

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XVI, NUMBER II

AUGUST 1986

AMS-Cleveland 1986

Cleveland, on America's "North Coast," invites you to the 52nd Annual Meeting of the AMS on 6-9 November 1986 at the Stouffer Inn on the Square. The hosts for the meeting are Baldwin-Wallace College, Case Western Reserve University, Cleveland State University, Kent State University, and Oberlin College.

The meeting headquarters and the major sessions will be in the magnificent Stouffer Inn on the Square in downtown Cleveland. This modernized Victorian property will provide over 450 rooms for our membership. In addition to the Stouffer Inn, the nearby Hollenden House will provide additional rooms as needed. There will also be special accommodations for students at Case Western Reserve University. You will enjoy the 19th-century ambiance of Stouffer Inn with its modern conveniences. The "all-within-walking-distance" conveniences include over 30 restaurants, several department stores, a wide variety of specialty shops, theaters, and direct Rapid Transit Service from the airport to and from the hotel.

We are delighted to be able to offer you special service for your travel convenience. The official airline for the meeting is United Airlines, and the official travel agent is Lydon and Associates in Cleveland. Arrangements have been made with these two organizations to procure special discounts on airline fares, even on Super Saver and Ultra Saver fares. You are encouraged to contact Lydon and Associates by telephone: call the Convention Air Desk (1-

800/331-2428 or in Ohio 216/861-7175) for the best rates possible. In addition, Lydon's will have personnel at our hotel at specified times during the meetings to help you with any changes in flight plans.

For the first time at AMS meetings you will have direct Rapid Transit transportation between the airport and the headquarters hotel. For only one dollar, you can take public transportation between Cleveland's Hopkins Airport and the Stouffer Inn from 4:30 A.M. to 12:30 A.M. The trip takes less than thirty minutes. There is also limousine and taxi service available if desired. Taxi fare is about \$10 from the airport to the hotel. There will be special personnel at the airport to help you with your ground transportation on Thursday, 6 November.

The 52nd Annual Meeting will have many special sessions, concerts, and activities. The program will include special sessions on Franz Liszt, musical genres, the language of criticism, lute music—with a research forum on lute scholarship, and a session on journalistic criticism and musicology, which will be presided over by Robert Finn, President of the Music Critics Association. These are in addition to the usual outstanding papers and panels.

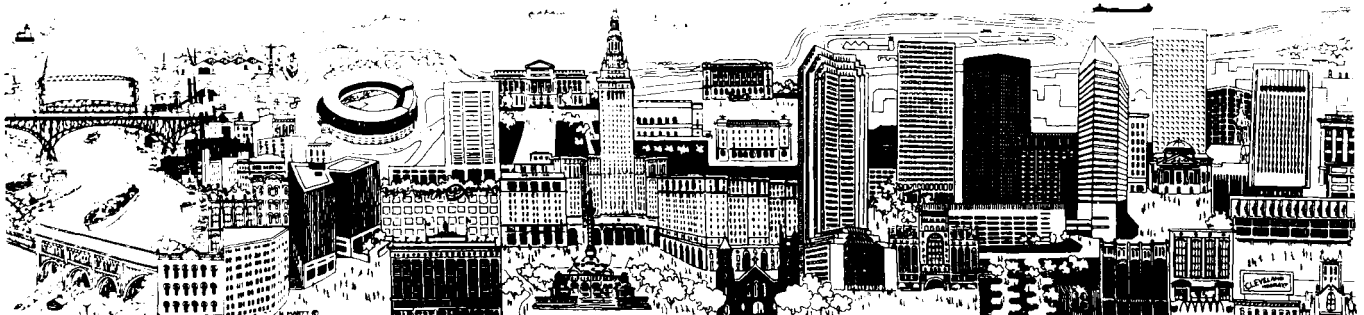
The meeting will also feature concerts by the Oberlin Baroque Ensemble and the Cleveland Chamber Symphony. The nationally-acclaimed Oberlin Baroque Ensemble will perform a program entitled *Les Goûts Réunis: Chamber Music of Cosmopolitan Paris, c.1740*. Featuring works of Le-Clair, Blavet, Tartini, Forqueray, and Royer, the concert will take place in a Cleveland landmark, The Old Stone

Church on Public Square. The Cleveland Chamber Symphony, under the direction of Edwin London, will perform a *Double Celebration Concert*, commemorating Franz Liszt and the celebration of American Music Week. In addition, tickets are available to a concert of American Music by The Cleveland Orchestra, and AMS members will be permitted to visit rehearsals of this world-renowned ensemble. The Orchestra resides in Severance Hall in University Circle, only a fifteen-minute bus ride or a short taxi ride from the hotel.

Another special event will be a Saturday evening benefit for the AMS 50 Campaign Fund. This benefit will be held in another Cleveland landmark, "The Arcade," a magnificent neo-romanesque glass and steel structure. This benefit will feature a cabaret of our own members and will take place only one block from the hotel. No one should miss it!

Other performances of interest around town include The Cleveland Opera production of Franz Lehar's *The Merry Widow*, with Roberta Peters and John Reardon, on Saturday evening 8 November at the beautifully-refurbished State Theatre, only a ten-minute walk from the hotel (tickets may be purchased through our registration form); and two productions at the repertory theatre of Cleveland, The Cleveland Playhouse: *The Buried Child* by Sam Shepard at the Drury Theatre, and *The Praying Mantis* by Alejandro Sieuking at the Brooks Theatre. Both theatres at the newly-completed Cleveland Playhouse are a ten-

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Cleveland, Ohio, site of the 1986 Annual Meeting

New Orleans—1987 Call for Papers

The 1987 Annual Meeting of the American Musicological Society will be held at the Sheraton Hotel in New Orleans, Louisiana from Thursday, 15 October to Sunday, 18 October. The Society will meet jointly with the College Music Society.

Abstracts of papers to be considered for inclusion in the program should be submitted to the Program Chair, Gary Tomlinson, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. The deadline for submission is 1 February 1987.

Individual papers should be planned to last thirty minutes or less. 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 can be incorporated directly into the published *Abstracts of Papers*. The title should appear at the top of the page, the author and institutional affiliation at the bottom. Abstracts that do not conform to the published guidelines will be returned.

For informal 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. Members may propose formal sessions devoted to a single topic, but an abstract is required for each contribution, and each will be considered separately.

The Program Committee would welcome the opportunity to schedule sessions concerned with three themes:

(1) The native musical traditions of New Orleans and its geographical sphere of influence;

(2) The uses of recent literary and linguistic theory in the study of music; and

(3) History as cross-cultural study: anthropological perspectives on the history of music.

Abstracts submitted for sessions on these themes will be subject to the same review as abstracts on other topics.

For its initial review the 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 accept only about a third of the abstracts submitted, and the selection process becomes especially difficult when abstracts are vague. It therefore behooves authors to make their methods and conclusions as explicit as possible. 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 1987 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions should be sent before 1 February 1987,

along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: David R. Fuller, Music Department, Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260.

Cleveland

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minute taxi ride from the hotel. For ticket information, call the Playhouse ticket office (216/795-7000). Another performance of interest is the Ohio Ballet, which will present a program including Schubert waltzes, *Aureole*—to music by Handel, a dance suite based on the music of Charles Avison, and the premiere of a new work—as yet unannounced, on Friday and Saturday evenings, 7 and 8 November at 8:00 P.M. and a Saturday matinee at 2:00 P.M. at the Ohio Theater—again only a ten-minute walk from the Stouffer Inn. For ticket information, call 216/241-6000 (Ohio residents) or 1-800/492-6048.

There will be a special tour to the Bach Archives and Riemanschnieder Library on the campus of Baldwin-Wallace College. Transportation will also be provided for you to visit University Circle, home of the Cleveland Museum of Art, the Western Reserve Historical Society, Case Western Reserve University, Severance Hall, the Cleveland Institute of Music, the Cleveland Institute of Art, the Cleveland Music School Settlement, and the Cleveland Garden Circle. All of these institutions are located in one area, and are easily within walking distance of one another.

You will be in the downtown shopping center of Cleveland and within walking distance of "The Flats"—the restaurant and entertainment center on the banks of the Cuyahoga River, as well as the shore of Lake Erie. We welcome you to Cleveland, named an "All-American City" three times in the last five years. The Local Arrangements Committee of John G. Suess and Quentin Quereau (co-chairs), Elinore Barber, William Martin, Richard Schindle, and Sylvan Suskin invites you to join us for a productive and entertaining weekend.

—John G. Suess

Early Society Publications Now on Film

The following materials are available from the Office of the Society at 201 South 34th Street, Philadelphia, PA 19104-6313 on a one-reel, positive microfilm of 755 frames: *Papers Read at the Annual Meetings of the AMS, 1936-1938, 1940-41; Papers Read at the International Congress of Musicology, 1939; Bulletin of the AMS, nos. 1-13, 1936-48.* This is sold only as a single unit for \$25.00, postpaid.

Report of the Chapter Fund Committee

Overdrawing its budget, the Chapter Fund Committee was able to fulfill all the requests made of it between the Society's Annual Meeting in Vancouver (November 1985) and the end of the fiscal year (30 June 1986). Eleven chapters were given money, all for the same purpose: half of the transportation expenses of student representatives of their respective chapters to attend the Society's Annual Meeting in Vancouver.

Requests for chapter funds should be addressed to Peter Bergquist, Chair, AMS Chapter Fund Committee, School of Music, University of Oregon, Eugene, OR 97403.

—Paul J. Revitt

No Grad Meeting Scheduled

There will be no Graduate Student meeting scheduled at the upcoming Cleveland meeting due to an apparent lack of interest. Any concerns, questions, or ideas on the future of this forum should be directed to Ruth Solie, Department of Music, Smith College, Northampton, MA 01063.

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. Membership inquiries, 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 19104-6313

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President's Message

1987 will see the triennial change of Editor and Reviews Editor for the JOURNAL (announced on p. 4 of this issue). To John Hill and Lowell Lindgren go our appreciation for their fine achievement over the past three years. In Anthony Newcomb and Robert Marshall the Society continues a tradition of scholarly distinction in these positions that has made our JOURNAL the cause for pride that it undeniably is. It has maintained a steady image of quality that survives whatever subtle swings in priorities and taste inevitably reflect how successive editors exercise the prerogative to balance contents and judge quality.

The average size of the JOURNAL has gone from under 300 to over 600 pages per year, the typical article from well under 20 pages to well over 30. While this increase in the length at which we express ourselves is not in all senses a gain—the number of articles that can be published has slightly decreased—the undoubted growth in depth and weight of scholarly writing is surely healthy. For the first editor, Oliver Strunk, the founding of the JOURNAL marked a transition from publishing, up to that time, “every communication presented at a regular meeting,” when “the first editors of the Bulletin thought themselves fortunate if they could find contributions enough to fill an issue,” to the need for selection, to a point where current editors of the JOURNAL can accept barely 20% of submitted articles, a much lower rate than that for the acceptance of papers to be read at annual meetings. Strunk further observed: “If a particular view is to take shape as the JOURNAL develops, it should be one imposed from without, and not from within. To put it another way, the JOURNAL will be what the members of the Society make of it.” That is still the case.

The JOURNAL has indeed, on the whole, functioned as a mirror of the members' concerns, albeit an incom-

plete one as more articles have had to be rejected. But although other kinds of work have been born, certain types of article have almost disappeared from our pages since the foundation of other special-interest journals, journals that rightly divert some but need not divert all work in their professed areas. Editors of JAMS have repeatedly tried to encourage the submission of material in under-represented areas such as American music, ethnomusicology, theory, and criticism, and I would like yet again to urge any of you who work in these or other areas that have recently seemed peripheral to the JOURNAL to submit your best and broadest work. No society is better placed than the AMS to provide a continuing forum that can both foster specialized work, and at the same time challenge specialists to communicate not only to other specialists but also across specialisms. This remains as true now as it did for Curt Sachs's editorial on the dangers of specialization in 1949, even before the spawning of many subdisciplines and sister societies.

Of our 3500 members more than half rarely or never attend annual and chapter meetings; the JOURNAL is their primary scholarly contact with the Society and presumably their main reason for retaining membership. More than an additional 1200 copies of the JOURNAL reach an even wider audience through library subscriptions. In addition to our annual meetings, which involve fewer people, it is largely through the JOURNAL that we signal to colleagues throughout the world that the AMS is indeed a place for their scholarship and their interests, and through which we can continue to foster the best of specialized work without compromise of quality, while showing that it can and must continue the effort to reach out to a broader readership.

The image of the JOURNAL is inevitably self-perpetuating. For high quality and scholarly standards it can

hardly be faulted. But if there is any justice in the charges that some articles are so specialized that they fail to communicate even to other musicologists, and that the range of musicology projected by the JOURNAL is too narrow, then it is in our hands to temper these perceptions. How many of us have unthinkingly concurred in the circular decision to submit a certain piece elsewhere because “that's not the kind of article JAMS publishes.” Rather, we should all send to JAMS the articles we would like it to include.

1987 is also the fortieth year of the JOURNAL. The Board and Publications Committee have initiated plans to publish an index of the JOURNAL, BULLETIN, and PAPERS through the fortieth issue of JAMS, to be prepared by Linda Solow Blotner. Details are still being worked out; we are confident that members and library users will find their access to JAMS both enhanced and made more efficient.

* * *

With the end of the fiscal year Paul Revitt will hand over to Peter Bergquist the chairmanship of the Chapter Fund Committee, on which he has served since its inception in 1969 and chaired since 1971, surely one of the longest terms served by any member on an AMS committee. Our warmest thanks go to Professor Revitt for this considerable achievement, and for his sustained and devoted service to the Society.

* * *

Elsewhere in this *Newsletter* (p. 5) are announced significant revisions, recently approved by the Board, to the guidelines for the Society's Einstein and Greenberg awards. These reflect changing concerns, both demographic and disciplinary, without changing the spirit and intention of the awards. All four AMS awards are now open to any qualified person, irrespective of membership in the AMS.

—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.

Those wishing to schedule open meetings at Annual Meetings of the Society should submit requests to the President no later than 15 April for consideration before they are announced in the *Newsletter*. Members of the Society wishing to solicit participation by other members in plans for a special interest meeting or activity or for preparing a proposal for a joint paper session or panel discussion should submit their messages to the editor of the *Newsletter*.

In order to allow members of the Society to communicate their concerns about nominations, the Nominating Committee

(for Officers and members of the Board of Directors) for the following year is now announced in the summer issue of the *Newsletter*. The Board has appointed the following Nominating Committee for 1987: Claude Palisca, Chair; Allan Atlas; and Bonnie Wade.

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.



Anthony Newcomb, Editor of *JAMS*

Anthony Newcomb Named Editor of *JAMS*

As announced at the last Business Meeting of the Society in Vancouver, Anthony Newcomb has been appointed the next editor of *JAMS*, succeeding John Hill. Robert Marshall succeeds Lowell Lindgren as the new Reviews Editor for the *JOURNAL*.

Anthony Newcomb received his M.A. and Ph.D. (1969) from Princeton University, and has taught at Harvard University from 1968 to 1973, and from that year, at University of California, Berkeley. He is the author of *The Madrigal at Ferrara, 1579-97*, 2 vols. (Princeton University Press, 1980), and of articles in *JAMS*, *Musical Quarterly*, *Rivista italiana di musicologia*, *Renaissance Quarterly*, *Studi musicali*, and *Nineteenth-Century Music*, among others.

All articles submitted to the *JOURNAL* should be sent to the newly-appointed editor, Anthony Newcomb, Department of Music, University of California, Berkeley, CA 94720. Books and editions of music for review are to be sent to Robert L. Marshall, Music Department, Brandeis University, Waltham, MA 02254.

AMS 50 Benefit Concerts and Events

Earlier this year, Mary Anne Ballard sponsored concerts featuring baritone Max van Egmond and her Philadelphia-based Baroque ensemble *Serenata* to benefit AMS 50. Two performances were given, the first on 3 February at the Church of the Saviour in Philadelphia and the second on 4 February at Princeton University. The performances were musically and financially successful, raising some \$4000, all of which will qualify for matching funds from the

AMS 50 Campaign Report

AMS 50 needs your assistance. The first AMS Fellow has been chosen and the second year's competition, for two fellows, is being announced in this *Newsletter*. Will we be able to announce three grants next year? That depends on *you*. The terms of our National Endowment for the Humanities Challenge Grant for the first year have been met, and the government has made its initial grant of \$55,000 to the campaign. This provides wonderful assistance towards our goals, but we still have a long way to go. As of 1 May, we had raised almost \$180,000, independent of the NEH contribution, slightly less than half of what we must ultimately raise to receive our full government grant. If we are to be successful, we need the help of more members of the Society, both for individual contributions and for activities in support of AMS 50.

Our number of individual supporters continues to grow: over 600 members of the Society and their friends have now contributed to AMS 50. Every contribution is important, no matter what its size. Two initiatives deserve particular attention. Thanks to the efforts of Steven Ledbetter, a group of performers in the Boston Symphony Orchestra have become supporters of the fund. We are also extremely grateful to those friends of Edward E. Lowinsky who have made contributions to AMS 50 in his memory.

In response to appeals sent to a group of university presses, it is my pleasure to announce a generous grant of \$4500 from Cambridge University Press. Three American university publishers,

Harvard, Yale, and Chicago have agreed to sell at half price all display copies of their books at AMS conventions over the next three years and to donate the proceeds to AMS 50. Each has guaranteed a minimum donation of \$1,000. This is a fine opportunity for you to acquire books for your own collection *and* to benefit AMS 50 as well. Several other publishers, both university and commercial presses, have been approached by members of the Society, and I hope to have more news to report in the Fall.

Several benefit concerts and a wine-tasting event, described elsewhere in this issue, have earned funds for the campaign. The Society's gratitude goes to Mary Anne Ballard, Robin Wallace, and Anthony Newcomb for their generous and creative support of AMS 50.

If *one* member of the faculty at each university and college in America undertook a benefit concert for AMS 50, it would make an enormous difference to our efforts. Rebecca Baltzer, the coordinator of the benefit concerts, and I urge members of the Society to participate in this program.

Many other major efforts are under way: foundations and corporations are being approached; a major benefit concert with members of the Chicago Symphony Orchestra under the direction of Claudio Abbado is planned. Ultimately, though, the success of AMS 50 will depend on greater participation from the membership. Let us all make some special effort during the academic year 1986-87 to do our part for the future of musicology.

—Philip Gossett

NEH Grant. The concerts, featuring works by Purcell, Handel, and Bach, were a critical success as well, receiving five reviews in Philadelphia newspapers and a number of feature articles in Pennsylvania and New Jersey. Among the highlights were van Egmond's rendition of Bach's Cantata No. 82, "Ich habe genug," and Kenneth Slowik's performance of Bach's *Suite for Cello in D major* on a five-stringed *violoncello piccolo*. A variety of organizations and individuals contributed their time and advice, including the concert offices of the University of Pennsylvania and Princeton University. Graduate students from both schools volunteered their services, writing program notes and helping with publicity and receptions for the performers and patrons.

Robin Wallace presented a solo piano recital on 17 October 1985 at California State University, Long Beach to benefit the

campaign. Grossing nearly \$400, the concert featured works by Mozart, Schumann, and Brahms, and was subsidized by the University Collegium Musicum. A letter from Wallace related his experience and actively encouraged other members of the Society, even those who are not professional performers, to undertake similar concerts. His students and the performance faculty at his University were extremely supportive.

In aid of AMS 50, a benefit wine-tasting was held in the Music Library at the University of California, Berkeley following a joint meeting of the Northern California, Pacific Northwest, and Pacific Southwest chapters. Anthony Newcomb provided commentary on the selection of French and Italian wines donated from Grape Expectations, Inc. \$270 will be contributed to the fund from this event, described as "delightful and surprising" by one participant.

Guidelines For AMS 50 Dissertation Fellowship Competition

The American Musicological Society will hold an annual competition for ultimately 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. Judges will serve without honorarium.

Application forms are 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 advisor for the dissertation. A detailed dissertation prospectus and a completed chapter (or comparable written work on the dissertation) should accompany the full application.

Awards

Two AMS Fellowships, awarded solely on the basis of academic merit, will be granted in 1987-88. Winners will receive a twelve-month stipend, to be set at \$8,000. 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



David E. Gramit, AMS 50 Fellowship Winner

David Gramit Wins AMS Fellowship

David E. Gramit of Duke University is the winner of the first AMS 50 Fellowship Award. Mr. Gramit, a graduate of Carleton College, is writing a dissertation on "The Intellectual and Aesthetic Tenets of Franz Schubert's Circle: Their Development and Their Influence on his Music."

A jury of three members drawn from the AMS 50 Fellowship Committee chose Mr. Gramit from a group of strong candidates working in a variety of fields and representing universities across the United States and Canada. A formal presentation of the Award will be made at the Annual Meeting in Cleveland.

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 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 on 1 October 1986. Final application (with letters, supporting documents, prospectus of dissertation, a chapter or its equivalent from the dissertation) is due to the above address on 15 January 1987.

The winners will be announced in the August 1987 issue of the *Newsletter*.

Changes in Award Guidelines

The Board, after lengthy consultation, approved at its March meeting some significant changes in the guidelines for the Einstein and Greenberg Awards. These include the removal, respectively, of the age and date limits, while retaining the intention and spirit of each award. The restriction of AMS membership has been removed from the Greenberg Award, thus bringing it in line with other AMS awards, including the new AMS 50 Fellowships. The new guidelines, printed below, will take effect for awards made in 1987. For the Einstein Award, the changes will affect articles published in 1986; for the Greenberg Award, the revised guidelines will affect submissions made by the next application date of 1 April 1987, of which advance notice is given here.

Beginning next year, award guidelines will be published in the *AMS Directory*, adding further to its reference function. The 1987 committee chairs will be announced in the February issues of the *Newsletter*.

Einstein Award

The Alfred Einstein Award will honor each year the author of the article on a musicological subject deemed by a committee of scholars to be the most significant by a scholar in the earlier stages of his or her career who is a citizen or permanent resident of the United States or Canada. The article must have been published in a periodical during the preceding calendar year. "Periodical" shall be defined as a serial publication appearing at least once a year in any country and in any language.

The Alfred Einstein Award shall consist of the sum of \$400 and a certificate. The article shall be selected by a committee of three, whose chairman will announce and confer the Award at the Annual Business Meeting of the Society.

Consideration will be given only to those articles that are *formally nominated*. Eligible authors may nominate their own articles. Each nomination should include the name of the author, the title of the article, the name and year of the periodical, and a summary *curriculum vitae* of the author. Nominations should be sent by 1 June to the chair of the Alfred Einstein Award Committee.

Greenberg Award

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The Award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically-

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52nd Annual Meeting

American Musicological Society

6–9 November 1986

Cleveland, Ohio

Preliminary Program

Wednesday, 5 November

4:00–6:00, 7:30—AMS Board Meeting

Thursday, 6 November

9:00–12:00—AMS Board Meeting

12:00–6:00—Registration

1:30–6:00—Exhibits

2:00–5:00—AMS Papers

Topics in Spanish Music

Alejandro E. Planchart (University of California, Santa Barbara), Chair

Andrew Tomasello (Baruch College, CUNY): “Spanish Mass Cycles and Their Manuscripts”

Jane Hardie (New South Wales State Conservatorium, Sydney): “*Kyries tenebrarum* in Renaissance Spain”

Paul R. Laird (University of North Carolina, Chapel Hill): “Fray Diego de Torrijos and the Villancico at San Lorenzo del Escorial, 1669–1691”

Louise K. Stein (University of Chicago): “Humanism and Anti-Humanism in Spanish Musical Theory and Practice”

Topics in Baroque Lute Music

Alexander Silbiger (Duke University), Chair

David J. Buch (University of Northern Iowa): “Concepts of Mode in *La Rhétorique des Dieux*”

James Tyler (University of Southern California): “Vivaldi and the Italian Baroque Lute”

Victor Coelho (University of Calgary): “The Colascione and the *Commedia dell'arte*”

Arthur J. Ness (Amherst, NY): “The Rostock Tablatures: *Lauten-Galantieren* for Princess Louise of Württemberg (1722–1791)”

Haydn and Beethoven

Elaine Sisman (Columbia University), Chair

Stephen C. Fischer (Widener University): “A Problem of Harmonic Structure in Haydn’s Minor-Key Symphonies”

Leon Plantinga and Glen Pierr Johnson (Yale University): “Compositional Process, Text, and Genre in Haydn’s Variations for Piano in F minor”

James Webster (Cornell University): “The Early Ensemble Divertimenti of Joseph Haydn”

Greg Vitercik (Middlebury College): “A Large-Scale Processive Design in Beethoven’s Op. 132”

Schumann and Bruckner

R. Larry Todd (Duke University), Chair

John J. Daverio (Boston University): “Schumann’s *Im Legendenton* and Friedrich Schlegel’s *Arabeske*”

Gregory W. Harwood (Brigham Young University): “A Rejected Movement for Schumann’s Requiem, Op. 148”

Stephen Parkany (Amherst College): “The *kecke Beserl* and Bruckner’s Symphonic Synthesis”

Mariana Sonntag (University of Chicago): “Toward an Understanding of Bruckner’s Revisions”

Twentieth-Century Topics

Douglass M. Green (University of Texas, Austin), Chair

Michael Beckerman (Washington University, St. Louis): “The Offstage Chorus in Janáček’s Late Operas”

Tom Gordon (Bishop’s University, Québec): “Great-Rag-Sketches”

Anne C. Shreffler (Harvard University): “The Path from Expressionism: Webern’s Transition from Instrumental to Vocal Works, 1913–1924”

Brenda Dalen (Yale University): “The Dedication of Berg’s *Chamber Concerto*: Enigmas in the ‘Open Letter’ ”

5:30–7:00—No-Host Cocktail Reception

8:30—AMS 50 Campaign Committee Meeting

8:30—Concert: Works by Franz Liszt and other composers, Cleveland Chamber Symphony, Edwin London, conductor

10:00—1987 Program Committee Meeting

Friday, 7 November

All Day—Exhibits

8:00—AMS Chapter Officers Breakfast Meeting

8:30–5:30—Registration

9:00–12:00—AMS Papers

Text and Music

Don M. Randel (Cornell University), Chair

Elizabeth Aubrey (University of Iowa): “References to Music in Old Occitan Literature”

John Nadas (University of North Carolina, Chapel Hill): “Words and Music in Florence ca. 1400”

Graeme M. Boone (Harvard University): “Texts and Texting in the Early Chansons of Guillaume Dufay”

Barton Hudson (West Virginia University): "On the Texting of Obrecht Masses"

Topics in Catholic Music

Craig Monson (Washington University, St. Louis), Chair

Michèle Fromson (University of Pennsylvania): "O Sacrum Convivium: A Study of Motet Traditions in Late Sixteenth-Century Italy"

Peter Bergquist (University of Oregon): "The *Nunc dimittis* of Orlando di Lasso"

Elizabeth Crownfield (New York University): "A Catholic Manuscript from Elizabethan England"

Mark Germer (New York University): "Missa Pastoralis Bohemica: Apotheosis of the Pastorella?"

Music in Society, Haydn to Schubert

William Weber (California State University, Long Beach), Chair

Barbara Russano Hanning (City College and Graduate Center, CUNY): "The Iconography of the Salon Concert Re-examined"

Gretchen A. Wheelock (Eastman School of Music): "Marriage à la mode: Haydn's Instrumental Works 'Englished' for Voice and Piano"

Steven Moore Whiting (Madison, WI): "'Hört ihr wohl': Beethoven's Choral Fantasy as Summons and Sermon"

Marjorie Wing (Yale University): "Schubert's 'Gruppe aus dem Tartarus' (D. 583) and Tableaux Vivants"

Mahler

Robert Bailey (New York University), Chair

Stephen E. Hefling (Yale University): "The Composition of Mahler's 'Ich bin der Welt abhanden gekommen'"

Christopher Lewis (University of Alberta): "On the Chronology of the *Kindertotenlieder*"

James L. Zychowicz (University of Cincinnati): "The Hidden Program in the Fifth Symphony of Gustav Mahler"

Vera Micznik (SUNY, Stony Brook): "Is Mahler's Music Autobiographical? A Reappraisal"

Critical Vocabularies

Piero Weiss (Peabody Conservatory of Music), Chair

Don Harrán (Hebrew University, Jerusalem): "'Elegance' as a Basic Criterion in Music Criticism"

Georgia Cowart (University of South Carolina): "Changing Critical Language in Seventeenth-Century France"

Philip Gossett (University of Chicago): "Dahlhaus and the 'Ideal Type': The Uses of Evidence"

Ian Bent (University of Nottingham and Columbia University): "Erläuterung and Schenker"

12:00—JAMS Editorial Board Luncheon Meeting

12:00—Open Forum: Studies of the Lute and Its Music:

Prospects for the Future, Douglas Alton Smith (Stanford, CA) and Victor Coelho (University of Calgary), Moderators

12:00–1:00—Lecture-Recital: The Declamatory Style in

C. P. E. Bach, Haydn, and Beethoven, George Barth (Cornell University), Fortepiano

12:00–1:00—Concert with Commentary: American

Cornet Classics from the Eras of Gilmore and Sousa, Craig B. Parker (Kansas State University, Manhattan, KS), cornet, with assisting artists

1:00–2:00—Concert: A Senfl (c.1486–c.1543) Circa Centenary, Case Western Reserve University Collegium Musicum, Ross Duffin, Director, Trinity Cathedral

1:00–2:00—Panel Discussion: Criticism: Can Musicology Help? Robert Finn (*The Plain Dealer*, Cleveland) and Joseph Kerman (University of California, Berkeley), Moderators

1:00–2:00—Committee on the Status of Women Open Meeting: Women's History and Musicology, Susan Borwick, Chair

2:00–5:00—AMS Papers

Chant and Liturgy

John Boe (University of Arizona), Chair

Peter Jeffery (University of Delaware): "The Lost Chant Tradition of Early Christian Jerusalem: Some Melodic Survivals in the Byzantine and Latin Chant Repertoires"

Anne Walters Robertson (University of Chicago): "The Melismatic *Benedicamus domino*"

Rebecca A. Baltzer (University of Texas, Austin): "Another Look at a Composite Office and Its History: The Feast of *Susceptio Reliquiarum* in Medieval Paris"

Isobel P. Woods (University of Newcastle upon Tyne): "'Our Awin Scottis Use'"

Renaissance Archival Studies

Christopher Reynolds (University of California, Davis), Chair

Richard Freedman (University of Pennsylvania): "Patronage and Musical Influence at the Court of Lorraine during the Early Sixteenth Century"

Mitchell P. Brauner (University of Alberta): "The Catalogue of Raffaele Panuzzi and the Repertory of the Papal Chapel in the Sixteenth Century"

John Kmetz (University Library, Basel): "New *Liederhandschriften* from Renaissance Basel"

Robert J. Snow (University of Texas, Austin): "Newly Discovered Renaissance Works Uniquely Preserved in New World Sources"

Performance Practices

John Hajdu (University of California, Santa Cruz), Chair

Stewart Carter (Wake Forest University): "Francesco Rognoni's *Selva de varii passaggi* (1620): Vocal Style in Transition"

John Spitzer (University of Michigan): "A Grammar of Improvised Ornamentation: Jean Rousseau's Viol Treatise of 1687"

Philip Russom (Yale University): "Variation Techniques in the Figured-Bass Tradition as Prescribed by Friederich Erhard Niedt"

George Houle (Stanford University): "Articulation and *Notes inégales* according to Engramelle"

Nineteenth-Century Theater

Rey M. Longyear (University of Kentucky), Chair

Richard D. Green (Northwestern University): "The Musical Premiere of Goethe's *Faust*, Part I"

Steven Huebner (McGill University): "Meyerbeer and 'La coupe italienne'"

Roger Parker (Cornell University): "'Va pensiero': Analysis, Criticism, and Critical Editions"

Marian Smith (Yale University): "Borrowings, *Airs parlants*, and Leitmotifs in Paris, 1825–1850"

Stravinsky and Octatonicism

William W. Austin (Cornell University), Chair

Topic: Issues in Richard Taruskin's article "Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky's 'Angle'" (*JAMS*, Spring 1985)

Discussants: Elliott Antokoletz (University of Texas, Austin), Allen Forte (Yale University), Richard Taruskin (Columbia University,) Pieter van den Toorn (University of California, Berkeley)

5:15—Open Meeting and Reception (Cash Bar): Early Music America, Ben Peck, Chair

8:30—AMS 50 Fellowship Committee Meeting

8:30—Concert: Les Goûts Réunis: Chamber Music of Cosmopolitan Paris, c.1740, Oberlin Baroque Ensemble, The Old Stone Church

Saturday, 8 November

All Day—Exhibits

7:30—AMS Publications Committee Breakfast Meeting

8:30–5:30—Registration

9:00–12:00—AMS Papers

Chant

Lance Brunner (University of Kentucky), Chair

James M. Borders (University of Michigan): "The Northern Italian Antiphons *ante Evangelium*"

Thomas Forrest Kelly (American Academy in Rome): "Benevento and Milan: Rites and Melodies Compared"

Theodore Karp (Northwestern University): "Formulaic Usage among Gregorian Introsits"

Nancy Phillips (Indiana University): "The Chants of *Musica and Scolica Enchiriadis*"

Some Attribution Problems in Renaissance Music

Mary Lewis (Brown University), Chair

Paula Higgins (Duke University): "Philippe Basiron, Philippon, Philippon de Bourges: An Enigma Resolved"

Jeffrey J. Dean (Music Library, University of California, Berkeley): "Ockeghem or Basiron? A Disputed *Salve Regina* and a 'Very Notable' Minor Composer"

Susan Forscher Weiss (Goucher College): "A Bolognese Instrumental Collection of the Early Cinquecento"

Stanley Boorman (New York University): "Some Non-conflicting Attributions, and Some Newly Anonymous Compositions, from the Early Sixteenth Century"

Bach

Alfred Mann (Eastman School of Music), Chair

Richard Benedum (University of Dayton): "Tutti-Solo Alternation in the Choral Movements of Bach Cantatas"

James Ladewig (University of Rhode Island): "The Influence of Frescobaldi on a Fugue from Bach's *Well-Tempered Clavier*"

Russell Stinson (University of Michigan): "On the Chronology of Bach's Instrumental Music: Observations on Three Organ and Keyboard Works"

George B. Stauffer (Hunter College and Graduate Center, CUNY): "The Forkel-Hoffmeister & Kühnel Letters: A Bach Biographical Source Recovered"

Liszt

Carolyn Abbate (Princeton University), Chair

James A. Deaville (Northwestern University): "Franz Liszt as Author: New Documentary Evidence"

Rena Charnin Mueller (New York University): "The Organization of Liszt's *Tasso Sketchbook*"

Allen Forte (Yale University): "Liszt's Experimental Music in Contemporary Perspective"

Allan Keiler (Brandeis University): "Liszt and Beethoven: The Creation of a Personal Myth"

American Music

Richard Crawford (University of Michigan), Chair

Anne Dhu Shapiro (Harvard University): "The Travels of a Tune: Beethoven, Sam Cowell, and 'Sweet Betsy'"

Thomas Riis (University of Georgia): "An Introduction to the Songs and Acts on the T. O. B. A. Circuit"

Mark Tucker (Yale University): "Ellington's *East St. Louis Toodle-Oh* and Its Sources"

Scott DeVaux (University of Virginia): "'Bean and the boys': Coleman Hawkins and the Development of Bebop"

12:00–1:00—AMS Council Meeting

12:00–1:00—Lecture-Recital: Debussy's Early Operatic Scenes from "Hymnis," c.1882 (Premiere) and "Diane au bois," 1886 (American Premiere), James R. Briscoe (Butler University), with assisting artists

12:00–1:00—Lecture-Recital: A Wa-Wan Press Sampler, Donald F. Reinhold (University of Maryland, Eastern Shore), piano

1:00–2:00—Concert with Commentary: Trends in Composition, 1976–1986, A Retrospective from the First Seven New Music Festivals at Bowling Green State University, Bowling Green State University Faculty, Commentary by Richard S. James

1:00–2:00—Open Forum: A Discussion of The Repository of Archival References Concerning Music and Musicians of the Renaissance (RENARC), Leeman Perkins (Columbia University), Moderator

2:00–5:00—AMS Papers

Topics in Renaissance Music

Margaret Bent (Princeton University), Chair

Jan Herlinger (Louisiana State University): "Marchetto's Influence: The Manuscript Evidence"

Patrick Macey (Eastman School of Music): "The Musical Rhetoric of Josquin's *Miserere mei Deus*"

Mirosław Perz (University of Warsaw): "The Secret Chromatic Art in the Light of Nicolaus Gomolka's *Psalter* (1580)"

Bonnie J. Blackburn (Chicago, IL): "On Compositional Process in the Fifteenth Century"

Topics in Italian Music

Jeffrey G. Kurtzman (Washington University, St. Louis), Chair

- William R. Bowen (University of Toronto): "Humanism, Renaissance Taste, and the Challenge to Musical Thought"
Ann E. Moyer (University of Michigan): "Ercole Bottrigari's *La Mascara*: Music and Theater in the Late Italian Renaissance"
Claude V. Palisca (Yale University): "A Treatise on the Intermedio by Giovanni Battista Strozzi the Younger (1551–1634)"
Robert R. Holzer (University of Pennsylvania): "*Canzonette gravi e bizzarre*: Pietro della Valle and Musico-Literary Criticism in Early Seventeenth-Century Rome"

Eighteenth-Century Theory

- Cynthia Verba (Harvard University), Chair
Roger Lustig (University of Chicago): "*Affekt* and *Ausweichung*—A Reading between Heinrich's Lines"
Floyd K. Grave (Rutgers University): "Calegari's Legacy: Fundamental Bass and Dissonance in Eighteenth-Century Paduan Music Treatises"
Albert Cohen (Stanford University): "Rameau, Equal Temperament, and the Academy of Lyon: A Controversy Revisited"
C. M. Gessele (Princeton University): "Roussier and Gossec on Eight Measures by Vito: An Eighteenth-Century Perspective on Theory and Practice"

Music and Society in the Early Twentieth Century

- David Josephson (Brown University), Chair
Pamela Fox (Miami University, Ohio): "Margaret Ruthven Lang and Sexual Aesthetics of the Early Twentieth Century"
Jann Passler (University of California, San Diego): "Apaches in Paris: The Making of a Turn-of-the-Century Art World"
Nancy Perloff (University of California, Los Angeles): "Art and the Everyday: The Significance of the 'Spectacle-Concert' of 1920"
Anthony E. Barone (Columbia University): "The Critical Reception of Verdi in Fascist Italy"

Genre: Implications for History and Criticism

- Jeffrey Kallberg and Laurence Dreyfus, Co-chairs
Leo Treitler (SUNY, Stony Brook): "The Concept of Genre and the Study of Medieval Song"
Anthony Newcomb (University of California, Berkeley): "When the *Stile antico* Was Young"
Laurence Dreyfus (Yale University): "Genre as Form: The Fate of a Forgotten Metaphor"
Jeffrey Kallberg (University of Pennsylvania): "Genre and Idiosyncrasy: Chopin's Nocturne in G Minor, Op. 15, no. 3"

5:15–6:30—AMS Business Meeting

8:30—AMS 50 Benefit Party

10:00—AMS Ball

Sunday, 9 November

7:30—AMS 1986 and 1987 Local Arrangements Committees Breakfast Meeting

8:00—AMS Board Meeting

9:00–12:00—Exhibits

9:00–12:00—AMS Papers

Four Renaissance Works

- Lawrence F. Bernstein (University of Pennsylvania), Chair
Julie E. Cumming (Wellesley College): "A Musical 'Mirror for Princes': Dufay's *Ecclesie militantis*"
Allan W. Atlas (Brooklyn College and Graduate Center, CUNY): "Gematria, Marriage Numbers, and Golden Sections in Dufay's *Resvellies vous*"
Flynn Warmington (Brandeis University): "A Busnois-Fétis Collaboration: The Motet *Anthoni usque limina*"
Peter Urquhart (Harvard University): "*Canon in diapente*, Partial Signatures, and *Musica ficta* in Josquin's *de Beata Virgine Mass*"

Topics in Baroque Music

- Paul Brainard (Princeton, NJ), Chair
Robert Klakowich (University of Alberta): "'Scocca pur': Genesis of an English Ground"
Barbara Coeyman (West Virginia University): "The *Ballet de cour* in France after 1672"
Charles E. Brewer (University of Alabama): "Kircher, Biber, and the Mystery of Instrumental Genres in the Late Seventeenth Century"
William Summers (Dartmouth College): "George Frideric Handel: A Re-assessment of His Activities in Rome ca. 1707–1709"

Mozart and Beethoven

- Thomas Bauman (Stanford University), Chair
Robert Riggs (Harvard University): "Mozart's Sonata for Piano and Violin, K. 379: A Setting for the Jewel"
Ellwood Derr (University of Michigan): "Young Beethoven's Pieces on Mozart Models: A Study in Compositional Method"
Linda Tyler-Schmidt (Princeton University): "The Abduction of the *Entführung*: An Investigation into Two Contrasting Singspiel Traditions"
Cliff Eisen (Toronto, Canada): "The Text of Mozart's 'Linz' Symphony, K. 425"

Music and Literature

- Owen Jander (Wellesley College), Chair
Nadine Sine (Lehigh University): "Strauss's Forgotten *Salomé*"
Alan M. Gillmor (Carleton University, Ottawa): "Musico-Poetic Form in Satie's 'Humoristic' Piano Suites (1912–1915)"
Alain Frogley (Oxford University): "Hardy's 'Tess' and the Composition of Vaughan Williams's Ninth Symphony"



**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: 20 September 1986. Request forms by 24 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017.

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

For research in the humanities, limited to scholars with Ph.D. degrees conferred between 1 January 1984 and 31 December 1986. Maximum award: \$10,000. Deadline: 30 September 1986. Request forms by 24 September. Address as above.

ACLS Grants-in-Aid

To support significant humanistic research in progress by contributing to scholar's personal expenses. Maximum award: \$3,000. Deadline: 15 December 1986. Address as above.

ACLS Travel Grants

For humanists to attend international meetings abroad. Submit meeting details with request for forms. Award will approximate an amount not less than one-half the economical air fare between major commercial airports. Eligibility includes Ph.D. and scholars who have not held travel grants in current or two preceding years. Deadline: 1 November for March-June meetings; 1 March for July-October meetings; 1 July for November-February 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). Deadline: 1 February, 1 April, 1 June, 1 October, and 1 November 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 19106. Forms sent to those eligible.

**Columbia Society
of Fellows
in the Humanities**

For post-doctoral fellows in the humanities, for the 1987-88 academic year, half-time research and half-time teaching in general education. Eligibility: Ph.D. received between 1 January 1985 and 1 July 1987. Maximum award: \$26,000. Deadline: 15 October 1986. Address: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100, Central Mail Room, Columbia University, New York, NY 10027.

**Folger Library
Post-Doctoral
Fellowships**

For term of one to three months in residence at the Folger Library, from June 1987 to May 1988. Maximum award: \$1,500 per month. Deadline: 1 March 1987. Address: The Folger Shakespeare Library, 201 East Capitol Street, SE, Washington, DC 20003.

**Folger Senior
Fellowships**

For senior scholars pursuing research projects appropriate to the collections of the Folger Library, for a period of six to nine months between September 1987 and August 1988. Deadline: 1 November 1986. Address as above.

Awards and Prizes

Guggenheim Fellowships have been awarded to the following Society members: Edward H. Roesner (New York University), *A Critical Edition of Parisian organa tripla and quadrupla*; and Richard F. Taruskin (Columbia University), *Stravinsky's "Russian" Period*.

The National Endowment for the Humanities has granted Fellowships for Independent Study and Research to the following: Carolyn Abbate (Princeton University), *Stories Told in Music: The Narratives in Wagner's Opera*; Adrienne F. Block (Hunter College, CUNY), *Biography of Amy M. C. Beach, 1867-1944*; Thomas H. Connolly (University of Pennsylvania), *The Cult of St. Cecilia from Antiquity to the Renaissance*; Thomas A. Denny (Skidmore College), *The Emergence of Schubert's Mature Instrumental Style*; Mark B. DeVoto (Tufts University), *Pre-Twelve-Tone Composition in the Sketches of Alban Berg*; Edward F. Houghton (University of California, Santa Cruz), *A Critical Edition of the Chigi Codex*; Richard D. Leppert (University of Minnesota), *Social-Iconographical History of Upper-Class Amateur Musicians in 18th-Century England*; John Platoff (Trinity College, CT), *Mozart and the Opera Buffa in Venice*; Anne Walters Robertson (University of Chicago), *Music and Ritual at the Royal Abbey of St. Denis, 567-1567*; R. A. Sutton (University of Wisconsin, Madison), *Musical Pluralism and Regional Identity in Contemporary Java*; Jane Fulcher (Indiana University), *Politics, Culture, and Wagnerian Opera in Fin-de-Siècle France*. Fulcher has also been awarded a Research Fellowship from the Berlin Institute of Advanced Study.

The American Council of Learned Societies has awarded Grants-in-Aid to the following: James R. Anthony (University of Arizona), *Musical Structure of the Airs in Lully's Operas*; M. Elizabeth C. Bartlet (Duke University), *An Edition and Performance History of Rossini's Guillaume Tell*; Lawrence M. Earp (University of Wisconsin, Madison), *A Repertory of Sixteenth-Century Motets*; J. Michele Edwards (Macalester College), *An edition of Suite for Five Wind Instruments and Piano by Ruth Crawford Seeger*; Pamela Fox (Miami University), *The Autograph Manuscripts of C. P. E. Bach*; and Reinhard Strohm (Yale University), *Primary and Secondary Sources on Fifteenth-Century Music*.

ACLS Fellowships have been granted to Bathia Churgin (Bar-Ilan University, Israel), *A New Edition of Beethoven's Eroica Symphony, Op. 55*, and Mimi S. Daitz (City University of New York), *A Critical Edition of Songs of Gabriel Fauré*.

The following Society members have received ACLS Travel Grants: Bertil H. van Boer, Jr. (Brigham Young University); Jeffrey Kallberg (University of Pennsylvania); James L. Ladewig (University of Rhode Island); Patrick Macey (Eastman School of Music); Jessie Ann Owens (Brandeis University); Anne Walters Robertson (University of Chicago); Marie Rolf (Eastman School of Music); and Ellen Rosand (Rutgers University).

Anne Dhu Shapiro (Harvard University) has been awarded an American Antiquarian Society Fellowship to research the *Connection between American Folk Song and Theatre*.

The Music Library Association has announced its publication awards recognizing 1984 imprints. Donald L. Hixon won the award for the best book-length bibliography or other research tool for his *Thea Musgrave; a Bio-Bibliography*, which inaugurates the Greenwood Press's series Bio-Bibliographies in Music. The recipient of the prize for the best article-length bibliography or article about music librarianship is Sabina Teller Ratner, for "A Cache of Saint-Saens Autographs," *NOTES* (1984). The award for the best review in *NOTES* was given to Karl Kroeger, reviewer in the September 1984 issue of *Fuging Tunes in the Eighteenth Century* by Nicolas Temperley and Charles G. Manns, no. 49 in the *Detroit Studies in Music Bibliography*.

The Music Library Association has awarded the first annual Walter Gerboth Award to Holly Ann Gardinier (Music Librarian of the Butler Center Library at Mansfield University, Mansfield, PA). The award provides financial assistance for her bibliographic and historical research into a 350-volume collection of eighteenth- to early twentieth-century French music and theater almanacs held in the Sibley Music Library of the Eastman School of Music.

Richard Crawford (University of Michigan) is the recipient of the 1986 Irving Lowens Award from the Sonneck Society for *The Core Repertory of Early American Psalmody* (Madison, WI: A-R Editions, 1984).

Wye Allanbrook (St. John's College, Annapolis, MD) has received a Fellowship at the National Humanities Center in Research Triangle Park, North Carolina to work on *Characteristic Styles in Classic Music: A Study in the Theory of Musical Expression*.

John A. Emerson (University of California, Berkeley) has been named a Research Fellow by the Bibliographical Society of America to work on *An Unknown Ninth-Century Gradual and Antiphonal from Southern France, Albi, Bibliothèque municipale, MS 44: A Paleographical, Liturgical, and Musical Study*.

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 September* for Africa, Asia, Europe, and the Middle East; *1 November 1986* for institutional proposals for Scholar-in-Residence program; *1 January 1987* for Administrators' Awards in Germany, Japan, and the United Kingdom and Seminar in German Civilization; *1 February 1987* for Spain Research Fellowships, and France and Germany Travel-Only Awards. Address: CIES, 11 Dupont Circle, NW, Washington, DC 20036-1257 (202) 939-5401.

Harvard University Mellon Fellowships

For non-tenured, experienced junior scholars who have completed, at time of appointment, at least two years of post-doctoral university teaching. One year appointment, July 1987 to June 1988, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1985. Stipend: \$25,000. Deadline: *3 November 1986*. Address: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

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 1986*. Address: Kent Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, Research Triangle Park, NC 27709.

Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance topics, in-residence. Maximum award: \$25,000. Deadline: *1 November 1986*. Address: Director, Villa I Tatti, The Harvard Center for Italian Renaissance Studies, Via di Vincigliata 26, 50135 Florence, Italy.

Robin Wallace (California State University, Long Beach) has received a Fellowship to the University of Wisconsin Institute for Research in the Humanities for the academic year 1986-87.

The Medieval Academy of America has selected Margot Fassler (Yale University) as the winner of the Van Courtlandt Elliott Prize for 1986. Awarded annually for an outstanding first article in the field of medieval studies, the Elliott Prize is presented to Fassler for her article, "Who Was Adam of St. Victor? The Evidence of the Sequence Manuscripts," *JAMS* 37 (1984), pp. 233-69. The award of the Van Courtlandt Elliott Prize to Margot Fassler marks the third musicologist to have won this prize since its inception in 1972, the others being Charles Atkinson (1979) and Lance Brun-

ner (1983). This is particularly remarkable in view of the fact that a survey of the membership of the Medieval Academy carried out in 1982 by David Herlihy revealed that of the members whose academic discipline could be identified (from the Academy's mailing list), just 2% were musicologists. (See "The American Medievalist: A Social and Professional Profile," *Speculum* 58 [1983], pp. 881-90.) Two of the three winning articles were published in the Society's *JOURNAL*.

The 1986 Pulitzer Prize in Music was awarded to George Perle for his *Wind Quintet IV* (1984), commissioned by the Dorian Wind Quintet and first performed by that ensemble on 2 October 1985 in New York's Merkin Hall at a concert in honor of the composer's 70th birthday.

Committee on the Status of Women: Open Forum

At the Annual Meeting in Vancouver last November, the Committee on the Status of Women conducted an open forum, during which many Society members voiced support of the Committee's role in the AMS and requested that several issues addressed by the CSW in the past be underscored now, to reflect current interest within the Society. The issues fall into three categories.

- (1) *Communication within the Society*: that the CSW continue to facilitate communication among members whose research interests involve women-related topics; that it encourage women within the Society to meet, work with, and support one another; and that it help inform the membership about current scholarship in the area of women and music.
- (2) *Scholarship about women and music*: that the CSW continue in its active encouragement of research into women's topics in musicology and that it promote cross-influences between the contents and methodologies of women's studies and musicology.
- (3) *Information about women in the Society*: that the CSW continue to collect data about women in the AMS and to further communication with the President on issues of gender equity.

In response to these continuing interests within the AMS, the CSW will again offer all members of the Society a forum, in November during the meeting in Cleveland. The forum will offer for discussion the topic *Women's History and Musicology*, in three parts: (1) an introduction to the topic and brief remarks about the place of the biography in women's history, conducted by members of the CSW; (2) a general discussion of the topic by all attending; and (3) small-group discussions of special-interest areas within the topic.

Members of the Society wishing to propose a special-interest area are encouraged to contact Susan Borwick, Chair of the CSW (7345 Reynolda Station, Winston-Salem, NC 27109) no later than 1 October. The third portion of the forum will be organized around those areas proposed. Society members should contact any member of the CSW for further information or to raise issues of concern. Committee members include Anne Walters Robertson, David Rosen, and Judith Tick.

The Society has supported through a subvention to the University of Illinois Press the publication of *Women Making Music: The Western Art Tradition, 1150-1950*, edited by Jane Bowers and Judith Tick.

AMS Membership Statistics

As of 4 June 1986, the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular member	2,362
Spouse or adjunct member	144
Student member	695
Emeritus member	203
Life member	20
Sustaining member	3
Corresponding member	12
Honorary member	9
Complimentary member	4
	3,452
Subscriptions	
Institutional subscriber	1,216
Individual subscriber	24
Complimentary subscriber	16
	1,256
Grand total for 1986	4,708
Grand total for 1985	4,697

Who Votes in AMS Elections?

A tabulation of the zipcodes in the return addresses of voters in the 1985 election indicates that AMS members who live in the East are more likely to vote than those who live elsewhere in the country. The percentage of voters among AMS members was highest (26%) among those who live in the area of the Southeast Chapter. The Mid-Atlantic and New England chapter areas came next in the percentage of voters, with 24% and 23%, respectively; 23% was also the rate for the area of the Rocky Mountain Chapter. Elsewhere, the percentage of voters fell off significantly, as the following list indicates: 20%, Northern California and Greater New York; 18%, New York State-St. Lawrence; 16%, Midwest, Pacific Northwest, and Pacific Southwest; 15%, Capital and Southwest; 13%, Allegheny and South Central; and 9%, Southern. The individual zipcode areas with the largest numbers of voters were as follows: 10025 and 27514 (15 voters each), 19104 (11 voters), and 60637, 02138, and 10023 (9 voters each).

What's Your Zip?

The Society is now beginning to update zipcodes from the standard five-digit number to the new nine-digit code. Members are requested to send their expanded zipcodes to the Society's Office, 201 South 34th Street, Philadelphia, PA 19104-6313.

AMS Dues Increased

A resolution adopted by the Board of Directors on 15 March 1986 establishes the following rates for dues and JOURNAL subscriptions effective 1 January 1987. The current rates have been in force since 1 January 1982.

Regular member	\$30.00
Student member	15.00
Spouse or adjunct member	5.00
Emeritus member	7.50
Sustaining member	60.00
Patron	150.00
Life member	600.00
JOURNAL subscription	30.00

The annual charge for overseas airmail delivery of the *Newsletter* packet in February and August is \$5.00. Members and subscribers receive each year three issues of the JOURNAL, two *Newsletters*, the *Directory*, and the interim list of *Doctoral Dissertations in Musicology*. Spouse or adjunct members receive all the above publications except the JOURNAL.

Folger Institute Seminar

The Folger Institute has announced that James Haar (University of North Carolina, Chapel Hill) will direct a seminar entitled "Music in Italian Renaissance Culture, circa 1525-1575," to be held on Tuesdays at 1:00 PM from 27 January through 14 April 1987. The application deadline is 1 October 1986, to be submitted to The Folger Library, 201 East Capitol Street, SE, Washington, DC 20003.

AMS 50 Benefit Party

D. Kern Holoman has kindly agreed to organize a cabaret-style party in behalf of AMS 50, to be held in Cleveland on Saturday evening, 8 November 1986, which will feature music performed by luminaries of our Society. Being long on pianists and short on other talent, a goal is to assemble a small orchestra for a repertoire extending from Saint-Saëns to Hoagie Carmichael. (We do not expect to make fun of good music, but we do intend to offer some amusing tidbits for public scrutiny.)

Members of the Society planning to attend the Cleveland meeting and willing to bring their instruments along are invited to contact D. Kern Holoman as soon as possible (Department of Music, University of California, Davis, CA 95616). A rehearsal is planned for Saturday afternoon.

Suggestions for the program are also welcome.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1985 to June 30, 1986

CURRENT OPERATIONS

	July 1, 1985	June 30, 1986	increase
RECEIPTS			
Membership dues			
Journal	31,375.34	1,301.90	
Subscriptions	5,066.25	10,756.03	
Advertising	100.55	76,483.21	88,541.14
Offprint covers			(7,701.65)
Annual Meeting	68,424.87	78,742.83	
Interest, cash reserves	36,542.14	8,136.40	
Sale of labels	7,341.01	8,734.10	
Miscellaneous	5,960.10	23,516.79	110,993.72
	6,447.08		
	579.68		
EXPENDITURES			
Administration	125,294.88	5,430.00	
President, Secretary, Treasurer	2,599.29	67,493.49	
Board of Directors	6,370.11	18,144.00	
Executive Director	20,925.63	16,902.36	
Vol. XXXVIII-2,3 & XXXIX-1		22,175.45	
Vol. XV-2 & XVI-1		000.00	
Journal	29,895.03	000.00	
Newsletter	72,276.51	26,506.80	
Directory	11,521.60	3,274.32	
Annual Meeting	4,470.00	000.00	
Dues	988.24	000.00	
Chapter allotments, grants	2,350.00	37,452.37	45,454.60
Mailing labels	2,920.06	000.00	
AMS 50 campaign	3,289.92	6,790.06	
Miscellaneous	4,338.63	6,991.15	
Excess of receipts over expenditures	946.54	1,678.18	
		000.00	
		14,295.52	16,456.03
		2,161.25	2,160.51
RECEIPTS			
Endowment Fund	13,816.28	9,023.91	
Bukofzer Bequest	4,568.58	10,075.40	19,099.31
Kinkeldey Bequest	1,604.40	10,075.40	617.53
Hibberd Bequest	1,972.87	14,946.15	14,946.15
Greenberg Award bequests	1,679.36	000.00	000.00
Reese Bequest	3,007.85	25,000.00	25,000.00
Plamenac Bequest		000.00	000.00
Interest, cash reserves		12,850.50	11,528.19
Appreciation, reserve fund stock		50,336.11	50,000.00
Gifts		3,000.00	000.00
Eva H. Einstein		000.00	000.00
members	400.00	000.00	18,917.00
Studies & Documents	657.00	000.00	103,313.74
Back issues, JAMS	6,140.96	000.00	185,758.93
Doctoral Dissertations	2,706.82	000.00	624,601.44
Abstracts, Masters' Th., Bulletins	3,090.00	000.00	119,572.32
Schenker, Free Composition	295.70	000.00	150,900.16
IMS Congress Report	3,885.00	000.00	
Haydn Studies	773.92	000.00	
Sammartini Catalog	143.05	000.00	
Billings, vols. I & II	56.53	473,701.28	
	301.29		
EXPENDITURES			
International Association for the Study of Popular Music	1,500.00		
Women Making Music (University of Illinois Press)	6,476.00		
Crawford, Studying American Music (ISAM)	900.00		
The Ph.D and Your Career	5,000.00		
Doctoral Dissertations	2,320.00		
Reprint (JAMS II-1), microfilm Bulletins & Papers	5,180.25		
Royalty payments	2,826.92		
Awards: Einstein, Kinkeldey, Greenberg	266.37		
Billings, vol. III	2,858.58		
Committee on the Publication of American Music	152.48		
AMS/MLA RISM Committee	1,236.09		
RILM	710.75		
Transfer to Endowment Fund	3,000.00		
Administration	7,987.13		
Excess of receipts over expenditures	2,620.44		

ANNUAL REPORT, FINANCE COMMITTEE

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

	FY 1983-84	FY 1984-85	FY 1985-86	totals
paid-in pledges	10,042.00	53,286.59	57,064.26	120,392.85
NEH grant				55,000.00
earnings	213.77	2,644.25	9,938.65	12,796.67
totals	10,255.77	55,030.84	122,002.91	188,189.52

Falling interest rates have forced us to turn to sources other than money market funds and certificates of deposit for new investment opportunities. GNMA's (Government-backed mortgage funds) offer advantages in rate of return but incur a price risk, i.e., the initial investment is subject to fluctuation as earning potentials rise or fall. However, the funds we invest are capital funds and price fluctuations will affect us only if faced with the need to redeem capital investment. This price fluctuation accounts for the difference between the total amount reported in the Statement of Assets for AMS 50 Fund and that given in the table above.

Respectfully submitted,

Margaret Bent
James Haar
Lewis Lockwood
Alvin H. Johnson, Chairman

Greenberg Award

continued from page 5

aware performance and to the study of historical performing practices. Both scholars and performers may apply, since the Award may subsidize the publication costs of articles, monographs, or editions, as well as supporting public performance, recordings, or other projects.

The Award will be given annually (provided at least one of the entries is judged by the committee to be of sufficient distinction and appropriate to the intention of the Award). The Award will consist of a sum up to \$2000; normally, there will be a single award but it may, at the committee's discretion, be divided.

The Noah Greenberg Committee invites applications for the Award, to be submitted by 1 April. Applicants need not be members of the Society. They should submit a description of the project for which funding is sought, and a budget, together with any accompanying material (such as recent articles or tapes of recent performances) which might help the committee to evaluate the proposal. Applications should be sent to the Chair of the Noah Greenberg Award Committee.

NEH News

The National Endowment for the Humanities announced in May the appointment of Lynne V. Cheney as its new head. Cheney is an author and a member of the Commission on the Bicentennial of the U. S. Constitution, and was, until recently, a senior editor of *The Washingtonian Magazine*.

The twentieth anniversary of the Endowment this year will be recognized by an exhibition at our Cleveland meeting. Members having suggestions or wishing to offer assistance may contact the exhibition organizer: Roy Guenther, Department of Music, The George Washington University, Washington, DC 20052.

The NEH has announced the availability of its 20th Annual Report, containing brief descriptions of the Endowment programs and a complete listing of all grants, entered by the division and program in which they were funded for the fiscal year 1985. The report is free while the supply lasts; requests should be sent to: NEH 1985 Annual Report, Room 409, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. The Endowment has also made available a flyer on its two new initiatives: the teaching and learning of American history and literature, and the restoration of foreign language literacy in America. Single copies are available free at the above address.

Editor's Column

The American Handel Society seeks news of coming performances, conferences, exhibitions, and other scholarly projects that pertain to George Frideric Handel. The Society was recently founded to promote research into all aspects of Handel's life and works as well as to foster the performance of Handel's works. For further information on the Society, write to Hubert Beckwith, Secretary, The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

A Handel Commemoration was held on 2 April 1986 at the Roman Palazzo Bonelli-Valentini in celebration of the tricentenary of the birth of Handel and quattrocentenary of the construction of the Bonelli palace. As documented by Ursula Kirkendale in her 1967 *JAMS* article, Handel wrote numerous cantatas and his oratorio *La Resurrezione* in this Roman palace while under the patronage of the Ruspoli family. The Commemoration was celebrated with addresses by Dr. Evaristo Ciarla, President of the Province of Rome, His Excellency Dr. Rolando Ricci, Prefect of Rome, Nino Albarosa (University of Bologna), President of the Società Italiana di Musicologia, and His Excellency Prince Sforza Ruspoli, and by performances of Handel cantatas. A marble inscription, written for the occasion by Warren Kirkendale and unveiled by Ursula Kirkendale, reads as follows: G. F. HAENDEL ABITÒ PER DIVERSI MESI NEL 1707-08 IN QUESTO PALAZZO QUALE OSPITE DELLA FAMILIGIA RUSPOLI. QUI COMPOSE E FECE ESEGUIRE L'ORATORIO DELLA RESURREZIONE DIRETTO DA A. CORRELLI E NUMEROSE CANTATE. NEL TRECENTENARIO DELLA NASCITA MCMLXXXV.

The University of Maryland, College Park, has become the editorial center of the Carl Philipp Emanuel Bach Edition, a complete edition of the composer's works begun in 1983 with the support of a grant from the National Endowment for the Humanities. The need for such an edition had long been recognized, since, currently, only half of the composer's works are available in modern edition, and a third have never been published. The edition originated as Eugene Helm (University of Maryland) completed his thematic catalogue of the composer's works, which contains the listing and evaluation of the sources. Helm's thematic catalogue is to be published by Yale University Press. Other work on the provenance and copyists of the keyboard concertos was done by Rachel Wade in her dissertation (New York University, 1979; Ann Arbor: UMI Research Press, 1981). Helm and Wade have organized a team of contributing editors from

the United States, the Federal Republic of Germany, the German Democratic Republic, Canada, and Great Britain.

The Music Library Association is now accepting applications for the second Walter Gerboth Award, in memory of the esteemed professor and music librarian who died in 1984. Members of the Association who are music librarians in the first five years of their professional career are eligible. Applications should be for research projects in progress in music librarianship or music bibliography that are destined for publication. Applications should be accompanied by two letters of support, one for the person and one for the project, and should include a vita with names of further professional references. The application should include the following: a description of the project and its significance; and a breakdown of the total budget, specifying the amount requested from the Association, sources of other funds, and the purpose of the funds requested. No funds will be awarded for capital purchases. Applications should be submitted by 1 January 1987 to Gerboth Award, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

A new project supported by the National Endowment for the Humanities to produce a machine-readable database indexing the music contained in *Denkmäler* and *Gesamtausgaben* has been organized at Baruch College, City University of New York, under the directorship of George R. Hill. Initial publication will consist of a bibliography similar to Anna Harriet Heyer's *Historical Sets, Collected Editions, and Monuments of Music*, and a set of microform indexes to the music contained in the editions. Further information may be obtained from George R. Hill, Box 838, Madison Square Station, New York, NY 10159-0838.

Two historians have been selected to head scholarly organizations of interest to AMS members. The American Council of Learned Societies has selected Stanley N. Katz to serve as its next President. Katz is an American historian who served most recently as Professor of Public and International Affairs in the Woodrow Wilson School at Princeton University. The Newberry Library in Chicago has announced that the Jeffersonian scholar and legal historian Charles T. Cullen was elected President of the Library. Cullen has been editor of *The Papers of Thomas Jefferson* at Princeton University since 1980.

The editor reminds members wishing to solicit participants for paper and panel sessions through the *Newsletter* that copy must be received by the 15 May deadline for the August issue the year prior to the Annual Meeting for which the session will be proposed.

Early Music America Founded

In a meeting which took place at the close of the Bach/Handel/Scarlatti tercentenary, a year during which early music came into increased prominence, the new national organization **Early Music America** was founded. A representative gathering of well-known names in the field brought the organization into being after nearly two years of planning. The primary goal of EMA is to promote historically-informed performance by American musicians through advocacy, education, and the dissemination of information. EMA's constituency will include professional and amateur performers, ensembles and organizations, scholars and teachers, managers and presenters, instrument makers, and music publishers. At this initial meeting the Steering Committee elected officers: Benjamin S. Peck, President (New York Cornet & Sacbut Ensemble); Thomas Binkley, Vice President (Indiana University & founding member, Studio der Frühen Musik); Sally Sanford, Vice President (Ensemble Chanterelle & Aston Magna); Michael Jaffee, Treasurer (Waverly Consort & founding President, Chamber Music America); Judith Davidoff, Secretary (New York Consort of Viols & former member, New York Pro Musica).

The meeting identified the overall aims of EMA and the initial projects designed to achieve its goals. The projects, with their target dates for completion, include a survey of early music in America (Fall 1987), a register of early music in America (Spring 1987), and the publication of a *Journal of Early Music America*. Through these and other projects, as well as through national and regional meetings, the organization aims to encourage dialogue, the exchange of information, and cooperation among those working in early music; increase performing and recording opportunities for American musicians specializing in historically-informed performance; further the integration of performance and study of early music in conservatories and universities; stimulate funding for the field from both the private and public sectors; and serve as advocate and spokesman for the field and act in an advisory and referral capacity.

Membership in EMA is open to all participants in the field, including the professional, the amateur, and the supportive concert-goer. Founding Members, with special recognition as such, will pay first-year dues of \$100. Regular, individual membership has been set at \$25, student membership at \$15, and membership for organizations at \$50. Inquiries should be directed to EMA, 65 West 95th Street, Suite 1A, New York, NY 10025.

EMA has planned its first national convention concurrently with the Boston Early Music Festival in June 1987 and will be represented at the AMS Annual Meeting in Cleveland.

Calls for Papers and Manuscripts

The National Conference of the Renaissance Society of America, hosted by the Arizona Center for Medieval and Renaissance Studies at Arizona State University, has issued a call for papers for its meeting on 12-14 March 1987. Possible topics include the following: (1) methodology, new directions across the disciplines; (2) periodization, geographical and temporal; (3) the patronage system; (4) history of science and technology; and (5) Renaissance and Reformation. Paper proposals are due by 1 September 1986 to Jeanie R. Brink, Director, Arizona Center for Medieval and Renaissance Studies, Arizona State University, Tempe, AZ 85287.

An international conference, **From Scheidt to Buxtehude: Central Issues in Seventeenth-Century German Music** will be held at Wellesley College on 14-17 June 1987. Topics to be discussed include the following: (1) vocal and instrumental music of Dietrich Buxtehude and Samuel Scheidt; (2) the environment in which these composers worked, including patronage, social status, and liturgical traditions; (3) public concert giving, including *Abendmusiken* and opera; (4) issues in historical performance practices; and (5) notation, compositional styles, and modern editions. Related concerts will feature the C. B. Fisk meantone organ, reconstructions of Vesper services from Halle and Lübeck, and the first modern performance of the oratorio *Wacht! Euch zum Streit* (also known as *Das jüngste Gericht*). The conference is sponsored by the Westfield Center for Early Keyboard Studies in Easthampton, Massachusetts. The program committee, composed of Christoph Wolff, Kerala Snyder, and Ernest May, invites proposals on the above topics, to be submitted by 31 October 1986. Further information may be obtained from Lynn Edwards, President, The Westfield Center, 1 Cottage Street, Easthampton, MA 01027.

The Fifteenth Annual Conference on Medieval and Renaissance Music will be held at the University of Southampton from 24-27 July 1987. Proposals for sessions or for individuals papers should be addressed as soon as possible to Daniel Leech-Wilkinson, Department of Music, University of Southampton, SO9 5NH, England.

The first issue of the *Journal of the Royal Musical Association*, which supersedes the *Proceedings*, will appear in Spring 1987. The Journal will appear in two issues each year, in Spring and Autumn, each to contain about 160 pages. The Editorial Board invites contributions of papers in all areas of scholarship, including historical musicology and ethnomusicology, theory and analysis, textual criticism, archival research, organology, and performing prac-

tice, to be sent to the editor: David Greer, Department of Music, The University, Newcastle upon Tyne NE1 7RU, England.

The *Royal Musical Association Research Chronicle*, under the new editorship of John Milsom, has announced that, in addition to publishing "musicological raw material" such as lists, indexes, catalogues, and calendars, the journal will feature shorter communications. These include the following: brief articles, observations, and reports of new discoveries; corrections to books, articles, or editions in print; additions to catalogues and lists; indexes to books; requests for information; and news of research projects in progress. Contributions are invited by the editor, to be submitted to John Milsom, New College, Oxford, OX1 3BN England. Potential contributors may wish to obtain the RMA style pamphlet, "Notes for Speakers and Contributors to the Journal," available from the editor.

The Royal Musical Association Monograph Series, under the editorship of David Fallows, has announced the release of its second volume, *The Oratorio in Venice*, by Denis and Elsie Arnold. The editor invites manuscripts (40,000 words maximum) for consideration for the series to be sent to David Fallows, 16 Brook's Road, Manchester 16, England.

* * *

Word has reached the editor that Denis Arnold, the Heather Professor of Music at Oxford University, died suddenly of a heart attack while in Budapest, Hungary attending the meeting of the IMS Directoire in April 1986.

1987 IMS Congress and Membership Information

Members are reminded that the XIVth International Congress of the International Musicological Society will be held in Bologna, Italy from 30 August to 4 September 1987. The general theme will be a consideration of the processes involved in the transmission and reception of musical culture. A call for papers and an announcement of the round table topics appeared in the February 1986 issue of the *Newsletter* (Vol. XVI, No. 1, p. 8).

Membership in the IMS is open to all individuals interested in music research, as well as institutions, libraries, and organizations. The annual dues are currently set at 40 Swiss francs for individuals and 70 Swiss francs for institutions. IMS members receive *Acta Musicologica* twice yearly as well as communiqués issued by the Secretariat of the Society. Application forms and further information can be obtained from the Secretariat, International Musicological Society, POB 1561, CH-4001 Basel, Switzerland.

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 1 December for the February issue and 15 May for the August issue. Notices of meetings should be sent to Kristine K. Forney, Editor, *AMS Newsletter*, Department of Music, California State University, Long Beach, CA 90840.

Fourteenth Annual Conference on Medieval and Renaissance Music, 15–18 August 1986, London. Address: Mark Everist, Faculty of Music, King's College London, 152-3 Strand, London WC2R 2LS, England.

XIth International Conference on Patristic, Mediaeval, and Renaissance Studies, 20–22 September 1986, Villanova University. Address: Thomas A. Losconcy, PMR Conference, Villanova University, Villanova, PA 19085.

Second Biennial Conference on Musical Analysis, 26–28 September 1986, Cambridge, England. Address: Derrick Puffett, St. John's College, Cambridge CB2 1TP, England.

Tenth Annual Conference of the German Studies Association, 26–28 September 1986, Albuquerque, NM. Address: Jennifer E. Michaels, Department of German, Grinnell College, Grinnell, Iowa 50112.

British Studies Conference, Joint Meeting of Western and North American Conference, 9–10 October 1986, Denver. Address: R. J. Q. Adams, Program Chair, Department of History, Texas A & M University, College Station, TX 77843.

Life and Death in Fifteenth-Century Florence, Colloquium, 9–11 October 1986, Duke University. Address: Duke University Center of Medieval and Renaissance Studies, Duke Station 4666, Durham, NC 27706.

American Society for 18th-Century Studies, Northeast Chapter, 9–11 October 1986, Philadelphia. Address: Louis Celluci, NEASECS Committee, Department of English, Temple University, Philadelphia, PA 19122.

Sixth International Conference on Culture and Communication, 9–11 October 1986, Philadelphia. Address: Sari Thomas, Director, Institute of Culture and Communications, Temple University, Philadelphia, PA 19122.

College Music Society, Twenty-Ninth Annual Meeting, 9–12 October 1986, Miami. Address: David Willoughby, CMS Program Committee, School of Music, Eastern New Mexico University, Portales, NM 88130.

International Conference on Scholarly Music Bibliography, 10–11 October 1986, Northwestern University. Address: Richard Green, School of Music, Northwestern University, Evanston, IL 60201.

Society for Ethnomusicology, 31st Annual Meeting, 16–19 October 1986, **Preconference Symposium on Native American Music**, 15 October 1986, Eastman School of Music. Address: Stephen Blum, Music Department, York University, 4700 Keele Street, Downsview, Ontario M3J 1P3, Canada.

Music in the 12th and 13th Centuries, 17–18 October 1986, Conference in Honor of Prof. Dr. Fritz Reckow, Distinguished Visiting Professor, The Ohio State University. Address: Charles M. Atkinson, Conference Coordinator, School of Music, The Ohio State University, 1866 College Road, Columbus, OH 43210.

American Society for 18th-Century Studies, Midwest Chapter, 23–25 October 1986, Northwestern University. Address: Richard Wendorf, Department of English, Northwestern University, Evanston, IL 60201.

Sixteenth-Century Studies Conference, Annual Meeting, 23–25 October 1986, Concordia Seminary, St. Louis. Address: Helen Nader, Department of History, BH 742, Indiana University, Bloomington, IN 47405.

American Society for 18th-Century Studies, East Central Chapter, 31 October–2 November 1986, Fredericksburg, VA. Address: Richard E. Hansen, Department of English, Mary Washington College, Fredericksburg, VA 22041.

Royal Musical Association, Archival Studies, 29 November 1986. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Royal Musical Association, Eighteenth-Century Music, 7 February 1987. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Renaissance Society of America, National Conference, 12–14 March 1987, Tempe, AZ. Address: Jeanie R. Brink, Director, Arizona Center for Medieval and Renaissance Studies, Arizona State University, Tempe, AZ 85287.

Royal Musical Association, Annual Conference: Words and Music, 10–12 April 1987. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Internationale Stiftung Mozarteum Salzburg, Zentralinstitut für Mozart-Forschung, Conference, 28–31 May 1987, Salzburg. Address: Tagung 1987, c/o Internationale Stiftung Mozarteum, Postfach 34, A-5024 Salzburg, Austria.

From Scheidt to Buxtehude: Central Issues in Seventeenth-Century German Music, 14–17 June 1987, Wellesley College. Address: Lynn Edwards, President, The Westfield Center for Early Keyboard Studies, 1 Cottage Street, Easthampton, MA 01027.

Fifteenth Annual Conference on Medieval and Renaissance Music, 24–27 July 1987, University of Southampton. Address: Daniel Leech-Wilkinson, Department of Music, University of Southampton SO9 5NH, England.

Seventh International Congress on the Enlightenment, 26 July–2 August 1987, Budapest. Address: Domokos Kosáry, Institut d'Etudes historiques, M. T. A. P., POB 9, 1250 Budapest, Hungary.

International Musicological Society, XIVth International Congress, 30 August–4 September 1987, Bologna, Italy. Address: XIVth Congress of the IMS, Dipartimento di Musica e Spettacolo, Università degli Studi, Strada Maggiore 34, I 40125 Bologna, Italy.

Upcoming Annual Meetings

**1987 15–18 October
New Orleans, LA**

Sheraton Hotel; Local Arrangements: John H. Baron, Joint Meeting with CMS

**1988 3–6 November
Baltimore, MD**

Omni International Hotel; Local Arrangements: Michael Broyles, Howard Serwer, Joint Meeting with SMT

**1989 26–29 October
Austin, TX**

Hyatt Regency Hotel; Local Arrangements: Rebecca Baltzer, Joint Meeting with SMT

**1990 7–10 November
Oakland, CA**

Hyatt Regency Hotel; Local Arrangements: Thomas Bauman