speakers.

A variety of free noon-hour concerts has been scheduled; of these, AMS will offer three on Friday—a lecture-recital by William Kinderman on the *Diabelli Variations*, a fortepiano recital of works by J. G. Eckard and J. G. Mützel performed by Preethi de Silva, and a lecture-recital of Sebastián de Albero's music by Linton Powell—and four on Saturday—a concert of Kalkbrenner's music by Bruno Biot, a Domenico Scarlatti concert by Eiji Hashimoto, a program of nineteenth-century parlor songs by the University of Washington Collegium Musicum, and a performance of

Die Kunst der Fuge by organist Adel Heinrich. Tentative plans have been made for a Berlioz-Onslow concert by the University of California at Davis Orchestra and Chorus, conducted by D. Kern Holoman.

There will also be several subscription concerts: the Academy of Ancient Music Chamber Ensemble (Christopher Hogwood, director) in a program of Handel, Vivaldi, and Bach; the Vancouver Cantata Singers and Chamber Orchestra (James Fankhauser, conductor) in a concert entitled *Bach and Handel: The Formative Years*; the Vancouver Symphony with pianist Alexis Weissenberg (Rudolph Barshai, conductor); and programs of Euro-Canadian folk music and Northwest coast native music (Hunt Family/Fort Rupert Singers).

A number of social events are planned as well. On Thursday evening, the Government of British Columbia and the UBC Department of Music will welcome delegates at a hosted cocktail reception in Vancouver's new glass-topped courthouse. This will be followed by an SEM-

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President's Message

The AMS 50 Fellowship Program is committed to fostering excellence in musical scholarship. It thus carries a message broader than the urgency, at this time, of helping young scholars to begin their careers without undue delay. We hope of course to do that too; that we can offer one fellowship for competition within a year of launching the campaign is surely a testimony to strong support, albeit from too small a proportion of our membership. A restatement of the appeal enclosed with this *Newsletter* urges you to add your name and your contribution to that list.

But beyond the goal of dissertation-year support, it can and I believe should remind us of basic values in musical scholarship, of the fact that we are all engaged in a common enterprise, and that there is room for many different but equally valid intellectual gifts, pursuits, and styles. In setting up the Fellowship Program, the Board reaffirmed the purpose of our Society as stated in the By-Laws ("the advancement of research in the various fields of music as a branch of learning and scholarship"), which accords no primacy for certain kinds of talent or certain styles of discourse over others. It is just a hundred years since Guido Adler codified what he saw as the historical and systematic principles of the new discipline of *Musikwissenschaft*. American scholars would now add areas of study and whole subdisciplines

that Adler could not have foreseen, while showing less current interest in some that he listed. Charles Seeger's writings on the theory and philosophy of ethnomusicology were among the most significant prescriptions for the discipline in this country; others still living who have by example and precept stimulated our greater awareness of what we are doing include some of our Honorary Members and Past-Presidents honored at the recent Philadelphia meeting. Even if temporarily eclipsed by changing scholarly fashions, such essays are not invalidated by them.

It is surely healthy that musicologists should continue to give thought to the broader context within which they work, and to map out future directions for the field. But prescriptions can be dangerous if they are too restrictive or hierarchical; for example, a recent article by an art historian (in *Humanities*, February 1985) narrows the area of approved intellectual activity to the "conceptual," and shows little respect for "antiquarianism" (especially archival work), "Berensonian connoisseurship," or a "diluted Warburgian approach." It becomes easy, under such taunts, to lose sight of the blend of rigor and vision, discipline and imagination that has always characterized durable and first-rate scholarship.

The spirit of affirmative action does not always seem to apply when it comes to intradisciplinary discrimination. The entire field will suffer eventual impoverishment if we allow some areas of study to be relegated to low-

lier status according to their history, geography, ideology, material, method, or approach. Are those national scholarly traditions that have in recent times fostered certain styles of scholarship at the expense of others indeed better for having done so? Does the old-fashioned discipline of history offer no lessons about the morality of imposing or encouraging conformity? There is good and bad theory, good and bad archival work, good and bad musical sociology, editing, iconography, paleography, performance practice, bibliography, biography, analysis, criticism, reception history, acoustics, semiotics, organology, liturgyology, and so on. Let us rather direct our critical energies to work that is good, and therefore interesting, than to ranking the relative validity—or inherent interest—of different scholarly enterprises that should be complementary.

The community of serious musical scholarship is in any case small enough, and under sufficient pressure from the outside, both from other musicians who are suspicious of scholarship and from other scholars who are suspicious of music, that we cannot afford to exacerbate mutual disrespect between our different kinds of endeavor. Above all, none of us should lose confidence about undertaking what we feel we can do well. May the AMS, in the best traditions of this country, long remain even more tolerant of, and even more hospitable to, good musical scholarship of any kind.

—Margaret Bent

Agenda Items and Nominations

Members wishing to suggest items for business on the agenda of the Annual Business Meeting should submit their requests to the President in writing before 15 October. This deadline has been set in order to give time for a response in the event that the proposed item is more appropriately handled by a standing committee or body of the Society. The President welcomes members' views on all matters of practice and principle.

Agenda suggestions and other concerns relevant to the following open meetings scheduled in Vancouver should be directed to the convening chairs listed here: *Committee on the Status of Women: Open Forum*, Marcia J. Citron, Chair (Friday 12:00–1:00); *Graduate Students' Meeting*, Ruth So-

lie, Chair (Friday, 1:00–2:00); and *Lesbian and Gay Perspectives in Musicology: Open Forum*, Philip Brett, Chair (Saturday, 1:00–2:00).

In order to allow members of the Society to communicate their concerns about nominations, it has been decided that the Nominating Committee (for Officers and members of the Board of Directors) for the following year will henceforth be announced in the summer issue of the *Newsletter*. The Board has appointed the following Nominating Committee for 1986: Lawrence F. Bernstein, Chair; Jessie Ann Owens; and Glenn E. Watkins.

The Council Nominating Committee, on the other hand, cannot be appointed until after the Council elections have taken place; communications about Council nominations can be addressed to the Secretary of the Council, Ruth Solie, to be forwarded to the Committee when appointed.

AMS Newsletter Address and Deadlines

Items for publication in the February issue of the *Newsletter* must be submitted by 1 December and for the August issue by 15 May to Kristine K. Forney, Editor, *AMS Newsletter*, Department of Music, California State University, Long Beach, CA 90840.

The *AMS Newsletter* is published twice yearly 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 issues should be directed to Alvin H. Johnson, Executive Director of the AMS, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. The *AMS Newsletter* is produced by A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.

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sponsored dance. Following the Friday afternoon sessions, there will be an AMS no-host cocktail reception for members of all societies. On Saturday afternoon, a Dim Sum (Chinese Buffet) Concert-Luncheon will be held in Chinatown, and on Saturday evening, all delegates are invited to dance at the AMS-SMT Ball.

Three tours will also be available to delegates: (1) a half-day tour of the city, featuring visits to Stanley Park to enjoy spectacular views of the Pacific and the surrounding mountains, Granville Island with its large market and numerous theatres and restaurants, Chinatown, historic Gastown, and the University of British Columbia, with its highly-regarded and architecturally-striking Anthropology Museum; (2) a half-day tour of the North Shore, featuring a ride along a panoramic cornice (rivaling those of the south of France), and visits to a salmon hatchery, Howe Sound, Lion's Bay, and a sky-ride to the top of Grouse Mountain—a popular ski area overlooking the city; and (3) a full-day tour to Vancouver Island and the city of Victoria, including a beautiful ferry trip through the Gulf Islands and visits to the famous Butchart Gardens, the University of Victoria, the Parliament Buildings, the Provincial Museum, and the Inner Harbour. The full-day tour will be offered the day preceding and the day following the meeting; the half-day tours will be scheduled at various times during the meeting.

The vast program of papers, forums, the four-society plenary session, and the many concerts, social events, and tours—all of this in a city whose setting is one of enchanting beauty—will combine to make Vancouver 1985 a rich and rewarding experience for each of us.

—H. Robert Cohen
Local Arrangements, 1985

Upcoming Annual Meetings

1986 6-9 November—Cleveland

Local Arrangements Chairs: John G. Suess, Quentin W. Quereau
Program Chair: Douglas Johnson
Performance Chair: Kay Jaffee

1987 15-18 October—New Orleans

Local Arrangements Chair: John H. Baron, Joint Meeting with CMS

1988 3-6 November—Baltimore

Local Arrangements Chairs: Michael Broyles, Howard Serwer

1989 TBA—Austin

Local Arrangements Chair: Rebecca Baltzer, Joint Meeting with SMT

Vancouver: Air Travel, Registration, and Hotels

The lowest available fares for flights to Vancouver are, at present, the "Ultra-Saver" fares, offered by major carriers for travel within the United States. "Ultra-Saver" fares are applicable to such West Coast destinations as Seattle and Portland, from which excursion fares to Vancouver are readily available. Due to restrictions in capacity and the need for advanced booking, members are urged to make their reservations early.

Travel Headquarters (Hillside, Illinois), whose services have been engaged by the Local Arrangements Committee, advises that substantial discounts have been negotiated with Air Canada, the designated conference carrier. For further information about these, as well as "Ultra-Saver" and other special fares, members may telephone Travel Headquarters at 800-323-9128 (in Illinois or from outside the U.S., call 312-449-7077; collect calls will be accepted from Vancouver registrants).

Registration procedures permit an individual to register as a member of more than one society, with registration fees apportioned accordingly. Registration in any one society allows access to the sessions of all four organizations. AMS members should take accommodation in the Hotel Vancouver, headquarters for the AMS Annual Meeting; a reservation card for this hotel is included in the preregistration packet.

AMS Membership Statistics

As of 14 May 1985, the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,373
Spouse	140
Student	706
Emeritus	190
Life	19
Sustaining	3
Corresponding	12
Honorary	10
Complimentary	3
	3,456
Subscriptions	
Institutional	1,203
Individual	22
Complimentary	16
	1,241
Grand total for 1985	4,697
Grand total for 1984	4,685

**Cleveland—1986
Call For Papers**

The 1986 Annual Meeting of the American Musicological Society will be held in Cleveland, Ohio. Co-hosted by Case Western Reserve University, Oberlin College, Baldwin Wallace College, Cleveland State University, and Kent State University, the meeting will take place at Stouffer's Inn on the Square from Thursday afternoon, 6 November to Sunday afternoon, 9 November. The Local Arrangements Committee is co-chaired by John G. Suess and Quentin W. Quereau.

Abstracts of papers to be considered for the Annual Meeting should be submitted to Douglas Johnson, Department of Music, Douglass Campus, Rutgers University, New Brunswick, NJ 08903. The deadline for submission is 1 February 1986.

Individual papers should be planned to last not more than thirty minutes. Abstracts should be one page in length and typed, double-spaced, on 8 1/2- by 11-inch bond paper. They should be written so that they may be incorporated directly into the published *Abstracts of Papers*. The title should appear at the top of the page, with the author and institutional affiliation at the bottom. For less formal study sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display and report. It should be noted that members may propose formal sessions devoted to a single topic, but that an abstract is required for each contribution and that each will be considered separately. Abstracts that do not conform to the published guidelines will be returned.

For its initial review the Program Committee circulates blind abstracts; that is to say, the author's name is removed from the copies read by Committee members. In recent years the Committee has been able to approve only about a third of the abstracts submitted, and the selection process becomes especially difficult when abstracts are vague. It is advantageous therefore to be as explicit as possible about one's methods and conclusions. The Committee will be disinclined to schedule two appearances by an author at the same Annual Meeting, or appearances by the same author at two consecutive Annual Meetings.

The Performance Committee for the 1986 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions should be sent before 1 February 1986, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Kay Jaffee, 305 Riverside Drive, New York, NY 10025.

AMS 50 Fellowship Competition Open

The AMS 50 Dissertation Fellowship Committee, under the chairmanship of James Haar, is extremely pleased to announce that, due to the generous support of AMS members and friends, it is now possible to award one Dissertation-Year Fellowship for the academic year 1986-87. The guidelines and application procedures for that award follow. The 1986-87 Fellowship recipient will be announced in the August 1986 issue of the *Newsletter* and at the Annual Meeting of the Society in Cleveland.

Guidelines For AMS 50 Dissertation Fellowship Competition

The American Musicological Society will hold an annual competition for up to five Dissertation-Year Fellowships to encourage what the Society's By-Laws define as the "advancement of research in the various fields of music as a branch of learning and scholarship."

Eligibility

Anyone is eligible to apply who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except for the dissertation at the time of full application. In no case will an award be made to a candidate who at the time of final decision on the year's awards has not completed all requirements other than the dissertation. AMS awards are not intended for support of early stages of research; it should be expected that a fellowship recipient's dissertation will be completed within the fellowship year.

Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible.

Competition and Application Procedures

The AMS President, with confirmation by the Board, shall maintain a Fellowship Committee of at least fifteen respected musicologists from whom three judges, through a system of rotation and replacement, will be chosen by the Committee Chairman in any one year. Whereas the membership of the Fellowship Committee will be known (and should be widely representative of fields of study), the individual judges for the competition in any one year will not be identified until after the competition. Judges will serve without honorarium.

Application forms will be available from the Society. Supporting documents

are to include a curriculum vitae, certification of enrollment and degree requirements completed, and three supporting letters from faculty members, one of whom is the principal adviser of the dissertation. A detailed dissertation prospectus and a completed chapter (or comparable written work on the dissertation) should accompany the full application.

Awards

AMS Fellowships will be awarded solely on the basis of academic merit. Winners will receive a twelve-month stipend, to be set at \$8,000 for 1986. Fellows may elect to accept the award on an honorary or partly honorary basis, thus freeing scarce resources for others. The Fellowships are intended for full-time study. An equivalent major award from another source may not normally be held concurrently unless the AMS award is accepted on an honorary basis. Grants are for one year and are not deferrable or renewable. There are no provisions for the payment of tuition; it is hoped that graduate schools will provide tuition fellowships or waivers.

The winners will be selected in the spring, announced in the summer issue of the *Newsletter*, and given formal recognition at the AMS Annual Meeting.

Application Deadlines and Address

Application forms may be had by writing the following address: Rena Charnin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Bldg, Washington Square, New York, NY 10003. Statement of application is due to the above address by 1 October 1985. Final application (with letters, supporting documents, prospectus of dissertation, a chapter or its equivalent from the dissertation) is due to the above address by 15 January 1986.

AMS 50 Campaign Bulletin

It is enormously gratifying to report the remarkable and enthusiastic support AMS 50 has received since its formal launching at the Society's fiftieth-anniversary meeting in Philadelphia this past October. Thus far, more than \$125,000 has been received or pledged, one-quarter of our projected total of \$500,000. As a result, the first competition for an AMS Fellowship, to be held during the 1986-87 academic year, will take place this year.

The membership of the Society has responded with particular warmth. Contri-

butions have been received from almost 450 members, for a total of more than \$105,000. What is truly extraordinary is the level of support we have achieved. Where we had originally projected twenty-eight gifts of \$1,000 or more, forty-three members of the Society and their friends have already responded at this level. We had projected fifty gifts of \$500 to \$999; twenty-seven have been received. We had projected fifty gifts of \$250 to \$499; thirty-nine have been received.

But we have a long way to go towards our goal of \$250,000 from the membership. In particular, less than fifteen per cent of the members have thus far contributed. I want to urge every member of the Society, from first-year graduate student to professor emeritus, to subscribe to the AMS 50 campaign at whatever level you can afford, together with a first installment of your contribution. We continue to need substantial individual contributions, pledges of \$500 and up; but we also need a substantial number of contributors to demonstrate the kind of wide-ranging membership support that foundations, corporations, and government agencies look for when they consider an application.

Important efforts are being made now to reach beyond our immediate constituency. Most successful have been our efforts in the area of corporate donations, where we have raised \$22,600 from five music publishers, including A-R Editions, Garland Publishing, W. W. Norton, and G. Ricordi & C. We are particularly pleased to announce two new gifts of \$10,000 from W. W. Norton and \$5,000 from G. Ricordi. Several additional proposals to publishers are in progress, and approaches to the classical record industry are under way. The next step will be formal applications to corporations not directly involved with music but who have been known to support musical events and education.

Several artists have offered monetary grants to AMS 50, including the \$3,000 from Marilyn Horne already announced and \$1,500 from Samuel Ramey. In addition to the concerts in the last issue of the *Newsletter*, a number of prominent artists have agreed to participate in or are being asked to consider giving benefit concerts. One of the more exciting events will take place in Chicago in the fall of 1986, when Claudio Abbado will lead an orchestral concert in support of AMS 50. This past spring, the Lydian String Quartet gave the first AMS 50 benefit concert, a beautifully played program presented at Brandeis University, and Musica Alta, under the directorship of Dennis Slavin, gave a fine program in Princeton. We are most grateful to both ensembles for their contributions to our campaign. But every event counts: even if a benefit concert by a university collegium musicum nets \$200 or less for AMS 50, it will help the cause, and many such concerts given by friends of the Society all

over America will make a real difference. Rebecca Baltzer (Department of Music, University of Texas, Austin, TX 78712) is coordinating benefit concerts, and you should be in touch with her if you are planning an event. She will be able to advise on ways to ensure its success.

The most unhappy news for the campaign was our failure to receive an NEH Challenge Grant. The budget for this federal program was hard pressed this year. Whereas in 1983–84, 76 grants were funded of some 225 applications, in 1984–85 for roughly the same number of applications only 46 grants were made. We were one of six applications approved for funding but placed on hold in the expectation that additional funds would be made available. They were not. Still, the Endowment has been encouraging, and we have applied again in the current, 1985–86, season. We continue to be optimistic about our chances.

What we need most of all now is work at the local level. Frank Tirro and Paul Hawkshaw of Yale University will be helping to coordinate fund-raising efforts in the chapters. We need ideas and people to carry them out—telephone campaigns throughout a local chapter, book sales at chapter meetings, wine-tasting parties. If each member of the Society who has given advice and expertise freely to performing musicians, for example, were to obtain a *single* donation from a professional musician at an appropriate level, we would be well on our way to filling our projected goal of \$26,000 in artist contributions. Musicology has done enormous service to musical life in America. What better way could artists have to acknowledge that service than by helping to guarantee the future health of the profession?

We would be pleased to hear from anyone with offers or suggestions. Write directly to me (Philip Gossett, Department of Music, University of Chicago, Chicago, IL 60637) or to any member of the Campaign Committee or the Board of Directors of the Society. AMS 50 is for us, our students, and our students' students. Do your share to help us reach our goal.

—Philip Gossett

Doctoral Dissertations List

The next annual list of newly registered and completed dissertations will appear in February 1986. Entries to be published there must be received no later than 1 December 1985. Registration cards, properly filled out and signed, should be addressed to Professor Cecil Adkins, School of Music, North Texas State University, Denton, TX 76203.

Obituaries

Ralph Kirkpatrick (1911–1984)

Ralph Kirkpatrick died at his home in Guilford, Connecticut on 13 April 1984, two months short of his seventy-third birthday. He was best known as the premier harpsichordist and clavichordist of his generation. As his long membership in the American Musicological Society attests, however, he was equally distinguished as a scholar. He edited an important edition of J. S. Bach's Goldberg Variations, facsimile editions of Bach's *Clavierbuchlein für Wilhelm Friedemann*, and the complete sonatas of Domenico Scarlatti, as well as an anthology of sixty Scarlatti sonatas. His most important work, the monumental *Domenico Scarlatti*, published in 1953 (Princeton University Press), restored Scarlatti to his rightful place as a peer of Couperin and Bach among harpsichord composers. His Ernest Bloch lectures at Berkeley have recently appeared as *Interpreting Bach's Well-Tempered Clavier: A Performer's Discourse of Method* (Yale University Press), and a volume of memoirs is in press. He also contributed articles to such journals as *The Musical Quarterly*, *Notes*, and *Early Music*. He was a member of the Century Association, the American Philosophical Society, Cavaliere Ufficiale al Merito della Repubblica of the Italian government, and he was the recipient of a Guggenheim Fellowship and honorary degrees from Eastman School of Music and Oberlin College.

Kirkpatrick was born in Leominster, Massachusetts on 10 June 1911, and received his first piano lessons from his mother. In 1928 he went to Harvard University, where he first became acquainted with the harpsichord and clavichord and made his recital debut on the harpsichord in 1930. Upon his graduation in 1930, the receipt of a Paine Traveling Fellowship allowed him to visit Europe, where he studied with Wanda Landowska and Nadia Boulanger in France, Gunther Ramin and Heinz Tessin in Germany, and Arnold Dolmetsch in England.

In 1933 Kirkpatrick taught at the Mozarteum in Salzburg and made his German debut with a performance of the Goldberg Variations. In 1940, he joined the faculty of the Yale School of Music, where he remained until his retirement in 1976. His partnership with the violinist Alexander Schneider resulted in a series of tours and in recordings of violin sonatas by Bach, Handel, and Mozart.

Recording was an important part of Kirkpatrick's career. His records of the Manuel de Falla Harpsichord Concerto (a performance coached by Stravinsky) and the Mozart Concerto, K. 453 on the fortepiano were pioneering efforts. The recording of the sixty sonatas of Domenico Scarlatti sealed Kirkpatrick's reputation as the greatest interpreter of that composer.

He recorded the complete *Clavierübung* (with Paul Callaway) for the Haydn Society, and in the late 1950s undertook a recording of the complete non-organ keyboard works of J. S. Bach for Deutsche Grammophon. This enterprise was crowned by recordings of both books of *The Well-Tempered Clavier* on harpsichord and clavichord (the harpsichord version has now been reissued)—his last significant recording enterprise except for a record of Scarlatti sonatas.

The bare recital of Ralph Kirkpatrick's career gives little sense of the breadth of his culture. He read and spoke English, French, and German interchangeably, and knew Italian and Spanish well. He was at home in the literatures of all those languages, and numbered distinguished artists and writers among his friends. His special passion was the visual arts; he was a print collector of exceptional expertise and a trained art historian. It was thus more than commonly tragic that for the last seven years of his life he was totally blind. He not only bore this affliction with Olympian patience, but put in order for publication his Berkeley lectures on *The Well-Tempered Clavier* and his memoirs of his earliest years. He even returned to concert performance and played a handful of recitals never to be forgotten by those who heard them.

—Frederick Hammond

Editorial Note

Emanuel Winternitz died on 4 August 1983, not 1984, as was reported in the February issue of the *Newsletter*.

Noah Greenberg Award

Next Application Deadline—1 April 1986

The Noah Greenberg Award Committee wishes to remind potential applicants of the 1 April application deadline for the 1986 Award, the guidelines for which last appeared in the February 1985 issue of the *Newsletter*. General inquiries can be directed to the current Committee Chair: Mary E. Cyr, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, Quebec H3A 1E3, Canada. The 1986 Committee Chair and application address will be announced in the February 1986 issue of the *Newsletter*.

AMS/CMS/SEM/SMT Vancouver Annual Meetings

7-10 November 1985
Preliminary Program

Wednesday, 6 November

4:00-6:00, 7:30—AMS Board Meeting

Thursday, 7 November

9:00-12:00—AMS Board Meeting

9:30-11:30—SMT Publications Committee Meeting

12:00-2:00—SMT Executive Board Meeting

1:30-6:00—Exhibits

2:00-5:00—AMS PAPERS

Aspects of Antiquity

- Calvin Bower (University of Notre Dame), Chair
Martha Maas (Ohio State University): "The Evolution of the Greek Kithara"
Thomas J. Mathiesen (Brigham Young University): "The Ancient Greek Aulos: Literature and Reconstruction"
André Barbera (University of Notre Dame): "Who Wrote *Secio canonis*?"
Linda Austern (Cornell University): "Marston's *Sophonisba* and the English Renaissance View of Ancient Music"

Northern Renaissance

- Leeman Perkins (Columbia University), Chair
Louise Litterick (Mount Holyoke College): "Fixed Form in Perspective: A Reappraisal"
Honey Meconi (Harvard University): "Chansons Attributed to La Rue in French Prints: A Change of Style?"
Kristine K. Forney (California State University, Long Beach): "The Music-Book Trade in Sixteenth-Century Antwerp"
William F. Prizer (University of California, Santa Barbara): "The Order of the Golden Fleece and Music"

Eighteenth-Century Keyboard Music (Joint Session, AMS/SMT)

- Frederick Hammond (University of California, Los Angeles), Chair

- Linton Powell (University of Texas, Arlington): "The Keyboard Music of Sebastián de Albero: An Astonishing Literature from the Orbit of Scarlatti"
Bruce Gustafson (Franklin and Marshall College): "Madame Brillon and the Transition from Harpsichord to Piano in France"
Mark Lindley (Regensburg, W. Germany): "J. S. Bach's Tuning"

Schubert and Chopin

- Rufus Hallmark (City University of New York, Queens College), Chair
Richard Kramer (State University of New York, Stony Brook): "Schubert's Goethe: Of Fragments, Cycles, and the Organic"
Ann Fehn and Jürgen Thym (University of Rochester/Eastman School of Music): "The Influence of Poetic Structure on German *Lieder*: The Ghazal and Its Musical Settings"
Ivan F. Waldbauer (Brown University): "Ostinato Technique and Sonata Form in Schubert, Piano Sonata in A, D. 959"
Charles J. Smith (University of Connecticut): "A Study of Connections: Chopin's Last-Minute Revisions in the Autograph of Op. 10/3"

Debussy

- Jann Pasler (University of California, San Diego), Chair
Marie Rolf (Eastman School of Music): "The Emergence of the Symbolist Aesthetic in 'En sourdine'"
Michael Nott (Eastman School of Music): "A Comparative Analysis of Versions of 'Fantoche'"
Douglass Green (University of Texas, Austin): "'Clair de lune': An Analytical Study of Its Various Versions"
William J. Peterson (Pomona College): "Debussy in 1914: The Composing of *Six Epigraphes antiques*"

2:00-5:00—SEM SESSIONS

Improvisation and the Performer-Composer in Courts, Temples, and Brothels

(Chair to be announced)

- Suzanne Meyers Sawa (University of Toronto): "Women Musicians in Medieval Arabo-Islamic Courts"
Joseph Lam (Harvard University): "Imperial Sacrificial Songs in the Ming Dynasty, China (1368-1644 A.D.)"
Margaret J. Kartomi (Monash University): "Social Dance Music in Malay Villages and Courts: Its Performance, Its History, and Its Sexuality"
Peter Jeffery (University of Delaware): "Ethnomusicological Issues in Research on Gregorian Chant"
Anton Kolstee (University of British Columbia): "Musical Style and Ritual Structure in Central Northwest Coast Indian Winter Ceremonies"
Nguyen, Phong Th. (Kent State University): "Polyrhythm in Vietnamese Buddhist Chant of Praise: A Brief Analysis of Its Percussion Accompaniments"
Terry E. Miller (Kent State University): "The Survival of Archaic British Isles Hymnody in the Caribbean"
Peter Manuel (Brown University): "Thumri and the Decline of the Courtesans"

Musical Diversities #1

- Mark Slobin (Wesleyan University), Chair
Geoffrey Miller (New York University): "Amateur Music Making in Antebellum America"
Kay Kaufman Shelemay (New York University): "The Transmission and Performance of *Pizmonim* Among Syrian Jews in Brooklyn, New York"

Benjamin Brinner (University of California, Berkeley):
"Through Time in Lines and Circles: Linear Progression and
Cyclical Structure in Solonese Gamelan"
J. E. Cunningham (San Diego State University): "Mandailing
Music Traditions of Northern Sumatra"
Philip Yampolsky (University of Washington): "Codification of
Improvisation in Central Javanese Gamelan Music"
Robert Witmer (York University): "Harmonic Families and
Rhythm Families in Popular Music: The Case of Reggae
'Riddims' "
Milton L. Stewart (University of Washington): "Stylistic
Environment and the Scat-Singing Style of Ella Fitzgerald
and Sarah Vaughn"

**Round-Table Discussion: From Composer to Audience:
The Production of "Serious" Music in Canada**

Regula Quershi, Michael I. Asch (University of Alberta),
Co-Chairs

PARTICIPANTS

Barry Truax (Simon Fraser University)
Alfred Fisher (University of Alberta)
Gilles Tremblay (Conservatoire de Montréal)
George Proctor (University of Toronto)

2:00–5:00—SMT SESSIONS

History of Theory

Jan Herlinger (Louisiana State University), Chair
Harold S. Powers (Princeton University): "Is Mode Real? The
Arguments from Aaron"
Pamela Poulin (State University of New York, College at
Cortland): "Niedt's 'Registerlein': An Early
Eighteenth-Century Musical Dictionary"
Severine Neff (Barnard College, Columbia University):
"Precursors of Atonal Theory: Bernhard Ziehn and Ernst
Bacon"

Twentieth Century I

Alan Chapman (Occidental College), Chair
Christopher Hasty (Yale University): "Problems of Temporal
Succession and Linearity in Twentieth-Century Music"
James Bennighof (Baylor University): "Harmonic Focus as a
Formal Device in Elliott Carter's *Symphony of Three
Orchestras*"
Jonathan Bernard (Yale University): "Messiaen and
Synaesthesia: The Correspondence between Color and Sound
Structure in His Music"

**Eighteenth-Century Keyboard Music
(Joint Session, AMS/SMT)**

Frederick Hammond (University of California, Los Angeles),
Chair
Linton Powell (University of Texas, Arlington): "The Keyboard
Music of Sebastián de Albero: An Astonishing Literature
from the Orbit of Scarlatti"
Bruce Gustafson (Franklin and Marshall College): "Madame
Brillon and the Transition from Harpsichord to Piano in
France"
Mark Lindley (Regensburg, W. Germany): "J. S. Bach's
Tuning"

5:00–7:00—All-Society Cocktail Reception, hosted by UBC
Music Department and the Province of British Columbia

**8:00–9:00—SEM Current Issues Committee, Open Forum:
The Ethnomusicologist vis-à-vis the Fallacies of
Contemporary Musical Life**, Steve Blum (York
University), Moderator

8:30—AMS 50 Campaign Committee Meeting

9:00—CMS Concert: The Montana Consort (Montana State
University)

9:30–11:30—SEM Dance, Music by Die Stadtpfeifer Fünfe

10:30—AMS 1986 Program Committee Meeting

Friday, 8 November

All Day—Exhibits

**7:45—Meeting of Four Societies' Presidents and Program
Chairs**

8:00—AMS Chapter Officers Breakfast Meeting

8:00–9:00—SMT Committee of Review Meeting

8:30–10:00—CMS SESSIONS

Teaching Music History

Louise Litterick (Mount Holyoke College), Chair
Linda M. Fidler and Richard S. James (Bowling Green State
University): "Library User Education and the Undergraduate
Music History Sequence"
Bonny Hough (Armstrong State University): "Magazine Music
by Women Composers"
Isador Saslav (Peabody Conservatory of Music): "Latest
Discoveries in the String Quartets of Joseph Haydn"

A New Partnership in Music Teacher Education

Gerald B. Olson (University of Wisconsin), Presenter
RESPONDENTS: Carol Rogel Scott (Seattle Pacific University),
Larry Starr (University of Washington), Roy Cummings
(University of Washington)

Panel: The American Musician Abroad, Kate Waring (Bonn,
West Germany) (other panelists to be announced)

9:00–12:00—AMS PAPERS

Local Traditions in Medieval Monophony

Eugene Leahy (University of Notre Dame), Chair
David Hiley (Royal Holloway College, University of London):
"English Antiphoners and Their Continental Relatives"
Michael L. Norton (Annandale, VA): "The Type II *Visitatio
Sepulchri*"
Paul Merkley (Harvard University): "Conflicting Assignments
in Italian Tonaries ca. 1000–1200"
Margot Fassler (Yale University): "The Sources for the Study of
Music and Liturgy in Medieval Chartres"

Chanson and Madrigal

- Howard M. Brown (University of Chicago), Chair
- Christopher Reynolds (McGill University): "Une mesme chose: Josquin's Elaboration of Lemaire's *retoriquer* Conceits in *Plus nulz regretz*"
- Martha Feldman (University of Pennsylvania): "Music as Rhetoric in the Madrigals of Willaert's *Musica Nova*"
- James Haar (University of North Carolina, Chapel Hill): "The Later Madrigals of Arcadelt"
- H. Colin Slim (University of California, Irvine): "Arcadelt's First Love in an Anonymous Allegorical Painting"

Eighteenth-Century Opera

- Gordana Lazarevich (University of Victoria), Chair
- Jean E. Graham (Harvard University): "Handel and Metastasio"
- Marita P. McClymonds (University of Virginia): "Verazi's Controversial Operatic Innovations and Their Influence on Italian Opera Seria in the Late Eighteenth Century"
- M. Elizabeth C. Bartlet (Duke University): "Marie-Antoinette and Grétry: The Court Version of *La rosière de Salency* as Compliment for the Dauphine"
- Thomas Bauman (Stanford University): "Mozart and the Role of the Romanze in German Opera"

C. P. E. Bach and Mid-Eighteenth-Century Style

- Eugene Helm (University of Maryland, College Park), Chair
- Michelle Fillion (Mills College): "C. P. E. Bach and the Trio Old and New"
- Darrell M. Berg (St. Louis Conservatory of Music): "'Revision' in C. P. E. Bach's Keyboard Sonatas"
- Howard Serwer (University of Maryland, College Park): "C. P. E. Bach, J. C. F. Rellstab, and the Sonatas with Varied Reprises"
- Bertil H. van Boer, Jr. (Brigham Young University): "*Sturm und Drang*: A Reappraisal of Its Musical and Literary Roots"

Wagner and His Influence

- John Deathridge (King's College, Cambridge), Chair
- Martha Calhoun (State University of New York, Stony Brook): "Wagner's Beethoven in France: The Translation of an Aesthetic"
- Adelyn Peck (Princeton University): "The Kleinmeister's *Ring*: The Influence of Liszt and Wagner on Heinrich Dorn's *Die Nibelungen*"
- Carolyn Abbate (Princeton University): "Wagner's 'Über Modulation' and *Tristan* as 'Opera as Symphony'"
- Robert Bailey (Eastman School of Music): "Tonal Language and Formal Models in Mahler's Fourth Symphony"

9:00-12:00—SEM SESSIONS

Music Values and the Study of Music, Robert Cogan
RESPONDENT: Ricardo Trimillos (University of Hawaii)

The Perception of Music

- Dane Harwood, Chair
- Moisala, Pirkko (Helsinki, Finland): "The Change of Gurung Music Culture in 1975-1985, (Nepal)"
- Norman Stanfield (Vancouver, B.C.): "Two Perceptions of Music Compared: The Meian and Kinko Schools of Sacred Solo Shakuhachi Music"
- Scott L. Marcus (University of California, Los Angeles): "You Can't Get There From Here: The Interrelationship of the Arab *maqamat*"

- Giovanni Giuriati (University of Maryland, Baltimore County): "Basic Research on the SEMPOD: A Sonic Study of Double Reeds"
- Pauline Haslebacher (York University): "Primary and Secondary Communities in the Steel Band Movement"
- Beverley A. Cavanagh (Queen's University, Kingston, Ontario): "Algonkian Indian Hymnody: Conflicts in Valuation as Determinants of a Tradition"
- Craig Woodson (Venice, CA): "Perception of Music in the Global Context: On the Feasibility of Introducing a World Music Ensemble into Schools"
- Hewitt Pantaleoni (State University of New York, College at Oneonta): "Dakota Songs and Western Ears: A Desk Study of Rhythmic Perception"

Panel Discussion: Ethnomusicological Approaches to Western Art Music

- Stephen Blum (York University): "Charles Ives and American Ethnomusicology"
- John Rahn (University of Washington): "A Native Reflection"
- Barbara Reeder Lundquist (University of Washington): "Ethnomusicology and Western Art Music: Paradoxes and Problems"
- Philip V. Bohlman (University of Pittsburgh): "Of *Yekkes* and Chamber Music: The Ethnic Boundaries of Western Art Music in Israel"
- Malena Kuss (North Texas State University): "Traditional Elements in Nineteenth- and Twentieth-Century Operas From Latin America and the Caribbean"
- Daniel M. Neuman (University of Washington) and Bruno Nettl (University of Illinois): "Now and Then, Here and There: Two Case Studies and Four Approaches"

9:00-12:00—SMT SESSIONS

Pedagogy

- John White (University of Florida), Chair
- Charles Lord and Allen Goodwin (University of Kentucky): "Sightsinging at the Computer: An Important Step Forward"
- Paul Dworak (North Texas State University): "A Representation that Facilitates the Computer Notation of Keyboard and Sightsinging Performance"
- Robert Gauldin (Eastman School of Music): "A Pedagogical Approach to Chromaticism in Sixteenth- and Eighteenth-Century Counterpoint," read by Robert Morris.

Cognition and Perception

- David Butler (Ohio State University), Chair
- Helen Brown (Columbus, OH): "Tonal Hierarchies and Perceptual Context: An Experimental Study of Musical Behavior"
- Diana Deutsch (University of California, San Diego): "Nontransposable Music"
- J. Timothy Kolosick (University of Arizona): "A Computer Representation of Pitch Relationships: Toward a Music Expert System"

Classical Period

- Janet M. Levy (New York, NY), Chair
- John Hatmaker (University of Iowa): "*Tutti* as a Timbre Referent in the Classical Symphony"
- Edwin Hantz (Eastman School of Music): "Haydn's Keyboard Rondos: Problems in Structural Coherence"
- Robert Gjerdingen (Carleton College): "The Formation and Deformation of Classic/Romantic Phrase Schemata: A Theoretical Model and Historical Study"

**10:00–10:45—CMS Concert: Works by CMS Composers,
Lontano, British New Music Ensemble**

10:15–11:45—CMS SESSIONS

Nineteenth- and Twentieth-Century Studies

R. Larry Todd (Duke University), Chair

Elaine Brody (New York University): “The Legacy of Ida Rubinstein (1885–1960): Mata Hari of the Ballets Russes”

Lawrence Starr (University of Washington): “Ives, Gershwin, and Copland: Reflections on the Strange History of American Art Song”

S. Timothy Maloney (Stetson University): “Canadian Wind Ensemble Music”

Analytical Topics

Edward Chudacoff (University of Michigan), Chair

Mary Bante Knight (Lewis University): “Beethoven’s Early Symphonic Scherzo: In Search of the New Minuet”

Leo Kraft (City University of New York, Queens College): “Three Octatonic Pieces from Bartok’s *Mikrokosmos*”

Donald Chittum (Philadelphia College of the Performing Arts): “Stravinsky’s Cubist Orchestration”

11:00–11:45—CMS Concert: Works of Canadian and U. S. Composers, Lontano, British New Music Ensemble

12:00–1:00—AMS Committee on the Status of Women: Open Forum, Marcia J. Citron (Rice University), Chair

12:00—JAMS Editorial Board Luncheon Meeting

12:00–1:00—AMS Concert: Works for Fortepiano by J. G. Eckard and J. G. Müthel, Preethi de Silva, Fortepiano

12:00–1:00—SEM/CMS Concert: Hebrew and Yiddish Songs

12:00–1:30—AMS Lecture-Recital: Beethoven’s “Diabelli” Variations, Op. 120, William Kinderman, Piano

12:00–2:00—AMS Panel Discussion: Publishing on Music and Musicology

Susan Sommer (New York Public Library, Lincoln Center), Chair

Claire Brook (W. W. Norton & Co.), Leo Balk (Garland Publishing Inc.), Bruce Phillips (Oxford University Press), Participants

12:00–2:00—SMT Executive Board Meeting

12:30–2:00—CMS SESSIONS

A Century of Musicology

Alexander Ringer (University of Illinois): “Musicology—Scholarly and Academic: Some Centennial Reflections”

William Poland (Ohio State University): “A Theorist’s Review of a Century of Musicology”

RESPONDENT: Leonard Meyer (University of Pennsylvania)

Developing Basic Academic Skills in General Education Courses

Donald Funes (Northern Illinois University), Chair

Robert Greenlee (Bowdoin College), David Willoughby, (Eastern New Mexico University), Participants

1:00–2:00—AMS Graduate Students’ Meeting, Ruth Solie (Smith College), Chair

1:00–2:00—AMS Concert: The Keyboard Music of Sebastián de Albero, Linton Powell, Harpsichord

1:00–2:00—SEM Council Meeting

1:15–2:00—CMS Concert: Contemporary American Music, Adam Wodnicki, Piano

2:15–5:15—AMS/CMS/SEM/SMT Plenary Session

Fact and Value in Contemporary Musical Scholarship

Bruno Nettl (University of Illinois, Urbana-Champaign), Chair

PRINCIPAL SPEAKERS

Margaret Bent (Princeton University), AMS

Phillip Rhodes (Carleton College), CMS

Carol Robertson (University of Maryland), SEM

Wallace Berry (University of British Columbia), SMT

RESPONDENTS

Leo Treitler (State University of New York, Stony Brook), AMS

Robert J. Werner (University of Cincinnati), CMS

Bonnie Wade (University of California, Berkeley), SEM

Anne C. Hall (Wilfrid Laurier University), SMT

6:00–7:30—AMS No-Host Cocktail Reception (All Societies Welcome)

6:30–8:00—SEM Body Meets the Board

7:30–9:00—SMT Informal Session: Making a Place for Women, Judy Lochhead (State University of New York, Stony Brook), Coordinator

8:00—SEM/CMS Concert: Euro-Canadian Folk Music

8:30—AMS 50 Fellowship Committee Meeting

Saturday, 9 November

All-Day—Exhibits

7:30—AMS Publications Committee Breakfast Meeting

7:30—AMS 1985 and 1986 Local Arrangements Committees Breakfast Meeting

8:30–10:00—CMS SESSIONS**American Studies**

(Chair to be announced)

- Nancy R. Ping-Robbins (Shaw University): "The Music and Early Career of Gustave Blessner in America"
Craig B. Parker (Manhattan State University): "Herbert L. Clarke and *The Bride of the Waves*"
William John Summers (Dartmouth College): "New and Little-Known Sources of Eighteenth- and Nineteenth-Century Music from Hispanic California"

Music and Cognition I

- James C. Carlsen (University of Washington), Chair
Helen Brown (Columbus, OH): "Temporal Considerations in Perceptual Models of Tonality"
David Butler (Ohio State University): "Tonality as a Perceptual Transaction"
Richmond Browne (University of Michigan): "The Perils of Polling: What Do the Responses Mean?"

CMS/SEM Special Session: Music in the Life of Man, Barry S. Brook, Chair

9:00–12:00—AMS PAPERS**Liturgical Chant: *Traditio et Interpretatio***

- Ruth Steiner (Catholic University), Chair
James W. McKinnon (State University of New York, Buffalo): "The Fourth-Century Origin of the Gradual"
John G. Johnstone (Columbus, OH): "In Search of a Musical Grammar: Musical Inflection at St. Gall"
Joseph A. Diamond (Ohio State University): "Reconstruction Reconsidered: The Nature of Variance in Local Traditions of Tropes"
David G. Hughes (Harvard University): "Evidence for the Traditional View of the History of Gregorian Chant"

Local Traditions in Renaissance Polyphony

- Marie-Louise Göllner (University of California, Los Angeles), Chair
Jennifer Bloxam (Yale University): "The Influence of Local Liturgical Tradition on Polyphony: The *Missae Floruit egregius* by Pipelare and La Rue"
Jeremy Noble (State University of New York, Buffalo): "The Genealogies of Christ and Their Musical Settings"
Lynn Elise Halpern (University of Illinois, Urbana-Champaign): "The Milanese Motet Cycles: A Reappraisal"
Reinhard Strohm (Yale University): "Polyphonic Music in Fifteenth-Century Austria"

Baroque Music and Rhetoric

- George Buelow (Indiana University), Chair
Paul Walker (State University of New York, Buffalo): "From Renaissance *Fuga* to Baroque Fugue: The Role of the 'Sweelinck Theory Manuscripts'"
Robert Strizich (Wellesley College): "Styles of Thorough-Bass Accompaniment on Baroque Guitar"
Dietrich Bartel (Canadian Mennonite Bible College): "The Concept of the Musical-Rhetorical Figures: A Study in Terminology and the Evolution of Musical Thought"
David Schulenberg (Delmar, NY): "Musical Expression and Musical Rhetoric in the Harpsichord Works of J. S. Bach"

Nineteenth-Century Opera

- Philip Gossett (University of Chicago), Chair
Richard L. Wilson (University of Southern California): "The Aesthetics of E. T. A. Hoffmann as Reflected in His Opera *Undine*"
David M. Kilroy (Harvard University): "Oberon vs. *Oberon*"
Warren Darcy (Oberlin Conservatory of Music): "Hagen's Rallying Cry—A Study in Non-Functional Harmony"

Russian Music

- Richard Taruskin (Columbia University), Chair
Claudia R. Jensen (Princeton University): "An Early Circle of Fifths: Nikolai Diletskii's *Grammatika musikiiskago peniia* (A Grammar of Musical Song)"
Carol Bailey Hughes (University of North Carolina, Chapel Hill): "*Minin i Pozharskii*: The First Russian Patriotic Oratorio (1811)"
Gordon D. McQuere (Baylor University): "The Development of Music Theory in Russia: Sergei Taneev"
Margarita Mazo (Ohio State University): "Russian Wedding Ritual in Folk Tradition and Stravinsky's *Les noces*"

SEM SESSIONS**9:00–10:00—Bi-Musicality and Musicianship**

- Paul Berliner (Northwestern University), Chair
James K. Leger (University of Texas, Austin): "Bilingualism, Biculturalism, and Bi-Musicality: Musical Communication Within a Multi-Ethnic Setting"
Sandra Smith (Arizona State University): "Kuna Multimusicality: A Form of Pre-Columbian Musicianship"

9:00–12:00—Culture-Specific Theoretical Systems, Harold S. Powers (Princeton University)
AMS RESPONDENT: Ruth Solie (Smith College)

9:30–12:00—Dance as a Determinant of Music

- Judy Mitoma (University of California, Los Angeles), Chair
Carol M. Babiracki (University of Illinois): "The Interaction of Dance and Song in Nagpuri Music"
Anne Lederman (York University): "Fiddling in Western Manitoba"
Selwyn Ahyoung (Florida State University): "Jump-up, Las' Lap, Fete, and the Soca Fever: Dance as a Musico-Cultural Determinant in the Trinidad Carnival"
Hazel Chung (Baltimore, MD): "The Baris Dancer: Conductor of the Balinese Gamelan"
Janet Susan Reineck (University of California, Berkeley): "Dance as a Determinant of Music Among the Albanians of Kosovo, Yugoslavia"
Anne Dhu Shapiro (Harvard University): "The Mescalero Apache Girls' Puberty Ceremony: A Consideration of the Role of Music in Structuring Ritual Time and Transformation"

9:00–12:00—SMT SESSIONS**Twentieth-Century II**

- Richard Swift (University of California, Davis), Chair
David Mancini (Southern Methodist University): "Twelve-Tone Polarity in the Late Works of Luigi Dallapiccola"
Joseph Dubiel (Princeton University): "The Animation of Lists in the Music of Milton Babbitt"

Andrew Mead (University of Michigan): "Pitch Strategies in the Music of Elliott Carter"

Time and Rhythm

Peter Westergaard (Princeton University), Chair

Leslie David Blasius (Princeton, NJ): "Thoughts on Performance as Analysis"

Joel Lester (City University of New York, City College and Graduate Center): "Accent in Tonal Music"

Peter Breslauer (University of Notre Dame): "Diminutional Rhythm and Motive in the Music of Bach and Brahms"

10:15–11:45—CMS SESSION

CMS Plenary Session: Principles of Performance Studies—The Release from Tension and Anxiety Applied to Teaching, Kató Havas (Oxford, England)

12:00–1:00—AMS Council Meeting

12:00–1:00—AMS Concert: **Keyboard Sonatas by Kalkbrenner**, Bruno Biot, Piano

12:00–1:30—AMS Concert: **Sonatas by Domenico Scarlatti**, Eiji Hashimoto, Harpsichord

12:00–1:30—CMS SESSIONS

Nineteenth-Century Studies

Nancy Reich (Hastings-On-Hudson, NY), Chair

Marilyn J. Smiley (State University of New York, College at Oswego): "Touring Artists and Local Performers: A Microcosm of Nineteenth-Century American Musical Life"

Adrienne Fried Block (New York, NY): "Seven Visiting Virtuosos and Their Impact on American Musical Life, 1850–1900"

Karin Pendle (University of Cincinnati): "A Night at the Opera: Women Performers in Paris, 1830–1850"

Current Theory Research

James M. Baker (Brown University), Chair

Judith Shatin Allen (University of Virginia): "Minimal Music: Transition as Exposition"

Richard S. Parks (Southern Methodist University): "Music Analysis as a Practical Aid for the Performer"

John Reible (College for the Recording Arts, San Francisco): "The 1913 Schenker Erläuterungsausgabe of Op. 109 by Beethoven"

12:30–2:00—SEM/CMS Dim Sum Luncheon and Concert of Cantonese Music

1:00–2:00—AMS Concert: **American Parlor Songs**, University of Washington Collegium Musicum; JoAnn Taricani, Director

1:00–2:00—AMS Concert: **Bach's Die Kunst der Fugue**, Adel Heinrich, Organ, Christ Church Cathedral

1:00–2:00—AMS Open Forum: **Gay and Lesbian Perspectives in Musicology**, Philip Brett (University of California, Berkeley), Chair

1:00–2:00—AMS Committee on the Status of Women Meeting

1:00–2:15—SMT Keynote Address

Arnold Whittall (King's College, University of London): "The Theorist's Sense of History: Concepts of Contemporaneity in Composition and Analysis"

1:45–2:15—CMS Concert: Music by Amy Marcy Cheney Beach

, Davis Brooks, Violin; Lois Svard, Piano

CMS SESSIONS

1:45–2:45—Danish Music

Mina Miller (University of Kentucky): "The Piano Music of Carl Nielsen"

William H. Reynolds (University of California, Riverside) and Poul Rosenbaum (Copenhagen, Denmark): "Danish Music from 1950 to the Present"

1:45–3:15—New Courses in the General Education Area

Christopher Wilkenson (West Virginia University), Chair

S. Kay Hoke (Butler University), Anthony T. Rauche (University of Hartford), Margaret Rose (University of California, San Diego), Participants

2:00–5:00—AMS PAPERS

Medieval Polyphony

Andrew Hughes (University of Toronto), Chair

Jean Widaman (Brandeis University): "*Missa Verbum Incarnatum* by Arnold de Lantins: A Study of Transmission in Early Fifteenth-Century Sources"

Virginia Newes (Brandeis University): "*Chace, Caccia, Fuga*: The Convergence of French and Italian Traditions"

Mary E. Wolinski (Brandeis University): "The Transmission of Tenors in Thirteenth-Century French Motets"

Ernest H. Sanders (Columbia University): "Conductus and Modal Rhythm"

Festivals and Philosophers

Maria Rika Maniates (University of Toronto), Chair

Cyrrilla Barr (Catholic University): "Medici Patronage of Music and Spectacle in Quattrocento Florence: An Entertainment for the Duke of Milan in 1471"

Robert M. Lindell (Austrian Academy of Sciences): "Music at Imperial Court Festivals 1550–1600"

Clara Marvin (Yale University): "Pietro Pontio on Style and Musical Criticism"

Gary Tomlinson (University of Pennsylvania): "Ficino's Musical Magic in the Sixteenth Century"

Bach

Christoph Wolff (Harvard University), Chair

Gregory G. Butler (University of British Columbia): "The Engraving and Printing of J. S. Bach's Six Partitas"

Robert Marshall (Brandeis University): "Organ or 'Klavier'? Instrumental Prescriptions in the Early Sources of Bach's Keyboard Music"

Werner Breig (Universität Wuppertal, W. Germany): "On the Development of Bach's Four-Part Chorales" (Professor Breig's participation has been made possible through the assistance of the Goethe-Institute of Vancouver.)

Nineteenth-Century Symphonic Music

- D. Kern Holoman (University of California, Davis), Chair
- Robert G. Hopkins (Hamilton College): "When a Coda Is More Than a Coda: Reflections on Beethoven's Eighth Symphony Finale and Other Works"
- Jon W. Finson (University of North Carolina, Chapel Hill): "The Sketches for the Fourth Movement of Schumann's Second Symphony, Op. 61"
- Dolores Pesce (Washington University, St. Louis): "New Light on the Programmatic Aesthetic of MacDowell's Symphonic Poems"
- Thomas S. Grey (University of California, Berkeley): "Wagner and the Overture: An Essay in the Aesthetics of Musical Form"

Twentieth-Century Topics

- Mark DeVoto (Tufts University), Chair
- Judy Lochhead (State University of New York, Stony Brook): "The Character of Lulu: A Misunderstanding"
- Robert W. Wason (Eastman School of Music): "Tonality and Atonality in Frederic Rzewski's *Variations on 'The People United Will Never Be Defeated'*"
- Austin Clarkson (York University): "Spatial Proportions, Pitch Complexes, and Organic Modes in the Later Music of Stefan Wolpe (1902-1972)"

2:30-3:00—CMS Concert: Works of George Perle, Michael Boriskin, Piano

2:30-3:30—SEM Charles Seeger Memorial Lecture

Barbara Krader, "Slavic Folk Music: Forms of Singing and Self-Identity"

2:30-4:30—SMT SESSIONS

Metaphors in Analysis

- Marion Guck (Temple University), Chair
- Lewis Rowell (Indiana University): "The Logic of Musical Beginnings"
- Judy Lochhead (State University of New York, Stony Brook): "The Metaphor of Musical Motion: Is There an Alternative?"

Romantic Period

- Sherman van Solkema (City University of New York, Brooklyn College and Graduate Center), Chair
- Robert Morgan (University of Chicago): "Evolutionary Form in Chopin's F Minor Piano Fantasie"
- Howard Cinnamon (University of Michigan): "Successive Third Relations and Tonal Evolution in the Music of Franz Liszt"

CMS SESSIONS

3:00-4:00—Afro-American Music

- Samuel A. Floyd (Center for Black Music Research), Chair
- Willis Patterson (University of Michigan): "Black American Art Songs"
- Lee Cloud (Northern Illinois University): "Hidden Meanings in Afro-American Children's Playsongs"

3:30-5:00—Music and Cognition II

- Richmond Browne (University of Michigan), Chair

- Bernard Rose (Odessa College): "The Effect of Rhythm on Melodic Expectancy"
- Frank B. Christopherson (University of Washington): "Tonality and the Dynamics of Melody: Tonal Comprehension and Expectation"
- Bernice Laden (University of Washington): "The Effect of Rhythm upon the Perception of Tonality"

3:45-5:45—SEM Business Meeting

4:15-5:15—CMS Panel: The Canadian Musician, Timothy J. McGee (University of Toronto) (other panelists to be announced)

5:00-6:00—SMT Business Meeting

5:15-6:30—AMS Business Meeting

5:30-6:15—CMS Business Meeting

7:30-8:30—AMS Concert: Works by Berlioz and Onslow for Orchestra and Chorus, University of California at Davis Ensembles, D. Kern Holoman, Director (subject to confirmation)

7:30-9:00—SMT Round Table Forum: New Directions in Theoretical Research, Alexandra Pierce (University of Redlands), Coordinator

8:00-9:30—SEM Concert: Kwakiutl Music and Dance

9:30—AMS/SMT Ball (All Societies Welcome)

Sunday, 10 November

7:30—SMT Joint Meeting of 1985 and 1986 Program Committees

8:00—AMS Board Meeting

8:00-9:00—SEM Council Meeting

9:00-12:00—Exhibits

8:30-10:00—CMS SESSIONS

Medieval and Renaissance Studies

- Jeremy Noble (State University of New York, Buffalo), Chair
- Jan Herlinger (Louisiana State University): "What Trecento Music Theory Tells Us"
- Donald Colton (University of Evansville): "Other Facets of Heinrich Glarean"
- Daniel Taddie (Bethel College): "The Emergence of Scala as a Musical Term ca. 1500"

Music and Cognition III

- Carol Rogel Scott (Seattle Pacific University), Chair
- Marlene Thal (University of Oregon): "Overcoming Performance Anxiety"
- Sang Hie Lee (University of Alabama): "Biomechanics in Piano Performance"
- Julia Schnebly-Black (University of Washington): "Effects of Labels on Cognitive Processing in Early Learning: Comparison of Mod 12 and Diatonic Terminology"

Composition

- Michael K. Daugherty (Princeton University): "New Techniques in Composing Computer Music Using Home Computers, Synthesizers, and Music Software"
Lothar Klein (University of Toronto): "Music of the Past for the Future: The Historical Collage"
Marshall Bialosky (California State University, Dominguez Hills): "The American Composer as Author"

9:00-12:00—AMS PAPERS

Renaissance Musical Institutions and Patrons

- Edmond Strainchamps (State University of New York, Buffalo), Chair
Barbara H. Haggh (University of Illinois, Urbana-Champaign): "Music, Religion, and Royalty in Fifteenth-Century Brussels"
Richard Sherr (Smith College): "Some Remarks on Papal Patronage, Singers, and Music in the Papal Chapel in the Early Sixteenth Century"
Giulio M. Ongaro (University of North Carolina, Chapel Hill): "The Chapel of St. Mark's at the Time of Adrian Willaert (1527-1562)"
Rudolf Rasch (University of Utrecht): "Musical Life at Antwerp Cathedral Around 1600"

Handel

- J. Merrill Knapp (Princeton University), Chair
Graydon Beeks (Pomona College): "A Question of Style or a Matter of Convenience: The Place of the Chandos Anthems in Handel's *Oeuvre*"
Lowell Lindgren (Massachusetts Institute of Technology): "The Staging of Handel's Operas in London"
Howard E. Smither (University of North Carolina, Chapel Hill): "Handelian Influence on the Aesthetic of German Oratorio in the Early Nineteenth Century"
Winton Dean (Godalming, England): "Recent Trends in Handel Research" (Mr. Dean's participation has been made possible through the assistance of The British Council.)

Haydn and Beethoven

- Karl Geiringer (University of California, Santa Barbara), Chair
Bruce d. McClung (Eastman School of Music): "Joseph Haydn's *Flötenuhr*, Hob. XIX: A Study in Ornamentation"
Hollace A. Schafer (Brandeis University): "A New Approach to the Categorization of Joseph Haydn's Sketches"
Bruce B. Campbell (Michigan State University): "The *Presto* of Beethoven's Opus 59, No. 2: The Counterpoint of Compositional Design"
Robert Winter (University of California, Los Angeles): "The Bifocal Close and the Evolution of the High Classical Style"

Brahms

- Margit L. McCorkle (Vancouver, B. C.), Chair
David Brodbeck (University of Southern California): "Coherence and Closure in Brahms's *Liebeslieder* Waltzes"
Robert T. Laudon (University of Minnesota): "The Debate about Consecutive Fifths: A Context for Brahms's Manuscript 'Oktaven und Quinten'"
Camilla Cai (Boston University): "Brahms's Revisions to His Late, Short Piano Pieces"
Kenneth Hull (Princeton University and Conrad Grebel College, University of Waterloo): "Quotation, Allusion, and Model in Brahms's Fourth Symphony"

American Popular Music and Jazz

- Anne Dhu Shapiro (Harvard University), Chair
Chris Goertzen (St. Louis Conservatory of Music): "Mrs. Joe Person's *Popular Airs*: Early Black-Face Minstrel Tunes in Oral Tradition"
Donald Johns (University of California, Riverside): "Unconventional Alternatives in the Tonal Conceptions of American Popular Music, ca. 1921-1980"
Jane Bowers (University of Wisconsin, Milwaukee): "Blues Singer Estella ('Mama') Yancey"
Lawrence Gushee (University of Illinois, Urbana-Champaign): "Recalibrating the Early Chronology of New Orleans Jazz"

9:00-12:00—SEM SESSIONS

- Analysis from Sound Recordings**, (Principal speaker to be announced)
RESPONDENT: Regula Quershi (University of Alberta)

Musical Diversities #2

(Chair to be announced)

- Jennifer C. Post (Middlebury College): "Erasing the Boundaries Between Public and Private Music: Twentieth-Century Changes in Women's Music"
Veit Erlmann (University of Natal): "Urban Musical Culture in Durban, South Africa, 1890-1930: Class Identity and Dynamics"
Lynne Jessup (San Diego State University): "Presenting Research to Music Teachers: What and How"
Lester P. Monts (University of California, Santa Barbara): "The Roles of Vai Women in the Production of Music"
Claire Polin (Rutgers University): "Improvisation and the Welsh Penillion: Origins in the Ap Huy Ms."
Kathleen R. Oien (University of Washington): "Music in the Structuring of Australian Aboriginal Adaptations"

Panel Discussion: Pathways to Musical Experience

- Ruth Stone (Indiana University): "From Ethnomusicology I"
Mellonee Burnim (Indiana University): "From Ethnomusicology II"
Jane Fulcher (Indiana University): "From Musicology"
Marianne Kilien-Gilbert (Indiana University): "From Music Theory"

DISCUSSANTS

- Ellen Koskoff (Eastman School of Music)
Jonathan Kramer (University of Cincinnati)
Robert Morris (Eastman School of Music)

9:00-12:00—SMT SESSIONS

Text and Music

- Arthur Wenk (Université Laval), Chair
Taylor Greer (Yale University): "'L'Heure Exquise': Fauré's Use of the Whole-Tone Scale in *La Bonne Chanson*"
Marie Rolf (Eastman School of Music): "Structural Coherence in Act IV, Scene 4 of Debussy's *Pelléas et Mélisande*"
Richard Parks (Southern Methodist University): "Text Expression Through the Use of Pitch Materials in Debussy's *Pelléas et Mélisande*"

Berg and Schoenberg

- Martha Hyde (Yale University), Chair
Dave Headlam (Eastman School of Music): "The Musical Relevance of the Derivation of Sets in *Lulu*"

Steven Larson (University of Michigan): "A Tonal Model of an 'Atonal' Piece: Schoenberg's Opus 15, No. 2"
Fusako Hamao (Yale University): "An Approach to the Origin of the Twelve-Tone Method: Schoenberg's Sketches for the Unfinished *Symphony for Soli, Mixed Chorus and Orchestra*"

10:15-11:15—CMS Concert: Works for Cello and Piano by Contemporary American Composers, Elliott Cheney, Cello

10:15-11:45—CMS SESSIONS

Seventeenth- and Eighteenth-Century Studies

Barbara Harbach (Nazareth College of Rochester): "Three Women Composers of the Eighteenth Century"
Lyn Hubler (Fondation des Etats-Unis): "A Performer's Guide to French Classical Organ Music"
A. Louise H. Earhart (Columbus, OH): "Jean-Laurent de Bethizy's Influence on Rameau's Theories of Related Keys and Systems of Bass Figurations"

Theory Pedagogy

Claire Boge (University of Hartford), Chair
Lisa Hanford (Rutgers University): "A Model for Teaching Tonal Voice Leading"
Charles H. Lord and Kate Covington (University of Kentucky): "Modular, Competency-Based, Computer-Assisted

Learning: A Report On a Comprehensive Project to Improve Achievement and Morale in Undergraduate Music Theory"
E. Michael Harrington (Ohio State University): "Non-Classical Music as a Resource for Harmonic, Melodic, and Metric Dictation"

World Music Performance for the General Student

William Malm (University of Michigan), Chair
Patricia K. Shehan (Washington University, St. Louis), Kenneth R. Zuckerman (Basel, Switzerland), Patricia Harpole (California State University, Northridge), Participants

10:30-12:00—SEM SESSION

The Concept of Maqam in West and Central Asia

Jozef Pacholczyk (University of Maryland, Baltimore County): "The Structure of Maqam in the Classical Music of Kashmir"
Liang, Mingue (University of Maryland, Baltimore County): "The Melodics of Panjikor Mukamu in Xinjiang, China"
Karl Singell (Hyattsville, MD): "The Game of Music: Neyzen Akagunduz Kutbay Plays Makam Rast"
Dariush Safvat (title to be announced)
Theodore Levin (title to be announced)

11:30-12:30—CMS Concert: Ensemble Sponsored by The National Association of College Wind and Percussion Instructors

THE COMPLETE WORKS OF WILLIAM BILLINGS

Volume I: The New England Psalm-Singer (1770)

Edited by Karl Kroeger
Richard Crawford, Editorial Consultant

Volume II: The Singing Master's Assistant (1778), Music in Miniature (1779)

Edited by Hans Nathan
Richard Crawford, Editorial Consultant
\$50.00 per volume

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Editor's Column

The U.S. RILM Committee is undertaking an inventory of librettos in North America. The libretto subcommittee, chaired by Marita P. McClymonds and Diane Parr Walker of the University of Virginia, invites input on the subject of bibliographic control of published and manuscript librettos and information on locations of librettos of potential historic interest. *Libretto* is defined for this effort as any text published for a specific musical production; the range is *not* limited to opera only or to a specific time period. Music and rare book libraries in the United States and Canada are currently being polled for information about their libretto holdings. Collections, private and public, which did not receive an inquiry from the subcommittee and individuals with comments, information, or questions are encouraged to contact Diane Parr Walker at the Music Library, Old Cabell Hall, University of Virginia, Charlottesville, VA 22903-3298 (804/924-7041).

The Music Library Association has announced, in addition to its annual awards (listed elsewhere in this issue), two special awards given at its 1985 convention in Louisville, Kentucky. Ann Basart was cited "for her imaginative, innovative, informative, precedent-setting work" with *Cum notis variorum*, the newsletter of the Music Library, University of California, Berkeley, and recognition was given posthumously to Albert Seay for 146 reviews appearing in *Notes* between 1958 and 1984. Nominations for annual awards for publications appearing in 1985 should be sent to Garrett H. Bowles, 14290 Mango Drive, Del Mar, CA 92014 by 1 December 1985.

Allen P. Britton (Dean Emeritus, University of Michigan) has been elected the third president of the Sonneck Society. Britton has announced the new members of the Lowens Award Committee, which will choose the best book, edition, or recording on American music copyrighted in 1984. Nominations or self-nominations should be sent to Wiley Housewright, Committee Chairman (Dean Emeritus, Florida State University, Tallahassee, FL 32306); other committee members include Victor Cardell (Music Library, Yale University) and Melva Peterson (Music Library, City College, CUNY).

The Royal Musical Association Monograph Series, under the editorship of David Fallows (Manchester University), is supported from funds made available to the RMA from the estate of Thurston Dart. The purpose of the series is to provide a medium for specialized investigations of a topic, concept, or repertory—studies of a kind that would not normally be feasible for commercial publishers and would be too long for most periodicals (approximately 40,000 words in length). A study of

Berio's *Sinfonia* by David Osmond-Smith was published earlier this year; future volumes include studies of the oratorio in Venice by Denis and Elsie Arnold and European sources of music in Tudor England by John Milsom.

The Metropolitan Museum of Art has announced the opening of an exhibition of historic pianos. Entitled *Keynotes: Two Centuries of Piano Design*, the exhibition will run from 29 May until 29 November 1985 in the Robert Wood Johnson, Jr. Recent Acquisitions Gallery and includes more than thirty examples of pianos from the Museum's permanent collection, many never before on public display.

The Ohio State University has become home to the Cazden Collection, an extensive record of the interests and activities of Norman Cazden (1914-1980), a scholar whose interests spanned the fields of psychology and aesthetics as well as composition and performance. The Cazden Collection reflects these varied interests, and includes folk-music materials and tapes, 100 autograph scores, and many other diverse source materials. Persons interested in obtaining further information about these holdings should write the Cazden Collection Curator, Professor Emeritus William Poland, School of Music, The Ohio State University, 1866 College Road, Columbus, OH 43210 (614/422-6400).

The Shrine to Music Museum and Center for Study of the History of Musical Instruments at the University of South Dakota has announced the acquisition of the Witten Collection of early stringed instruments, bows, labels, tools, and documentary source materials. The collection includes seventy violins, violas, violoncellos, viols, lutes, and guitars built by the Amati family, Andrea Guarneri, Ferdinando Gagliano, Gasparo da Salò, Magnus Tieffenbrucker, and others. A permanent exhibition entitled *The Genius of North Italian Stringed Instrument Making, 1540-1793* will open in May 1986 in conjunction with the joint meeting of the Midwest Chapter of the American Musicological Society and the American Musical Instrument Society.

Bruno Nettel (University of Illinois) has retired as series editor of the *Detroit Studies in Music Bibliography*; succeeding him as editor is J. Bunker Clark (University of Kansas). Nettel founded the series, published by Information Coordinators of Detroit, twenty-five years ago and has overseen fifty-two publications. He remains a member of the Editorial Committee of the series.

The Billy Graham Center Archives at Wheaton College announces holdings of possible interest to Society members. The Archives include the following: the records of International Christian Broadcasters, including audiotapes of radio broadcasts of

African music, African church music, and discussions of the use of music; oral history interviews with missionaries, which include comments on the function of music in various societies (especially Africa and China); recordings, manuscripts, and ephemera of Billy Sunday, Fanny Crosby, and Paul Rader; gospel songs from the 1930s and 40s; and recordings from the Old Fashioned Faith and the Billy Graham Evangelistic Association. Requests for information should be directed to the Billy Graham Center Archives, Wheaton College, Wheaton, IL 60187 (312/260-5910).

A session entitled *Music and the Visual Arts* is scheduled as a part of the 1986 Annual Meeting of the College Art Association of America, which will take place 13-15 February 1986 in New York City. Further information on this interdisciplinary enterprise can be obtained from the session chairs David Rosand (Department of Art History, Columbia University, New York, NY 10027) and Ellen Rosand (Department of Music, Rutgers University, New Brunswick, NJ 08903).

The 1985-86 concert season has been officially designated as the William Schuman 75th Birthday Year by a committee formed to plan the celebration. The committee chair is Aaron Copland, and Leonard Bernstein is serving as Honorary Chairman. Plans are underway by many college and university ensembles as well as community and professional musical groups to participate in the festivities by programming Schuman's music. A new brochure including Schuman's complete catalogue is now available. For a copy and for further information about the William Schuman celebration, write Bette Snapp, Coordinator, The William Schuman 75th Birthday Celebration, 415 Madison Avenue, New York, NY 10017.

The Library of Congress has announced improved facilities, extended hours, and increased staff in its audio listening facilities, housed in the Performing Arts Reading Room of the James Madison Memorial Building. The audio collection, including over 1,300,000 sound recordings of classical, folk, and popular music, is now open to researchers from 8:30 A.M. to 5:00 P.M., Monday through Saturday. Researchers wishing to make a listening appointment should apply to the Recorded Sound Reference Center, Library of Congress, Washington, D.C. 20540, or call (202) 287-7833.

Readers are advised by the editor that the *Newsletter* column listing papers read at AMS chapter meetings will henceforth appear in the February issue, and will include all chapters' meetings from the preceding year.

Grants and Fellowships: Application Deadlines and Addresses

ACLS Fellowships

For research in the humanities. Period of tenure: 6 mos. to 1 year. Maximum award: \$15,000. Deadline: *30 September 1985*. Request forms by 24 September 1985. Address: American Council of Learned Societies, 228 E. 45th St., New York, NY 10017.

ACLS Research Fellowships for Recent Recipients of the Ph.D.

For research in the humanities. Period of tenure: 6 mos. to 1 year. Maximum award: \$8,500. Deadline: *30 September 1985*. Request forms by 24 September 1985. Address as above.

ACLS Grants-In-Aid

To advance significant humanistic research in progress. Maximum award: \$3,000. Deadline: *15 December 1985*. Address as above.

ACLS Travel Grants

For humanists to attend international meetings abroad. Submit meeting details with request for forms. Deadline: *1 July* for November-February meetings; *1 November* for March-June meetings; *1 March* for July-October meetings. Address as above.

American Philosophical Society

For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: \$3,500 (\$2,500 for full professors). Deadlines: *1 February, 1 April, 1 June, 1 October, and 1 December* for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19104. Forms sent to those eligible.

Columbia Society of Fellows in the Humanities

For accomplished, untenured scholars in the humanities; must be *nominated* for fellowship by dept. chairman. Period of tenure: academic year, half-time teaching. Stipend: \$28,000. Deadline: *15 October*. Address: Director, Society of Fellows in the Humanities, Box 100, Columbia University, New York, NY 10027.

Fulbright Scholar Awards

For research and university teaching abroad. Period of tenure: 3 mos. to 1 year. Eligibility: U.S. citizenship, Ph.D., teaching experience, language (dependent upon country). Deadlines: *15 June* for Australia, India, Latin America, and Caribbean; *1 November* for Junior Lectureships to France, Germany, Italy, and Spain; *1 December* for Administrator's Awards to Germany, Japan, and United Kingdom; *1 February* for Seminar in German Civilization Awards, Spain Research Awards, and France and Germany Travel-Only Awards. Address: Council for International Exchange of Scholars, 11 Dupont Circle, NW, Washington, DC 20036-1257.

Kurt Weill Foundation For Music

For individual and non-profit organization research- or performance-oriented projects on Kurt Weill. Deadline: *15 December 1985*. Address: David Farneth, Director of Programs, Kurt Weill Foundation for Music, Inc., 142 West End Ave., Suite 1-R, New York, NY 10023.

Awards and Prizes

The National Endowment for the Humanities has announced its 1985 awards. The following Society members have received Fellowships for Independent Study and Research: Walter M. Frisch (Columbia University), *The Early Works of Arnold Schoenberg*; Rebecca L. Harris-Warrick (Ithaca, NY), *Ballroom Dancing at the Court of France, 1682-1723: An Interdisciplinary Study in Music and Dance History*; Jeffrey Kallberg (University of Pennsylvania), *Chopin's Nocturnes: The Function of Genre in the Nineteenth Century*; and Thomas J. Mathiesen (Brigham Young University), *A Catalogue Raisonné of the Codices Preserving Ancient Greek Music Theory*.

NEH Fellowships for College Teachers have been awarded to: Owen H. Jander (Wellesley College), *Beethoven's 4th Piano Concerto: The "Orpheus" Concerto*; and Kerala J. Snyder (University of Hartford), *The Life and Works of Dietrich Buxtehude, 1637-1707*.

NEH Summer Stipends for 1985 have been granted to the following members: Richard Agee (Colorado College), *The Genesis of Willaert's Musica Nova and Music Patronage in the Sixteenth Century*; Mark DeVoto (Tufts University), *Two Works of Alban Berg*; Joseph H. Dyer (University of Massachusetts, Boston), *Monastic Antiphonal Psalmody of the Middle Ages*; Philip T. Jackson (Ball State University), *The Mass in Italy, 1535-1565*; Lowell E. Lindgren (Massachusetts Institute of Technology), *Stage Design in Italian Operas Produced in Eighteenth-Century London*; Jann C. Pasler (University of California, San Diego), *A Study of the French Avant-Garde: The Apaches from Pelléas to The Rite, 1902-1913*; Benito V. Rivera (North Texas State University), *Modal and Harmonic Aspects of Fugal Counterpoint in Italian Treatises of the Seventeenth Century*; Anne E. Walters (University of Chicago), *Music, Ceremony, and Architecture in French Medieval Monasteries*; and Susan L. Youens (University of Notre-Dame), *Claude Debussy and the Evolution of the Verlaine Songs*.

Society members with Translation Projects funded by NEH include the following: Malcolm Bilson (Cornell University), for a translation of Laszlo Somfai, *The Keyboard Sonatas of Joseph Haydn (1979)*; Jan W. Herlinger (Louisiana State University), for a translation of Prosdócimo de' Beldomandi, *Five Treatises on Music*; and Jeremy Yudkin (Boston University), for a translation of the St. Emmeram Anonymous treatise. Carol H. Bates (Columbia, SC) has received an NEH travel grant to Paris to study the sonatas of Elizabeth Jacquet de la Guerre.

ACLS Travel Grants, awarded in the competition of 1 March 1985, went to the following Society members: David Crawford, Jonathan E. Glixon, William D.

Gudger, Ellen T. Harris, and Nicholas Schidlovsky.

Thomas F. Heck (Ohio State University) is the recipient of a 1985-86 Fulbright Research Grant to Italy to work on the *com-media dell'arte*.

Cynthia Adams Hoover (Smithsonian Institution, Division of Musical Instruments) has been awarded a 1985 Guggenheim Fellowship to work on a social, cultural, and technological history of the piano in America.

Mary Lewis (Brown University) has received a Bibliographical Society of America Research Fellowship for her work on the sixteenth-century music editions of Antonio Gardano held in the Bibliotheca Jagiellonska, Cracow.

Charles Hamm (Dartmouth College) is the recipient of the Sonneck Society's first Lowens Award, for his book *Music in the New World* (W. W. Norton, 1983). The Lowens Award is given annually for a work of scholarship about American music or music in America that the committee decides is most exemplary among those copyrighted two years previously.

Katherine K. Preston (City University of New York) has been awarded a fellowship from the American Antiquarian Society for a project on traveling opera troupes in the U.S., 1830-70.

The Music Library Association has announced its annual awards for publications in the field of music and music bibliography. Linda I. Solow is the recipient of the award for the best book-length bibliography or other research tool in music for editing *The Boston Composers Project: A Bibliography of Contemporary Music* (Cambridge: MIT Press, 1983). For the best article-length bibliography or article in music librarianship, the award was made to Jeffrey Kallberg for "Chopin in the Marketplace: Aspects of the International Music Publishing Industry in the First Half of the Nineteenth Century, Part I—France and England" and "Part II—The German-Speaking States," *Notes* 39 (1983): 535-69, 795-824. The award for the best review of a book or piece of music in *Notes* was given to Michael Beckerman for his review of the Kunzelmann edition of Smetana's *The Bartered Bride* in *Notes* 39 (1983): 705-07.

The Metropolitan Museum of Art has awarded two 1985-86 fellowships in the Department of Musical Instruments. Barbara Lambert has received a J. Clawson Mills Fellowship for research on the early history of keyboard instrument making in Boston, and Donatella Degiampietro has been awarded a third successive Andrew W. Mellon Fellowship in musical instrument conservation.

Michael Meckna (Ball State University) has received a grant from the Sinfonia Foundation to study the rise of the American composer-critic in the periodical *Modern Music*, 1924-46.

H. Wiley Hitchcock (CUNY, Brook-

National Humanities Center	For postdoctoral research in the humanities, in-residence. Period of tenure: academic year. Stipend: academic salary, or difference between salary and other funding. Deadline: postmarked by 15 October 1985. Address: Kent Mullikin, Asst. Director, National Humanities Center, 7 Alexander Dr., Research Triangle Park, NC 27709.
NEH Summer Stipends	For two consecutive months of independent research in the humanities. Faculty must be nominated by institution. Deadline: 1 October 1985. Address: National Endowment for the Humanities, 1100 Pennsylvania Ave. NW, Washington, DC 20506 (202/786-0282).
NEH Research Tools	To support creation of research tools such as catalogues, dictionaries, encyclopedias, and data bases. Deadline: 1 October 1985. Address as above.
NEH Editions	To support preparation of editions of humanistic documents and works. Deadline: 1 October 1985. Address as above.
NEH Translations	To support annotated translations into English of primary and secondary documents and works significant to the humanities. Deadline: 15 September 1985. Address as above.
NEH Travel To Collections	For travel to research collections, archives, and libraries. Stipend: \$500. Deadline: 15 September 1985. Address as above.
Univ. of Wisconsin Institute For Research in the Humanities	For postdoctoral research in the humanities, in-residence. Period of tenure: academic year. Stipend: approx. \$15,000. Deadline: 15 October 1985. Address: Robert M. Kingdon, Director, Institute for Research in the Humanities, University of Wisconsin, Old Observatory, Madison, WI 53706.
Woodrow Wilson Intl. Center For Scholars	For postdoctoral research in the humanities, in-residence. Period of tenure: 4 mos. to 1 year. Stipend: academic salary. Deadline: 1 October 1985. Address: The Wilson Center, Smithsonian Institution Bldg., Rm. 331, Washington, DC 20560.

lyn College) has been named one of eleven 1985-86 scholars to the Getty Center for the History of Art and the Humanities in Santa Monica, California.

Schumann News

At the Second International Schumann Festival-Conference (Düsseldorf, 14-18 May 1985), it was announced that more progress had been made toward a new, complete critical edition of Schumann's works. The support of the Deutsche Akademische Gemeinschaft has been secured, and a research and archival center has been established. The overseeing editorial committee for the new edition consists of Professors Akio Mayeda (Zurich, Tokyo),

Klaus Niemöller (Cologne), and Rufus Hallmark (New York), and the sponsoring organization is the Robert-Schumann-Gesellschaft (Düsseldorf), which organized the Festival-Conference. The highlights of the week were a Lied matinée by Dietrich Fischer-Dieskau, a concert by the Leipzig Gewandhaus Orchestra directed by Kurt Masur, and the participation in the conference of scholars from the German Democratic Republic and a number of young German post-doctoral scholars. The Heinrich-Heine Institut (Düsseldorf) exhibited items from the Dickinson Collection of Schumanniana, recently acquired from June Dickinson of Rochester, New York. (For information and membership, write Frau Doktor Gisela Schäfer, Robert-Schumann-Gesellschaft, 4000 Düsseldorf 1, Bilker Strasse 4-6.)

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1984 to June 30, 1985

CURRENT OPERATIONS		July 1, 1984	June 30, 1985	increase
RECEIPTS				
Membership dues		2,188.33	4,203.09	
Journal		7,522.76	23,695.75	
Annual Meeting		86,955.57	68,343.95	(423.87)
Interest, cash reserves		65,278.11	60,871.29	
Sale of labels		7,760.43	8,136.40	
Miscellaneous		13,044.43	31,656.05	14,580.77
EXPENDITURES				
Administration		7,755.00	5,430.00	
President, Secretary, Treasurer		49,179.85	55,924.51	
Board of Directors		16,121.33	16,902.36	
Executive Director		17,126.33	22,175.45	10,249.81
Vol. XXVII-2, 3 XXXVIII-1				
Vol. XIV-2 XV-1		23,310.00	26,506.80	
Journal		3,123.02	3,274.32	
Newsletter		6,695.52	7,671.25	4,323.83
Directory				
Annual Meeting		4,947.65	5,626.19	
Dues		6,668.10	6,991.15	
Chapter allotments, grants		1,421.15	1,678.18	1,258.62
Mailing labels				
AMS 50 campaign		8,017.93	8,406.38	
Miscellaneous		10,075.40	10,075.40	388.45
Excess of receipts over expenditures		14,946.15	14,946.15	000.00
RECEIPTS				
Endowment Fund		25,000.00	25,000.00	25,000.00
Bukofzer bequest		10,255.77	12,850.50	
Kinkeldey bequest		50,336.11	50,336.11	
Hibberd bequest				
Greenberg Award bequests		362,392.83	362,392.83	
Reese bequest				
Eva H. Einstein				
members				
Studios & Documents				
Back issues, JAMS				
Doctoral Dissertations				
Abstracts, Bulletins, Masters' Th.				
Schenker, Free Composition				
IMS Congress Report				
Haydn Studies				
Sammartini Catalog				
Billings, Vols. I & II				
Charpentier Catalog				
EXPENDITURES				
Tomlinson, Monteverdi & the End of the Renaissance (UCAL Press)				
Locke, Saint-Simon... (Univ. of Chicago Press)				
Doctoral Dissertations in Musicology				
Royalty payments				
Awards: Einstein, Kinkeldey				
Schenker, Free Composition				
Administration				
Committee on the Publication of American Music				
RILM				
Fiftieth Anniversary pamphlet & attendant expenses				
Transfer to Endowment Fund				
Excess of receipts over expenditures				

ANNUAL REPORT, FINANCE COMMITTEE

The table below offers detailed information on the AMS 50 Fund since its inception.

	FY 1983-84	FY 1984-85	totals
paid in on pledges	10,042.00	51,286.59	63,328.59
earnings	213.77	2,644.25	2,858.02
totals	10,255.77	55,930.84	66,186.61

The initial instrument of investment as funds are received is Vanguard Money Market Trust. However, because dividends on money market funds have dropped, we have been seeking secured investments that will give us a better return: the PFS CD's earn 11%. We hope to maintain invested funds at earning rates in excess of 10%

The "bottom line" figure in the above report is the \$111,308.84 increase in net worth accrued during the year. Of that sum, \$80,930.84 is new money (\$55,930.84 AMS 50 Fund and \$25,000.00 from the Plamenac bequest), \$16,596.68 is appreciation in the value of equity investments and capital gains, and \$13,780.93 is net excess of receipts over expenditures. Our record of appreciation in the equity market for the year was 13.08%.

Respectfully submitted,
Margaret Bent
James Webster
Alvin H. Johnson, Chairman

29,930.43
14,204.80

International Heinrich Schütz Festival and Conference

The Thirtieth International Heinrich Schütz Festival and Conference will be held 17–20 October 1985 on the campus of the University of Illinois at Urbana-Champaign. With support from the National Endowment for the Humanities and the University of Illinois, the Festival-Conference is under the auspices of the International Heinrich Schütz Society, the AMS, and the International Federation for Choral Music. Coordinators are Herbert Kellman and Chester Alwes. This is the main Schütz celebration in the U.S. in this four-hundredth anniversary year of the composer's birth. For the first time in this country, the event will incorporate, in addition to a wide array of performances of Schütz's music, a full-scale conference on the composer, designed to provide a forum for significant recent scholarship and stimulus for increased research.

Conference speakers include the following: Chester Alwes, Darlene Berkovitz, Paul Brainard, James Brauer, Werner Breig, George Buelow, J. Michele Edwards, Arno Forchert, Derrick Henry, Martin Just, Herbert Kellman, Silke Leopold, Eva Linfield, Gordon Paine, Joshua Rifkin, Benito Rivera, Alexander Silbiger, Allen Skei, Gina Spagnoli, Craig Westendorf, and Christoph Wolf. There will be seven concerts of the works of Schütz and his contemporaries, performed by the following: Pomerium Musices (Alexander Blachly, director); Les Filles de Saint-Colombe (Mary Springfels, director); and Mark Brombaugh, harpsichordist and organist. Roger Norrington (London Schütz Choir, director), will be in residence and, with Chester Alwes, will conduct the University's Concert Choir and Graduate Chorale; a visiting choir from Germany (Heinz Henning, director) will also participate.

The Midwest Chapter of the AMS will hold its Fall Meeting concurrently with the Festival-Conference. All members of the Society are most cordially invited to attend these events. To the extent that it is available, free student lodging will be provided. For further information and registration materials, write to Herbert Kellman, School of Music, University of Illinois, 1114 West Nevada Street, Urbana, IL 61801.

Free for the Asking

Members can still obtain a copy of the anniversary booklet that was distributed to all Philadelphia registrants and a facsimile edition of J. C. Bach's *Sei canzonette a due*, Op. 4 (London, 1765), with an introduction by Ellwood Derr (Ann Arbor, UMI Research Press, 1982). Write the Office of the Society, 201 S. 34th Street, Philadelphia, PA 19104.

Report of the Chapter Fund Committee

Overdrawing its modest budget slightly, the Chapter Fund Committee was able to fulfill all the requests made of it between the Society's Annual Meeting in Philadelphia (October 1984) and the end of the fiscal year (30 June 1985). Eleven chapters were given money for two types of expenditures: half of the transportation expenses of ten student representatives of their respective chapters to attend the Society's Annual Meeting in Philadelphia, and honoraria or partial expenses to guest speakers at chapter meetings. Eighty per cent of the money given to chapters was for student travel.

Since its beginning in 1970, the Committee has followed a "matching-funds" policy, but the guidelines established at that time limit the total expenditure to two hundred dollars in any one year to any one chapter. With rising costs, this limit is more closely approached each year. In the view of the Committee, the partial reimbursement of travel expenses of a student representative to a national meeting is one of its major functions. Policy on this kind of expense has been consistent in the past, but depending upon demand and upon the hard fact of rising transportation costs, the policy of reimbursing half of the travel expenses may perforce be modified in the future.

The guidelines prepared for the Committee in 1969 state specifically that the Chapter Fund is "not for clerical aspects of chapter management (stenographer's wages, cost of chapter announcements, mailing, etc.)." A request for funds must be submitted by a chapter officer and must include either receipts or bills as documentation for money spent, or a detailed outline of anticipated expenses. For travel reimbursement to a student representative, a ticket stub or an invoice from the issuing transportation agent should be included. All checks of remittance from the Treasurer's Office will be made out in the name of the chapter.

Requests for funds should be addressed to Paul J. Revitt, Chairman, AMS Chapter Fund Committee, Conservatory of Music, University of Missouri, Kansas City, MO 64111.

—Paul J. Revitt

Call for Papers

The *Seventeenth International Byzantine Congress*, to be held in Washington, D.C. on 3–8 August 1986, has issued a call for papers on all aspects of Byzantine history and culture. Abstracts should be submitted by 1 December 1985 to DETAILS, Inc., 1100 17th Street NW, Suite 330, Washington, D.C. 20036.

The *Sonneck Society* will hold its Annual Meeting on 17–20 April 1986 at the University of Colorado at Boulder. Topics dealing with music and music activity in the Great Plains, Southwest, and West are encouraged, but proposals on all aspects of American music are invited. Performances of American music are also solicited. Submission of a cassette tape with performance proposals is preferred. Proposals for papers, workshops, panels, and performances should be sent in six copies by 1 October 1985 to John Graziano, Program Chair, Music Department, City College, CUNY, Covent Avenue & 138th Street, New York, NY 10031.

The *College Music Society, Northeast Chapter* will meet jointly with the *AMS, Allegheny Chapter* at the University of Pittsburgh and Carnegie-Mellon University on 11–12 April 1986. Proposals are invited for papers, workshops, lecture-demonstrations, lecture-recitals, and panel discussions in the areas of musicology, theory, composition, performance, music education, administration, and the humanities. Abstracts are to be two to four pages in length, typed, double spaced, and should include the name, address, and telephone number(s) of the author or organizer, a project title, and a clear description of the topic, its goals, and conclusions. Presentation time limits are from 25 to 40 minutes. Abstracts should be submitted by 15 October 1985 to Robert V. Sutton, Chair, CMS-NE Program Committee, Department of Music and Dance, University of Massachusetts, Amherst, MA 01003.

The *South Central Renaissance Conference* has announced that its 1986 meeting will take place 3–5 April 1986 at Southwest Texas State University in San Marcos, Texas. Proposal for papers should be submitted by 31 December 1985 to Gary Stringer, Department of English, University of Southern Mississippi, Box 5037 Southern Station, Hattiesburg, MS 39406.

The *Nineteenth Romantic Music Festival* will be held at Butler University from 21–27 April 1986. The theme of the festival of concerts and lectures will be "Liszt and His Circle," to commemorate the centennial of Liszt's death. Organizers solicit proposals for presentations on aspects of Liszt's life and music, on such related composers as Paganini, Berlioz, and Wagner, and on interdisciplinary questions concerning Liszt's times. Papers chosen will be presented during the festival, either as preconcert lectures or on scholarly sessions, and presenters will be reimbursed. Proposals or, preferably completed papers, should be submitted by 1 January 1986 to James R. Briscoe, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208.

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is *15 May* for the August issue and *1 December* for the February issue. Notices of meetings should be sent to Kristine K. Forney, Editor, *AMS Newsletter*, Department of Music, California State University, Long Beach, CA 90840.

International Association of Music Libraries, Archives, and Documentation Centres and International Association of Sound Archives, Annual Conference, 7-14 September 1985, Berlin. Address: Secretary-General of IAML, Music Library, Hornbake 3210, University of Maryland, College Park, MD 20742.

Popular Culture Association in the South, 19-21 September 1985, Charleston, SC. Address: Jeanne F. Bedell, Dept. of English, Virginia Commonwealth University, 900 Park Avenue, Richmond, VA 23284.

American Society for Eighteenth-Century Studies, Northeast Chapter, 19-22 September 1985, Clinton, NY. Address: John C. O'Neal, Dept. of Romance Languages and Literature, Hamilton College, Clinton, NY 13323.

National Conference on Black Music Research, 27 September 1985, Washington, D.C. Address: Samuel A. Floyd, Jr., Center for Black Music Research, Columbia College Chicago, 600 S. Michigan Ave., Chicago, IL 60605 (312/663-9462).

American Printing History Association, Tenth Annual Conference, 28 September 1985, New York City. Address: APHA, P. O. Box 4922, Grand Central Station, New York, NY 10163.

American Society for Eighteenth-Century Studies, Midwest Chapter, 3-5 October 1985, Purdue University. Address: William H. Epstein, Dept. of English, Purdue University, West Lafayette, IN 47907.

Eighteenth-Century Women and the Arts, 10-12 October 1985, Hofstra University. Address: Frederick M. Keener, Susan E. Lorsch, Co-Directors, Dept. of English, Hofstra University, Hempstead, NY 11550 (516/560-5669).

Southeastern Medieval Association, Eleventh Annual Conference, 10-12 October 1985, University of Tennessee, Chattanooga. Address: Pedro Campa, Dept. of Foreign Languages, University of Tennessee, Chattanooga, TN 37402.

Twelfth Annual Saint Louis Conference on Manuscript Studies, 11-12 October 1985, St. Louis University. Address: Conference Committee, Vatican Film Library, Pius XII Memorial Library, 3655 West Pine Plaza, St. Louis, MO 63108.

International Heinrich Schütz Festival-Conference, 17-20 October 1985, University of Illinois, Urbana-Champaign. Address: Herbert Kellman, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801.

American Society for Eighteenth-Century Studies, East Central Chapter, 18-20 October 1985, Gettysburg, PA. Address: Mary Margaret Stewart, Dept. of English, Gettysburg College, Gettysburg, PA 17325.

Sixteenth-Century Studies, Annual Conference, 24-26 October 1985, Columbus, OH. Address: R. B. Waddington, Dept. of English, University of California, Davis, CA 95616.

Conference on Late Eighteenth-Century Music, 26 October 1985, The Ohio State University. Address: Charles M. Atkinson, School of Music, The Ohio State University, 1866 College Road, Columbus, OH 43210.

Music from the Former Low Countries and Ancient Spanish Music (1450-1650), 28-29 October 1985, Brussels. Address: Europalia, Palais des Beaux-Arts, 10 Rue Royale, B-1000 Brussels, Belgium.

Oral History Association, Annual Meeting, 31 October-2 November 1985, Pensacola, FL. Address: Hugh Ahmann, 243 Harvard Drive, Montgomery, AL 36109 (205/293-2785).

Maryland Handel Festival and Symposium, 31 October-3 November 1985, University of Maryland, College Park. Address: Howard Serwer, Maryland Handel Festival, Dept. of Music, University of Maryland, College Park, MD 20742.

American Studies Association, Tenth Biennial Convention, 31 October-3 November 1985, San Diego. Address: Martha Banta, ASA Program Committee, Dept. of English, 2225 Rolfe Hall, University of California at Los Angeles, Los Angeles, CA 90024.

Southern Historical Association, Annual Meeting, 13-16 November 1985, Houston. Address: Donald McKale, Dept. of History, Clemson University, Clemson, SC 29631.

VIII. International Church Music Congress, 16-22 November 1985, Rome. Address: Church Music Congress Office, Pontifical Institute of Sacred Music, Via di Torre Rossa 21, I-00165 Rome, Italy.

Royal Musical Association, 30 November 1985, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Royal Musical Association, 5 February 1986, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Society for Eighteenth-Century Studies, Southeast Chapter, 6-8 March 1986, Columbia, SC. Address: Elizabeth Nybakken, Dept. of History, Mississippi State University, Mississippi State, MS 39762.

South Central Renaissance Conference, Thirty-Fifth Annual Meeting, 3-5 April 1986, Southwest Texas State University. Address: Gary A. Stringer, Dept. of English, University of Southern Mississippi, Box 5037 Southern Station, Hattiesburg, MS 39406.

College Music Society, Northeast Chapter and AMS, Allegheny Chapter, Joint Meeting, 11-12 April 1986, Pittsburgh. Address: Robert V. Sutton, CMS-NE Program Committee, Dept. of Music and Dance, University of Massachusetts, Amherst, MA 01003.

Royal Musical Association, Annual Conference, 11-13 April 1986, Cambridge, England. Address: Iain Fenlon, King's College, Cambridge CB2 1ST, England.

Sonneck Society, Annual Meeting, 17-20 April 1986, Boulder. Address: William Kearns, Local Arrangements Chairman, College of Music, Campus Box 301, University of Colorado, Boulder, CO 80304.

Nineteenth Romantic Music Festival, 21-27 April 1986, Butler University. Address: James R. Briscoe, Jordan School of Fine Arts, Butler University, Indianapolis, IN 46208.

Twenty-First International Congress on Medieval Studies, 8-11 May 1986, Kalamazoo, MI. Address: Ilene H. Forsyth, Dept. of the History of Art, University of Michigan, Ann Arbor, MI 48109.

Seventeenth International Byzantine Congress, 3-8 August 1986, Washington. Address: DETAILS, Inc., 1100 17th Street NW, Suite 330, Washington, D.C. 20036.