

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XV, NUMBER I

FEBRUARY 1985

Philadelphia—1984

The 50th anniversary meeting of the AMS at the Franklin Plaza Hotel in Philadelphia was a celebration of the people who have made it a strong organization. Besides the formal expressions of this fact—the cocktail party in honor of Past-Presidents and distinguished foreign members, the marvelous history of the AMS written by Richard Crawford and included in everyone's registration packet, and the launching of the AMS 50 Campaign for graduate fellowships—there was informal confirmation in the way people greeted each other, entered into lively discussions at the paper sessions, and tolerated the sometimes cramped conditions of meeting rooms. While complaints could be leveled at the hotel management for double-scheduling their facilities at the beginning and end of the meeting, there were undeniable advantages to the physical layout: the proximity of meeting rooms to the exhibits, the open escalators that connected meeting-room floors, and even the intolerably long hotel registration line all contributed to the informal socializing that helped give the meeting its spirit. Lively interchanges, especially between older and younger members, gave promise of the continued vitality of the organization. Joint sessions of SMT and AMS on Landini and Wagner and a pre-planned session on the history of the relationships of musicology and ethnomusicology also began a dialogue that will certainly continue and expand during the joint meetings of AMS, CMS, SEM, and SMT next year in Vancouver.

Marking the end of his tenure as President of AMS, Richard Crawford addressed the Society on the topic "Studying American Music," challenging musicologists to explore the lesser-known byways of the field of which this Society is itself a part. His relaxed, friendly "shirt-sleeves" approach to the office will long be remembered. Few others could have managed to launch the second fifty years of the Society with so little long-winded pomposity and with so much grace and wit.

The statistics of the meeting are worth recording: approximately 1460 people were registered. One hundred fifteen AMS

Vancouver—1985

The 51st Annual Meeting of the American Musicological Society will be held in Vancouver, British Columbia, 7–10 November 1985, with the University of British Columbia as host institution. The 1985 meeting is noteworthy, indeed historic, in at least two important respects: it is the tricentennial of the births of Bach and Handel, and thus a momentous year in music; and 1985 will mark the first occasion of concurrent meetings of four major professional societies in music in the same city (Vancouver will host the Society for Music Theory, the College Music Society, and the Society for Ethnomusicology, in addition to the AMS).

AMS sessions will be held at the Hotel Vancouver, which is located in the downtown center between the Hyatt Regency and the Four Seasons Hotels, sites of meetings of the other three societies. All three hotels are within a short walking distance of the Vancouver Art Gallery, the Orpheum (the city's principal concert auditorium), Stanley Park (a 1,000-acre metropolitan preserve), major underground shopping malls, and popular tourist areas in Chinatown (North America's second largest), the Gastown/Harbour District, and along Robson Street.

The AMS Program Committee is headed by Charles M. Atkinson (Ohio State University), the SMT Program Committee by William Benjamin

(University of British Columbia), the CMS Program Committee by Gerard Béhague (University of Texas), the SEM Program Committee by Mantle Hood (University of Maryland Baltimore County), and the Performance Committee by Richard Taruskin (Columbia University). The four program committees have been engaged in consultations that may lead to some joint program sessions and at least one plenary session involving members of all four societies.

A UBC faculty Committee for Local Arrangements, co-chaired by H. Robert Cohen and Gregory Butler, has been at work for several years in all aspects of planning. During the past year, the Committee has been increasingly preoccupied with a number of important efforts: applications for funding to make possible the visit of at least one distinguished speaker from Europe; arrangements for city and regional tours and excursions to be offered to conference registrants (these may include a one-day ferry trip to Victoria on the day preceding or following the conference sessions); and negotiations, recently under way, to secure special fares for flights from key U.S. points.

—Wallace Berry

**CORRECTED
1985 VANCOUVER
MEETING DATES:
7–10 NOVEMBER 1985**

papers were read in twenty-seven sessions; twenty-eight SMT papers were read in nine sessions; and two sessions were held jointly by AMS and SMT. Approximately thirty-five exhibitors showed their books, instruments, and software just outside the meeting rooms.

Music was not just talked about. The Performance Committee had arranged an enjoyable array of concerts. Several of the mid-day concerts featured music that had been discussed in papers or were themselves lecture-demonstrations: Robert Hill

played harpsichord suites attributed to the young Bach, Ellen Harris and Philip Gossett demonstrated several Rossini settings of a text by Metastasio, and Michael Beckerman and Mary Henderson presented folksong settings of Janáček. In addition, there were recitals of piano music by 20th-century American composers and newly-discovered pieces by Debussy. At the other end of the historical spectrum was a concert of Renaissance music by the University of Pennsylvania Collegium Musicum. The

continued on page 3

Report of the Chapter Fund Committee

Operating on a modest budget, the Chapter Fund Committee was able to fulfill all the requests made between the Society's Annual Meeting in Louisville (October 1983) and the end of the fiscal year (30 June 1984). Ten chapters (one twice) were given money for three kinds of expenditures: half the transportation expenses of nine student representatives of their respective chapters to attend the Society's meeting in Louisville; partial expenses of a meeting of one chapter; and expense of printing abstracts of papers read in the meeting of a chapter. Ninety percent of the past year's chapter aid 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 perform 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 chapter 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

Society Election Results

The results of the Board and Council elections were announced at the Annual Meeting of the Society in Philadelphia. Robert L. Marshall has been elected Vice-President, and Alvin H. Johnson has been re-elected Treasurer of the Society. The

President's Message

The Philadelphia meeting, held jointly with the SMT, was well attended as expected, with some 1460 registrants. A central feature was the reception at which Past-Presidents and Honorary and Corresponding Members were graciously introduced by Richard Crawford. Special thanks go to the Local Arrangements Committee, chaired by Thomas Connolly, the Performance Committee, chaired by Philip Brett, and the Program Committee, chaired by Anne Dhu Shapiro; the work of these members contributed to a highly successful meeting, which provided welcome opportunities for professional and personal contact with our colleagues in the SMT. A number of our members are active in both societies, and there is encouraging evidence of shared interests.

Our gratitude also goes to all those members completing periods of service on AMS committees, and to the many, too numerous to name here, who continue to serve the Society loyally, both on its committees as well as in unknown and less conspicuous ways.

We thank Ellen Rosand on the completion of her term as editor of the *Journal*, and wish well to her successor John W. Hill; the same sentiments are expressed to the outgoing review editor Edward Roesner and his successor Lowell Lindgren, and to the past editor of the *Newsletter* R. Larry Todd

and its new editor, as of this issue, Kristine K. Forney.

Howard Brown is ending his term as our delegate to the ACLS and is succeeded by Howard Smither. The many services to the Society of the late Otto Albrecht are recorded in an obituary notice in this issue. I add my own special thanks to Richard Crawford and Alvin Johnson as well as to the retiring members of the Board for their good counsel and support as I take on this new responsibility.

Our Society fulfills its commitment to musical scholarship in many ways; of these the most visible are the annual meetings, the *Journal*, and our publications, the Committee for which continues under the wise chairmanship of James Webster. To these we now add the AMS 50 Campaign, to which your contributions already show strong commitment to the next generation of musicologists. Our campaign goal of \$500,000 will endow up to five annual fellowships for graduate students completing dissertations in any branch of musical scholarship. Special thanks are due to the members of the Campaign Committee, chaired by Philip Gossett, and to the newly-formed Fellowship Committee, chaired by James Haar, for the important responsibilities they are undertaking for our new venture that was launched in Philadelphia. Campaign News appears elsewhere in this and following issues of the *Newsletter*.

—Margaret Bent

three new Board members, elected for the term 1985-86, are Philip Brett, Harold S. Powers, and Maynard Solomon. Results of the Council election are listed in the complete AMS organization, published in the *AMS Directory*.

The AMS Council elected Carl Dahlhaus as a Corresponding Member of the Society. According to the AMS By-laws, "Corresponding members shall be persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Carl Dahlhaus's contributions to the discipline cover a broad spectrum of theoretical and analytical topics as well as the aesthetics of music. His many publications span the centuries from the Renaissance to the present, and include studies of the music of Josquin Desprez, Richard Wagner, and several contemporary composers.

New AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* should be sent by 15 May to Kristine K. Forney, Editor, 413 Morgan Creek Road, Chapel Hill, NC 27514. Copy for the February issue must be submitted by 1 December to the Editor at her permanent address: Kristine K. Forney, 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, 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.

Philadelphia

continued from page 1

evening concerts included an elegant performance on 18th-century instruments by the Classical Quartet and music for broken consort by Morley, Holmes, and others played by the Baltimore Consort. On Saturday the memory of the late Otto Albrecht was honored with a beautiful program by the Concerto Soloists of Philadelphia, with Otto's old friend Max Rudolf conducting.

The cultural treasures of Philadelphia did not go unnoticed. The hotel was within walking distance of the Rodin Museum and the Philadelphia Museum of Art. A tour of historic Philadelphia was offered, as well as a tour of the Glen Cairn Museum, with its feast of medieval treasures.

The thanks of everyone attending the meeting go to our host institution, the University of Pennsylvania, and the Local Arrangements Committee, headed by Thomas Connolly, with Marion Guck representing SMT. Thanks also to the Performance Committee, headed by Philip Brett, the Executive Board and Program Committee of the SMT, headed by Eugene Narmour, and to the Officers and Board of the AMS. My own personal thanks go to the AMS Program Committee members for their hard work in reading through the nearly 300 abstracts submitted for the meeting. The quantity and quality of good proposals made the job difficult, but also made it apparent that our discipline is thriving. Here's to the healthy continuation of our Society for the next fifty years!

—Anne Dhu Shapiro

AMS 50 Campaign News

The AMS 50 Campaign was launched at the Philadelphia meeting, and is off to a good start, with nearly \$100,000 pledged as of 1 December. All members of the Society should have received a mailing soliciting their contribution to the Campaign. If you have not yet responded, please regard this notice as a reminder.

At the time of going to press, we have not yet heard from the NEH about the result of our application for a Challenge Grant. However, the NEH is not the only potential source of funds that will be influenced by the success of our own membership drive, and we hope that the list of individual contributors circulated with the August *Newsletter* will be impressively long. If we are indeed going to be able to announce a first competition at that time, we also need to have raised enough paid-in money to support at least one Fellowship (i.e., \$100,000).

Announcements at the Philadelphia meeting to Chapter Officers and Chapter Representatives have already produced ex-

pressions of willingness to initiate locally-based efforts for the Campaign. We would also like to hear from individuals willing to help pilot a solicitation through a foundation or business known to them. The *Newsletter* will include items of Campaign News for the next three years, so that fund-raising efforts can be recognized. Please send offers and suggestions to the Committee's Chairman Philip Gossett (Department of Music, University of Chicago, Chicago, IL 60637), Executive Secretary Rena Mueller (Department of Music, New York University, New York, NY 10003), or to any member of the Campaign Committee (listed in the *AMS Directory*).

AMS 50 Benefit Concerts

Offers of concerts to benefit AMS 50 have been received from the following:

The Amadé Trio (Malcolm Bilson, fortepiano; Sonya Monosoff, violin; John Hsu, violoncello; Cornell University);

Cappella Cordina and Musica Antiqua (Alejandro Planchart, University of California, Santa Barbara);

Mary E. Cyr, viola da gamba recital (Montreal);

Early Music Institute Pro Arte Singers and Baroque Orchestra (Thomas Binkley, Indiana University);

The Five College Early Music Collegium (Robert Eisenstein, Mount Holyoke College);

Rufus Hallmark, tenor recital (Brooklyn);

Hart School Collegium Musicum (Timothy Aarset);

The International String Quartet (in residence at Brown University; Chihiro Kudo, Machie Oguri-Kudo, Michelle Djokic, James VanValkenburg);

Curtis Lasell, Baroque organ and chamber concert (Princeton);

The Lydian String Quartet (in residence at Brandeis University; Wilma Smith, Judith Eissenberg, Mary Ruth Ray, Rhonda Rider);

Musica Alta (Dennis Slavin, Princeton);

New York University Collegium Musicum (Alexander Blachly);

Pomerium Musices (Alexander Blachly);

The University of Chicago Collegium Musicum (Mary Springfels);

The University of Pennsylvania Collegium Musicum (Mary Anne Ballard).

The AMS is grateful to all these individuals and groups for their willingness to contribute their talents in aid of the Campaign. Further offers and inquiries will be welcomed by Rebecca Baltzer (University of Texas), the Committee member responsible for coordinating benefit concerts. She will be pleased to help with material for publicity; make your needs and concerns

known to her, and provide her with announcements and subsequent reports of concerts, to be noted in the *Newsletter*. Because of differing constraints of solvency and institutional affiliation under which groups operate, we do not seek to impose any uniformity of format on the manner in which these offers are executed.

ACLS Travel Grants

Travel grants are offered through the American Council of Learned Societies on a competitive basis to scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside North America, including the Caribbean islands. Applicants must hold a Ph.D. degree or its equivalent, must be citizens or permanent residents of the United States, and cannot have received an ACLS travel grant to attend a meeting in the current year or in either of the two preceding calendar years.

The nature and quality of the meetings themselves, as well as the scholarship of the petitioners, are taken into account: first in priority are well-planned, broadly international special meetings; second, significant international congresses that meet infrequently; third, administrative functions performed at meetings; and a distant fourth, if at all, annual meetings (particularly those of membership organizations). Only persons who are to read papers or have a major, official role in the meeting will be eligible for an award. Preference is given to the reading of scholarly papers over the performance of bureaucratic functions, to youth over age, and to scholars who have not held ACLS travel grants over those who have received grants in the past.

Financial assistance is limited to air fare between major commercial airports. Awards will be limited to \$1,000 maximum and will be no more than one-half the projected economy-class fare.

The deadlines for requests for travel funds to attend meetings are as follows: *1 November* for meetings scheduled during the period of March through June; *1 March* for meetings scheduled during the period of July through October; and *1 July* for meetings scheduled during the period of November through February. Meetings that officially begin on the last day or two of a competition period and run several days into the next will be considered under the latter competition.

Requests for application forms should be directed to the Travel Grant Office, American Council of Learned Societies, 228 East 45th Street, New York, NY 10017. Persons requesting application forms should provide the name, dates, place, and sponsorship of the meeting, as well as a brief description of the applicant's scholarly interests and proposed role in the meeting.

Grants and Fellowships Available

The Newberry Library Center for Renaissance Studies has announced its 1985 Summer Institute in the Archival Sciences, scheduled from 17 June to 26 July 1985. Led by Diana E. Greenway (Institute of Historical Research, University of London), the Institute will provide six weeks of intensive training in the reading, transcribing, and editing of English manuscript books and documents from the late medieval through the early modern periods. Two sources of support are available for Institute participants: 1) stipends of up to \$2,250 funded by the National Endowment for the Humanities and limited to full-time faculty, including university librarians with instructional responsibilities, employed in American institutions of higher learning; and 2) a number of additional stipends limited to faculty, research scholars, and advanced graduate students at institutions affiliated with either the Newberry Library Center for Renaissance Studies or the Folger Institute of Renaissance and Eighteenth-Century Studies. The home institutions of participants receiving NEH stipends are expected to contribute \$225.00 as a cost-sharing requirement of the granting agency. Faculty, qualified graduate students, and unaffiliated scholars not eligible for funding are welcome to apply. The application deadline is 1 March 1985. Information and application forms can be obtained from the Newberry Library Center for Renaissance Studies, 60 West Walton Street, Chicago, IL 60610 (312/943-9090).

The Folger Institute of Renaissance and Eighteenth-Century Studies is sponsoring a similar program in the Neo-Latin archival sciences in summer 1985. Information can be obtained from the Institute, 201 East Capitol Street, S.E., Washington, D.C. 20003 (202/544-4600).

The International Research and Exchanges Board (IREX) has announced several fellowship programs in support of research exchanges with the socialist countries of Eastern Europe and with the USSR. *Developmental Fellowships*, funded in part by the Andrew W. Mellon Foundation, are designed to strengthen scholarship on the USSR and Eastern Europe. Within this program, *Disciplinary Fellowships* are open to musicologists not already in Soviet and East European studies. Applicants must be United States citizens planning doctoral dissertations or engaged in postdoctoral research and requiring materials available through exchange participation. Applications may include requests for academic tuition, language training, academic-year work, tutoring, and stipend support. Preliminary inquiries are advised; the IREX staff contact for these programs is Eileen Viani. The application deadline is 15 March 1985.

The IREX category of *Special Grants for Collaborative Activities and New Exchanges* is designed to encourage the development of individual and institutional collaboration involving humanists and social scientists from the United States and from Eastern Europe and the USSR. Projects supported include multinational symposia, collaborative research, exchanges of data, and brief visits for the planning of such projects. Grants are not available to support individual research or attendance at international conferences. Stipends granted vary; the average sum is under \$2,000. Application deadlines are 30 April, 31 October, and 31 January. The IREX staff contact for this program is Margit Serenyi.

IREX makes available a limited number of *Travel Grants for Senior Scholars*, which consist of round-trip economy transportation only. Applicants must have received a formal invitation from an appropriate institution in Eastern Europe or the USSR. The grants are intended to support short visits, normally less than two months, for the purposes of consultation and/or lecturing. They are not intended to support attendance at scholarly conferences or individual research. To encourage wider participation in East-West scholarly contacts, preference will be given to scholars outside the field of Soviet and East European studies. Application deadlines are 30 April, 31 October, and 31 January. The IREX staff contact is Margit Serenyi. Address: International Research and Exchanges Board, 655 Third Avenue, New York, NY 10017.

1985 NEH Summer Seminars

Several members of the Society will offer NEH Summer Seminars for College Teachers in 1985: Ruth Steiner and Daniel J. Sheerin, "Experiencing the Medieval Liturgy: The Divine Office at Cluny ca. 1075" (School of Music, The Catholic University of America, Washington, D.C. 20064, 17 June-9 August 1985); William P. Malm, "Japanese Theater Music: Theory and Practice" (Burton Tower, University of Michigan, Ann Arbor, MI 48109, 17 June-9 August 1985); and Samuel A. Floyd, "Black Music in the United States" (Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605, 17 June-9 August 1985). Prospective applicants should write to the seminar director or directors for further information. The application deadline is 1 April 1985.

The purpose of this seminar program is to provide opportunities for faculty at undergraduate and two-year colleges to work with distinguished scholars in their fields. Stipends of \$3,000, covering travel and living expenses, are offered by NEH to seminar participants on a competitive basis. The 1985 Summer Seminars for College Teachers brochure, which lists all seminar topics,

directors, dates, and locations, is available from the Division of Fellowships and Seminars, National Endowment for the Humanities, Room 316, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Greenberg Award

Application Deadline—1 April 1985

The Noah Greenberg Award Committee invites applications for the 1985 Award, to be submitted by 1 April 1985. Members of the Society wishing to apply for the Award should submit their applications, along with a proposed budget and any accompanying materials or tapes to: Mary E. Cyr, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, Quebec H3A 1E3, Canada.

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

Guidelines for the Noah Greenberg Award

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

It seems to the Committee consistent with these goals to give the Award either to a performer or a group of performers who needs the money to do something he could not otherwise do, or to a scholar to help him publish an article, monograph, or edition that will be useful to performers and thus lead to more and better performances of early music. Both scholars and performers should apply, since the Award may subsidize publication costs or support public performances.

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

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

Awards and Prizes

At the Philadelphia Meeting of the Society, the winners of the Kinkeldey and Einstein Awards were announced. Howard Mayer Brown (University of Chicago) received the Otto Kinkeldey Award for his book, *A Florentine Chansonnier from the Time of Lorenzo the Magnificent: Florence, Biblioteca Nazionale Centrale MS Banco Rari 229, Monuments of Renaissance Music 7* (University of Chicago Press, 1983). The Alfred Einstein Award was presented to Jeffrey Kallberg (University of Pennsylvania) for his article, "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 Noah Greenberg Award was not presented this year.

The Edward J. Dent Medal is awarded annually by the Royal Musical Association for an outstanding contribution to musicology. The Council of the RMA has awarded the 1984 Dent Medal to Iain Fenlon (King's College, Cambridge). Fenlon is the author of, among other publications, *Music and Patronage in Sixteenth-Century Mantua*, published in two volumes by Cambridge University Press in 1980–82, and is the editor of *Early Music History*.

Denis Stevens (Accademia Monteverdiana) was awarded the CBE (Commander of the Most Excellent Order of the British Empire) in the Queen's Birthday Honours List, June 1984, in recognition of his services to music.

William F. Prizer (University of California, Santa Barbara) is a 1984–85 Fellow at the National Humanities Center in Research Triangle Park, North Carolina, where he is writing a book on Isabella d'Este and music at the court of Mantua.

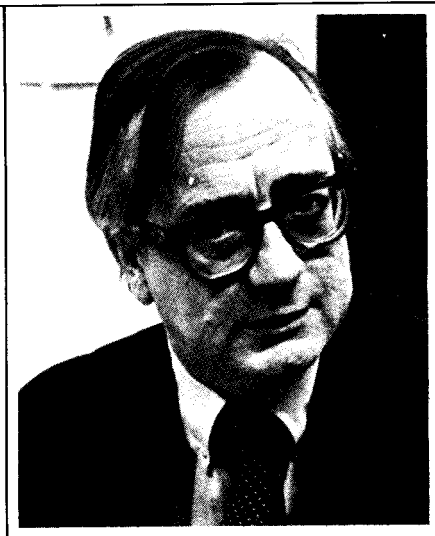
Michael Saffle (Virginia Polytechnic Institute and State University) has been awarded a Research Fellowship by the Alexander von Humboldt Foundation to write a documentary biography of Franz Liszt.

Jane Berdes (Wolfson College, Oxford) is the recipient of an American Association of University Women Fellowship in support of her research on music and musicians at the *Ospedali* music schools in the former Republic of Venice.

Jane Schatkin Hettrick (Rider College) has received a Fellowship for College Teachers from NEH for the project "A Critical Edition of Salieri's Sacred Music (Selected Works)."



Einstein Award Winner Kallberg



Kinkeldey Award Winner Brown

Einstein Award

The Alfred Einstein Award will honor each year the author of the article on a musicological subject deemed by a committee of scholars to be the most significant by a young scholar who is a citizen or permanent resident of the United States or Canada. The article must have been published in a periodical during the preceding calendar year. A "young scholar" shall be defined as one who at the time of publication has not reached the thirty-sixth birthday nor has held a Ph.D. longer than five years. "Periodical" shall be defined as a serial publication appearing at least once a year in any country and in any language.

The Alfred Einstein Award shall consist of the sum of \$400 and a certificate, signed by the President, citing the name of the recipient and the work.

The article shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, one member to be designated as chairman. The Committee shall be known as the Alfred Einstein Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service.

The Chairman or another member of the Committee will normally announce and confer the Award at the Annual Business Meeting of the Society. Inability to attend the meeting shall not disqualify a nominee for the Award.

The nominations of articles for the 1985 Alfred Einstein Award are now open. Articles that appeared during the 1984 calendar year will be considered for this year's award. Due to the problem of determining eligibility, consideration will be given only to those articles that are *formally nominated*. The Committee notes that some worthy articles have not been nominated in recent

years and *urges eligible authors to nominate their own articles*. Nominations should be sent by 1 June 1985 to Jon W. Finson, Department of Music, Hill Hall 020A, University of North Carolina, Chapel Hill, NC 27514.

Kinkeldey Award

The Otto Kinkeldey Award will honor each year the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published the previous year in any language and in any country by a scholar who is a citizen or permanent resident of the United States or Canada. By "work" is meant a major book, edition, or other piece of scholarship that exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and of communication.

The Award shall consist of the sum of \$400 and a certificate, signed by the President, citing the name of the recipient and the work.

The work shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, one member to be designated as chairman. The Committee shall be known as the Otto Kinkeldey Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service. It should be noted that, unlike the Einstein and Greenberg Award Committees, the Kinkeldey Award Committee does not invite nominations; neither does it receive publications.

The Chairman or another member of the Committee will normally announce and confer the Award at the Annual Business Meeting of the Society. Inability to attend the meeting shall not disqualify a nominee for the Award.

Editor's Column

A colloquium on *Secular Music of the European Renaissance* has been scheduled at Rutgers University, 15–16 April 1985, featuring papers that deal with vocal and instrumental music of the late fifteenth and early sixteenth centuries in France, Italy, and the Netherlands. Participants include Allan Atlas, Lawrence Bernstein, Howard Brown, Warwick Edwards, David Fallows, Iain Fenlon, Howard Garey, William Prizer, Joshua Rifkin, and H. Colin Slim. In addition to scholarly papers, the Scottish Early Music Consort, directed by Warwick Edwards, will present a concert of Renaissance secular music. Further information and registration materials can be obtained from Martin Picker, Graduate Program in Music, Chapel Drive, Douglass Campus, Rutgers University, New Brunswick, NJ 08903.

The *Liturgical Chant Newsletter*, scheduled to begin publication in fall 1985, will report on current developments in the study and performance of monophonic chant. All Christian and Jewish liturgical traditions of Eastern and Western Europe and the Middle East will be covered; each issue will include news and reviews of recent publications, recordings, performances, and work in progress, along with short articles on specialized areas of chant research. To submit reviews or news items, or to be placed on the mailing list, contact Peter Jeffery, Box C, Department of Music, University of Delaware, Newark, DE 19716.

The U.S.-RILM Office is now open at Cornell University, under the directorship of Lenore Coral. The new office has been established to identify all published American music scholarship and to collect abstracts; its opening will relieve the International Office at City University of New York of this task and will free them to carry on the editing and publishing of *RILM Abstracts*. In general, abstracts of articles in musicological periodicals, congress reports, and Festschriften should be sent to their editors, as before. Abstracts for other U.S. publications should now be sent to the U.S.-RILM Office, Cornell University, Music Library, Lincoln Hall, Ithaca, NY 14853.

The Editor requests that members of the Society receiving prestigious grants, fellowships, and other professional honors send notice to the *Newsletter* for inclusion in the Awards and Prizes column. The August issue will henceforth contain an expanded column announcing awards granted for that summer and for the coming academic year. The February issue will normally announce special citations, such as the Einstein and Kinkeldey Awards.

The American Folklife Center of the Library of Congress has announced the publication of *American Folk Music and Folklore Recordings 1983: A Selected List*. This publication, which lists thirty-one records and tapes released in 1983 and chosen for inclusion by a panel of specialists, is a public document and is available free to interested readers. To obtain a copy, or to nominate recordings issued in 1984 to next year's panel, write or submit audition copies to Selected List, American Folklife Center, The Library of Congress, Washington, D.C. 20540.

Robert L. Marshall (Brandeis University) has been named the first Harold Spivacke Consultant to the Music Division of the Library of Congress. The one-year consultancy was established in 1984 in honor of Harold Spivacke's distinguished service as Chief of the Music Division from 1937 until his retirement in 1972.

Leslie Petteys is collecting materials relating to the life, works, and career of the American pianist and composer Julie Rive-King (1854–1937). She invites members of the Society to inform her of materials relevant to this topic. Members may write to Leslie Petteys, 3821 Central, Kansas City, MO 64111.

Report of the Publications Committee

The following report was presented at the Annual Meeting of the Society in Philadelphia, October 1984:

Since the previous report (see the *Newsletter*, February 1984, Vol. 14, No. 1, p. 4), the following publications of the Society have appeared:

The American Musicological Society 1934–1984: An Anniversary Essay by Richard Crawford with Lists of Officers, Winners of Awards, Editors of the Journal, and Honorary and Corresponding Members.

Doctoral Dissertations in Musicology. 7th North American and 2nd International edition, ed. by Cecil Adkins and Alis Dickinson.

Doctoral Dissertations in Musicology: January 1983–April 1984, ed. by Cecil Adkins and Alis Dickinson.

The first of the above items was distributed free of charge to all who attended the Annual Meeting in Philadelphia, and to all institutional subscribers. Anyone else wishing a copy may obtain one by writing to the Society Office in Philadelphia.

A number of changes to *Doctoral Dissertations in Musicology* have been approved by the Board of Directors. The current 7th/2nd edition, published in May 1984 but including no entries processed after 1982,

will be the last in the traditional series of cumulations. It is planned that cumulations will henceforth appear every five years, beginning in 1988, each of which will contain all items received and processed during the previous five-year period (in the case of the first volume, 1983–87). In addition, annual lists comparable to the last of the three items cited above, which was published in August 1984 and distributed free of charge to all members and subscribers with the *Newsletter* (August 1984), will be distributed each February beginning in 1986 (except in years in which a cumulation is scheduled to appear). It is hoped that, like the August 1984 list, future annual lists will be comprehensive and truly international in scope; negotiations to this end are under way with the International Musicological Society. (The Society regrets that the fact of co-sponsorship by the IMS was inadvertently omitted from the title page of the August 1984 list.) Administration and editing of the entire project will remain in the capable hands of Cecil Adkins and Alis Dickinson.

Nino Pirrotta, *Music and Culture in Italy from the Middle Ages to the Baroque* (Cambridge: Harvard University Press, 1984).

Elliott Antokoletz, *The Music of Béla Bartók* (Berkeley and Los Angeles: University of California Press, 1984).

Mendelssohn and Schumann: Essays on Their Music and Its Context, ed. by Jon W. Finson and R. Larry Todd (Durham: Duke University Press, 1984).

For further information on publications owned and supported by the Society, consult the Society's advertisement, newly revised, in the Spring 1985 or subsequent issues of the *Journal*.

The Committee on the Publication of American Music (see the *Newsletter*, February 1983, Vol. 13, No. 1, p. 4) has, through the Society, applied to the National Endowment for the Humanities for a large-scale, long-range grant in support of its projected publication of genres of American music. The chairman of COPAM remains Lawrence Gushee (School of Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801).

Members are reminded of the current guidelines according to which publishers may apply to the Committee for subventions of outstanding works in any branch of musical scholarship, last published in the *Newsletter* (August 1981, Vol. 11, No. 2, p. 3).

Martin Picker and Ernest H. Sanders retired from the Committee at the end of 1984. The Society and its members are very much in their debt for their many years of devoted service, in Picker's case including a term as chairman from 1976 to 1980. New members as of 1985 are Edward Roesner and Leo Treitler.

—James Webster

AMS 50th Anniversary Celebration

On Friday, 26 October 1984, the American Musicological Society celebrated its 50th anniversary with a champagne reception at the Franklin Plaza Hotel in Philadelphia, the city where its first Annual Meeting was held in December 1935. Attending the ceremony as honored guests were ten Past-Presidents, four Honorary Members (two Past-Presidents are also Honorary Members), and two Corresponding Members. (All living Past-Presidents, Honorary Members, and Corresponding Members had been invited, but some were prevented from attending by schedule conflicts, distance, illness, or age.)

The ceremony gave AMS members a chance to remember the Society's traditions and to acknowledge those who have led its pursuit of scholarly goals. All fourteen guests were introduced by the current President, and all received a certificate honoring them "for distinguished service to the musicological profession, from the Board of Directors of the American Musicological Society on the occasion of its Fiftieth Anniversary Celebration." The introductions stressed not so much their writings, already well known to most AMS members, but their service to the Society.

Accepting the applause and good wishes of the assembled crowd were the following, in order of their introduction:

Carleton Sprague Smith, a Member-at-Large of the Society's first Board of Directors. In 1937-38 he served as Vice-President. And he was President and a chief organizer of one of the Society's most ambitious projects: an international musicological conference (see photo, p. 9) in New York that, as luck would have it, began in September, 1939, less than two weeks after the outbreak of World War II. Many AMS members came to know him while he was Chief of the Music Division of the New York Public Library, a post he held from 1931 until 1959.

Karl Geiringer, who was first elected Member-at-Large in 1947 and was returned many times to the same office: in 1954, 1957-58, 1964, and 1968. In the meantime, he chaired the Program Committee in 1953 and was President in 1955-56. The Society named him an Honorary Member in 1970. He was head of Graduate Studies in music at Boston University from 1941 to 1962, then moved to Santa Barbara, where he established a musicology program at the University of California's campus there.

Jan LaRue, a Member-at-Large of the Society in 1959 and again in 1962, who also served on the Committee on Arrange-



AMS 50th Anniversary Reception, Philadelphia, 26 October 1984. Back row (l to r): Jan LaRue, Janet Knapp, James Haar, Howard E. Smither, William S. Newman, Claude V. Palisca, Howard Mayer Brown; Front row (l to r): Edward Lowinsky, Charles Hamm, Frank Ll. Harrison, Carleton Sprague Smith, Jens Peter Larsen, Karl Geiringer, Paul Henry Lang; and, at the podium, Richard Crawford.

ments for the New York IMS Congress in 1961. He was President in 1967-68, the years in which the Einstein and Kinkeldey Awards were introduced. In 1974 he was musicologist-in-residence at the Kennedy Center's Mozart Festival, in whose sponsorship the AMS had a hand. He has also served twice as Vice-President, in 1963-64 and two decades later, in 1983-84. He has taught at Wellesley College and, since 1957, at New York University.

William S. Newman, first elected Member-at-Large in 1948 and again in 1957 and 1966, and chair of the Program Committee in 1966 as well. He was Vice-President in 1968 and was elected President for the years 1969-70. His term of office saw several changes: the Annual Meeting was moved from the post-Christmas holiday to the fall, the printed *Newsletter* was begun, and the AMS Archives were established. A longtime faculty member at the University of North Carolina, he has also been active as a pianist.

Edward Lowinsky, an Honorary Member who chaired the AMS Program Committee in 1962 and was elected Member-at-Large in 1967-68. He received the Otto Kinkeldey Award in 1969. In June 1971, on behalf of the Society, he staged a Festival-Conference to commemorate the 450th anniversary of the death of Josquin

Desprez—a collaboration between scholars and performers that won international acclaim, setting a pattern for other such events in the future. His teaching career has included posts at Black Mountain College, Queens College, the University of California at Berkeley, and the University of Chicago.

Claude Palisca, elected Member-at-Large of the Society in 1961, who served again in 1964, the year in which he also chaired the Program Committee for the Annual Meeting. He was chosen Vice-President in 1966-67 and President in 1971-72. During his presidency, a bequest from the Bukofzer estate helped to establish the Society on a firm financial foundation and provided added funds earmarked for AMS-sponsored publications. He later shouldered a complex task for the musicological community's benefit: chairing the Organizing Committee for the 1977 IMS Congress in Berkeley. He has taught at the University of Illinois and, since 1959, at Yale University.

Charles Hamm, who was first elected to the AMS Board in 1968. In 1971 at the Annual Meeting in Chapel Hill, he organized and chaired a plenary session on urban popular music, the first such event in AMS history. It was during his presidency (1973-74) that the tightening academic job market

continued on page 8



AMS 50th Anniversary Reception, Philadelphia, 26 October 1984. From left to right: Howard Mayer Brown, Karl Geiringer, Richard Crawford, Paul Henry Lang, and, at the podium, Jens Peter Larsen.

Celebration

continued from page 7

was first acknowledged by the Society and openly discussed on sessions of Annual Meetings; the groundwork was also laid for the Society's celebration of the U.S. Bicentennial. He has taught at Tulane, the University of Illinois, and, since 1976, at Dartmouth College.

Janet Knapp, elected Member-at-Large in 1972-73, who in 1975 became the first woman elected to the office of President. During her term the Society's By-Laws were revised into their present form, the Haydn Festival-Conference, in which the Society played an important role, was held in Washington, the Noah Greenberg Award for early music was instituted, the editing of *The Complete Works of William Billings* was begun under Society auspices, and the American Bicentennial was celebrated at the Annual Meeting. Her teaching career has included stints at Yale, Brown University, and currently Vassar College.

James Haar, who was chosen AMS Vice-President in 1973, chaired the Publications Committee in 1975, and was then elected President for the years 1977-78. He has since served the Society in many capacities: as a member of the Publications Committee and the Committee on the Publication of American Music, and as chairman of the newly-formed AMS Fellowship Committee. During his term of office the post of Executive Director was created. He has held teaching posts at Harvard, the University of Pennsylvania, New York

University, and now the University of North Carolina.

Howard M. Brown, who was elected Vice-President in 1967, the same year he chaired the Program Committee. He served as Member-at-Large in 1971-72, and was named President for the years 1979-80. Since completing his term, he has both chaired and served on the Noah Greenberg Award Committee and has acted as AMS delegate to the American Council of Learned Societies. In addition to his attainments as a scholar, he has made a mark as a conductor and performer of early music. His teaching career has included stints at Wellesley College, King's College of the University of London, and, almost continuously since 1960, the University of Chicago.

Howard Smither, who was first elected to the Board as Member-at-Large in 1978 and then served as President in 1981-82. His term was marked by the Society's joining with other agencies to oppose cuts in the funding of government-sponsored research in the humanities, by the forming of an AMS Committee on the Publication of American Music, and by the agreement he arranged on behalf of the AMS to prepare, in association with the VNM, a new edition of Josquin Desprez's music. He has taught at Oberlin Conservatory, the University of Kansas, Tulane, and, since 1968, the University of North Carolina.

Frank Ll. Harrison, one of only two Corresponding Members able to be present on this occasion. No stranger to North America, he has spent long stretches of his life in

Canada and the U.S. His teaching appointments here include Queen's University in Kingston, Ontario, Colgate University, Washington University in St. Louis, and he has been Visiting Professor at Yale, Stanford, Princeton, and the University of Pittsburgh. His essay "American Musicology and the European Tradition," published in *Musicology* (Princeton Studies in the Humanities, 1963), together with essays by Claude Palisca and Mantle Hood, is a penetrating look at our national scholarly style by a keen observer from the outside. He attended the 1984 Annual Meeting both as a Corresponding Member of the AMS and a representative of the British Academy, of which he is a Fellow.

Jens Peter Larsen, also a Corresponding Member, who has kept closer ties with the AMS than almost any of our colleagues abroad. As a scholar he is perhaps best known for his work on Haydn and Handel. He has taught in the U.S. as a visitor at both the University of California (1961) and the University of Wisconsin (1971-72). He was chairman of the International Haydn Conference at the Kennedy Center in Washington (1975), and he helped to edit the volume *Haydn Studies* based upon that conference. Both the conference and the publication of its proceedings took place in part under the sponsorship of the AMS.

Paul Henry Lang, whose AMS experience goes back farther than anyone else: to the days before the Society was founded. He was the first Treasurer of the AMS, holding that office from 1935-1947, and he served the Society as Vice-President in 1948-49 and Member-at-Large in 1950, 1956, 1959, and again in 1964. While willing to receive veneration for his seminal role in the Society's early history, he clearly considers his time too valuable to spend in waxing sentimental about the old days. In a letter of October 1984, he recalled that in 1934, while the Society was being organized, he missed a meeting to travel to Ithaca to receive his Ph.D. and "my colleagues, utilizing my absence, pulled a dirty trick on me by appointing me Treasurer of the Society." His career as a scholar and teacher (he taught at Columbia University from 1933 to 1969), critic, and editor has been carried on with distinction for more than half a century and seems still to be in full swing.

Professors Larsen and Lang, the first as a familiar figure at the Society's Annual Meetings and a distinguished representative of the Corresponding Members, and the latter as an Honorary Member and early officer of the Society, both addressed the gathering. Professor Larsen's remarks appear below, together with some reflections prepared by Professor Lang for the *Newsletter*.

—Richard Crawford

Observations of a Corresponding Member

It is a great pleasure for me on this occasion to express how much American musicology has meant to me as a professional and as a personal inspiration. In my time in musicology, from the early 1920s until today, ideologies and developments of musicology have changed, but one line of development has been unchanged: the steady growth and growing influence of American musicology. May I try briefly to give an impression of how this development impressed an observer from the other side of the Atlantic Ocean.

Until World War I there seems to have been an enviably good international collaboration in our field, but the war ended this collaboration. National enterprises had to take over. The Americans realized this first and started *The Musical Quarterly* as early as 1915 with an introductory article, "On Behalf of Musicology." England followed with *Music and Letters* in 1920, and Germany, in 1918, with two musicological periodicals, *Archiv für Musikwissenschaft* and *Zeitschrift für Musikwissenschaft*; the latter one, under the care of Alfred Einstein, became the leading European musicological periodical (until Hitler's time). In my student days in the early and middle 1920s, this periodical and the new textbook of musicology, Adler's *Handbuch der Musikwissenschaft* (1924), were our primary authorities. Germany had long been and still was the leading force in musicology.

But by and by we caught sight of new things going on. I may perhaps be excused for quoting examples from my own special field, Haydn. In the Haydn year 1932, various periodicals published special issues. Among these the April issue of *The Musical Quarterly* stood out. It consisted of articles by distinguished European scholars like Guido Adler, Saint-Foix and Marion M. Scott, and by younger people like Paul Henry Lang and Karl Geiringer, but the most impressive article was one about "Haydn's Divertimenti for Baryton, Viola and Bass" by Oliver Strunk, then still in Washington, D.C. Here was a piece of serious research on a group of Haydn works never really studied before, a fine opening, which might have brought Oliver Strunk into the front rank of Haydn scholars, if he had chosen to pursue that course. The following year, *The Musical Quarterly* brought out a second Haydn study: Carleton Sprague Smith's "Haydn's Chamber Music and the Flute," another pioneering contribution about a rather neglected subject.

The years up to the outbreak of World War II were important ones for American musicology. Let me name three things in particular: the foundation of the American Musicological Society in 1934, the grow-



International Congress of Musicology, New York, 11-16 September 1939. Back Row (l to r): Harold Spivacke, Otto Kinkeldey, Otto Gombosi, Knud Jeppesen, Fernando Liuzzi, Gustave Reese; Front row (l to r): Edward J. Dent, Carleton Sprague Smith, Curt Sachs, Alfred Einstein, Dayton C. Miller.

ing interest in musicology in universities, and the incorporation of a number of distinguished European scholars in American musicological life. However, all this was mostly a sort of investment, not paying quick dividends, but of great importance for later development. Towards the end of the 1930s, American musicology felt strong enough to take over the arrangement of the International Congress of Musicology in New York in 1939 (see photo above); unfortunately, the coming war prevented it from becoming the planned manifestation of rising American musicology. And once again, international collaboration was cut off for a number of years.

When the war ended in 1945 Germany was put out of the running for some time, but we woke up to a new state of facts: American musicology had started to create new foundations. I think what impressed us most at that time was the new Norton series of textbooks, starting with Curt Sachs's *History of Musical Instruments* and Gustave Reese's *Music in the Middle Ages*, both from 1940, and followed by Paul Henry Lang's *Music in Western Civilization* (1941), Manfred Bukofzer's *Music in the Baroque Era* (1947), and others. The investment from the 1930s was paying remarkable dividends.

In 1949 the first International Congress after the war took place in Basel. Two American colleagues were among the leading personalities present: Paul Henry Lang and Manfred Bukofzer. Bukofzer's early death in 1955 was a great loss to American and international musicology. Paul Lang

became the first American president of the International Musicological Society, elected in that same year, 1955.

In the course of the 1950s, it got more and more common that young Americans went to Europe to work from primary sources of music from earlier periods. May I mention again a few names of this second or third generation of American musicologists who within my special field gained reputation as pioneering scholars: Jan LaRue, not least through his *Union Catalogue of 18th-century symphonies*; and Barry Brook, with his comprehensive study of the 18th-century French symphony, and later as one of the leading organizers in international musicology. And let me mention one name more: H. C. Robbins Landon, who must be praised for his exceptional contributions to Haydn research, culminating in his five-volume Haydn biography, an astonishing one-man-show.

In 1961, the great International Congress in New York/Washington finally made it clear that American musicology had developed into a powerful world of its own, no longer in need of support, but fully capable of a many-sided international collaboration. Important books, music editions, and periodical publications like *JAMS* and *Notes* count among the many valuable contributions to international musicology. *The New Grove*, Stanley Sadie's monumental achievement, honors British efficiency, but also a substantial American cooperation.

continued on page 10

Observations

continued from page 9

In this whole development the American Musicological Society has been a leading force, not least I think, through two channels: the *Journal of the American Musicological Society* and the Annual Meetings of the Society. The *Journal* is second to no other musicological periodical of its kind. The Annual Meeting is a precious form of scholarly and social community and contact; a tradition has been created that is unparalleled in the international musicological world, and I wish many more European scholars might attend it from time to time. The Annual Meeting bridges generation gaps and demonstrates how the many branches of modern musicology can grow alongside each other. But the activities of the AMS are not limited to these two central enterprises. I remember with special pleasure the great Haydn Conference in Washington (1975), also under the auspices of the AMS and made possible through substantial support from the NEH.

May the AMS prosper in the years to come and may it have power to support and promote American and international musicology as it has been able to do so efficiently in its first half century.

—Jens Peter Larsen

AMS 50th Anniversary Booklet

Members of the Society who could not attend the Annual Meeting in Philadelphia may wish to obtain a copy of the anniversary booklet that was distributed to all registrants. The booklet contains an anniversary essay by Richard Crawford entitled *American Musicology Comes of Age: The Founding of the AMS* as well as complete lists of Society Officers and Board Members, Honorary Members, and Corresponding Members, the winners of the Alfred Einstein Award, the Otto Kinkeldey Award, and the Noah Greenberg Award, and the editors of the Society's *Journal*. The booklet is available free of charge from the Office of the Society, 201 South 34th Street, Philadelphia, PA 19104.

Reflections of an Honorary Member and Early Officer

It is hardly believable to those who were "present at the creation" that such a vast throng should attend our 50th anniversary. Sixty years ago no self-respecting academic in the English-speaking world would call himself a musicologist ("it is not even in Webster"), dreading the inevitable derisive comments. When I presented myself at Vassar College in 1929 for my first job in this country, George Dickinson, the Chairman of the Department and an intelligent, forward-looking man, told me frankly the conditions of my engagement. "You are going to be appointed not as a graduate from the Sorbonne in musicology, but as a graduate of the Royal Academy of Music in Budapest, and you will teach harmony and counterpoint. I could not put through an appointment in musicology because the staff would vote it down. But I would like to give you a third course called *History of Music*, which I hope will be the first step toward the abolition of *Music Appreciation*."

This curious hostility in our schools and departments of music was typical; academic administrations relied entirely on their chairmen, who were without exception practicing musicians, composers and performers, many of them without any humanistic background. In the early 1930s there were only two chairs expressly designated for musicology: one each at Cornell and Columbia. In both cases the appointments were owed to "non-musical" support, creating a curious opposition: humanists and scientists versus musicians.

Otto Kinkeldey, a remarkably versatile scholar, was appointed Director of Libraries at Cornell University, an appointment that could not be opposed, and *honorary* professor of musicology, which could not be opposed either because the incumbent was not a member of the Department of Music. In my case, at Columbia University, I was smuggled into the Department by Carleton Sprague Smith and Douglas Moore, with the Carnegie Foundation offering to pay my salary until I could be eased into the regular budget. At both institutions, the opposition was vocal. At Cornell, the glee club director fulminated against the appointment of Kinkeldey, and at Columbia, Daniel Gregory Mason went to President Butler to protest the engagement by an "artistic" department of a person who was only on the peripheries of music. But of course then and now, no university administration will throw away something they can get for nothing, so we both stayed put. Parenthetically, I should add that in the days when the going was rough, our help came from the humanists and scientists, and from the ACLS or the American Philosophical Society, who are still good friends.

A *Society* implies an aggregate of persons, but since we had few members and even less money, we joined that impressive grab-bag organization known as the Music Teachers National Association, which lived in symbiosis with the piano tuners, instrument makers, and all sorts of other musical organizations. We were, however, decidedly poor relations. Those meetings could be very stormy, and most of our requests and proposals were voted down. Later I learned that our admittance to the ACLS was postponed until we rid ourselves of our unlearned friends and set up house on our own. To close my remarks concerning the early years of our existence, I should like to tell you an anecdote that illustrates the level of those meetings. At a convention in Chicago in the late 30s, I sat down next to a gentleman who examined me carefully. "You from the East?" he asked me, and when I admitted my humble background, he said, "When will you fellows get going? You are still at the orchestra stage, and here and in the West everything is band."

Today, our Society is in the forefront of international musicology, two of our members have been elected to the presidency of the International Musicological Society, and our *Journal* has become an indispensable source of enlightenment. The two original and forlorn American professors have been joined by hundreds of others. I knew the exact time when we had arrived when I read in that august publication *The New York Times* that a certain young lady was about to marry Mr. X, "who is a musicologist."

Now that we are hale and hearty, recognized, and even glorified, perhaps I may be permitted a few words, as wise old men out to pasture are supposed to offer. Being a well-developed discipline, musicology quite naturally reflects the general tendency that characterizes all fields at the sunset of the 20th century: specialization. To be sure, we could not practice our trade without specialists; but if all of us become specialists, what will happen to the human condition? The members of the heroic era when modern musicology was established—Spitta, Chrysander, Jahn, Rolland, Abert, Chilesotti, and others—were thoroughly trained in linguistics, history, art history, philosophy, and literature, which showed advantageously in their writings. In a word, it is not enough to straighten and polish a bent ligature, we must also find out who bent it and why. At the first meeting of Maître Pirro's seminar at the Bibliothèque Aubry (1924), he said to us novices: "The history of music cannot be learned from books on music alone." I warmly commend this idea more than half a century later to you.

—Paul Henry Lang

Obituaries

Otto E. Albrecht (1899–1984)

Otto E. Albrecht died suddenly on Friday, 6 July 1984, two days before his eighty-fifth birthday. He protested going to the hospital on the fourth: the Music Department was having a dinner for him on the sixth, his family would gather for his birthday on the eighth, and on the ninth he was to begin a two-week automobile tour of New England to attend music festivals and to visit friends and libraries. This was characteristic of him, for he was always occupied with plans and projects.

Otto was a native Philadelphian, identified almost all his life with the University of Pennsylvania and the Society of Friends—two of Philadelphia's most famous and enduring institutions. He earned degrees from the University in Romance Languages in 1921, 1925, and 1931, and was an active member of the faculty from 1923 until 1970. As Professor Emeritus he continued his long association with the Music Library that was named after him on the occasion of his retirement.

In 1935 an enlarged revision of Otto's doctoral dissertation, *Four Latin Plays of St. Nicholas*, was published by the University of Pennsylvania Press. In the foreword Otto acknowledged his "indebtedness to Professor Jean Beck, who not only suggested the subject of this study, but to whom I owe my initiation into medieval literature and musicology." Otto had been an able pianist and organist from his earliest days, but now his interests in literature and music were merged in scholarship.

Otto joined the AMS in 1935, no doubt upon the recommendation and with the support of Professor Beck, a Member-at-Large of the Society's first Board of Directors. Otto missed the founding of the AMS in 1934, as he missed its 50th anniversary celebration in 1984. But during his forty-nine years of membership he served us all well and with devotion: as Member-at-Large of the Board in 1939 and 1945; as Treasurer from 1954 to 1970; as Business Manager of JAMS from 1958 to 1978, continuing on as Advertising Manager until his death; and as chairman of the MLA/AMS joint committee on RISM from 1974 to 1983. Otto also served with comparable distinction the Sonneck Society, the MLA, IAML, and the IMS.

But to offer a mere recitation of his official duties with the AMS will surely miss the measure of the man. Otto had an exceptionally wide range of interests and concerns. He was passionately fond of languages: always alert to subtle and varied meanings, to both archaic and modern usages, to wit and grace in expression, and to the transfer of thought from one tongue to another. In music his appetite was insatiable and catholic. His collection of annotated

programs and playbills made a fascinating exhibit at the University Library several years ago. But Otto lived most fully within the expanding confines of the library. There his knowledge and love of literature and music coalesced with his innate talent for bibliography. No time in all his life could have been more exhilarating than the weeks he spent cataloguing the music manuscripts of the Mary Flagler Cary Collection for the Pierpont Morgan Library in New York. To hold in his hands the autograph of works such as Schubert's *Winterreise* was for him an experience that brought together in one fleeting moment the distillation of all that he cared for most deeply.

The public image of Otto was not, I think, different from the private man. A friendly, gregarious human being with an apparently unlimited zest for living, he never ceased to amaze us. Blessed in his living as he was blessed in his dying, death could find no appropriate time to strike, for Otto was always in the very midst of life.

—Alvin H. Johnson

Walter Gerboth (1925–1984)

Walter Gerboth died on 7 March 1984 after suffering a heart attack in Austin, Texas, where he was attending a meeting of the Music Library Association. All of us have lost a friend.

Walter came to Brooklyn College in 1956, charged with the task of creating a new music library. And create one he did, a library that stands as testimony to his vision, perseverance, and deep knowledge of the field. There was one corner of the library that Walter held in special regard, and that was the superb collection of *Festschriften* that he slowly built up through the years. And just as he collected them, he recognized the bibliographical chaos in which their contents stood, something that he remedied with his immensely valuable *Index to Musical Festschriften and Similar Publications*, which, fittingly enough, made its debut as an extended contribution to the *Festschrift* for Gustave Reese in 1966. Though Walter eventually left his post in the library, it was with the world of music librarianship that he was most closely associated. And over the years, he exerted a profound influence on the policies and philosophy of the Music Library Association, serving as its President from 1969 to 1971.

It was during the 1960s that Walter wended his way from the library to the classroom, though that simply meant that he had become a teacher in an official sense; it is difficult to imagine that Walter had ever spent a day in his life without teaching something to someone. And what a gift he had for it, and what joy he brought to it! Walter enjoyed being in the classroom

more than anyone I know: there were, of course, the students, for whom he showed a sincere, paternal fondness; there was the subject matter, which he loved; and there was the meticulous attention to every small detail, with tapes timed to the split second, and books by the ton to be taken from the library. Walter reveled in teaching, drew strength from it, and showed us all how it should be done. But most of all, Walter felt an almost sacred obligation to pass on knowledge, to continue a centuries-old tradition of which he felt himself a part. And all of this, as he never let us forget, had to be done without intellectual constraints imposed from the outside. Walter was a "bear" on academic freedom.

The infectious warmth and exuberance that Walter displayed toward his students spilled over to his colleagues, especially to the younger members of the faculty. And the feeling was reciprocal. Those of us within a year or two of forty (on either side) who began to cut our professorial teeth in the early 1970s and who came through the budgetary nightmares of the last decade simply would not have made it without Walter. Obviously, there were others who helped, but in the end, on that day-in and day-out level, there was Walter. It was Walter who solved any and all problems; it was Walter who relieved the anxieties; it was Walter who fixed everything. "Ask Walter," we all used to say. I only hope that one of us remembered to say "thanks" before it was too late.

To be sure, the world continues to spin, but for those of us who knew, admired, and even unashamedly loved Walter Gerboth, it spins a little less smoothly than before.

—Allan Atlas

James Moore (1947–1984)

James Harold Moore died in Venice on 13 March 1984 at the age of thirty-seven. He was born in Los Angeles and received the B.A., M.A., and Ph.D. degrees from the University of California at Los Angeles, the latter two under the direction of Professor Frank D'Accone. At his death he was Associate Professor of Music at the University of Chicago. He was the recipient of major grants from the Martha Baird Rockefeller Foundation, the Gladys Krieble Delmas Foundation, the American Council of Learned Societies, and the National Endowment for the Humanities.

As an undergraduate, Moore already displayed both his extraordinary musicianship and his unusual intellectual abilities. He was a proficient keyboard player, a violinist (and later viola da gambist) of professional caliber, and capable of playing all the Beethoven quartets or *Carmen* from memory at the piano. His basic musicality was

continued on page 12

Moore Obituary

continued from page 11

reflected in his later academic work. His M.A. thesis, a study of Marco da Gagliano's *La Dafne*, resulted not only in a performing edition but also in performances and a successful professional recording. His Ph.D. dissertation, *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, was the basis for a Marian vespers performed with great success in New York and even greater success in Italy, including a memorable evening in St. Mark's itself. His article "The *Vespero delli Cinque Laudate*" (*JAMS* 34) provided the framework for an edition performed by the Clarion Music Society of New York.

The completion of Moore's dissertation and its publication in 1981 established him as a major authority on Venetian music and culture. For the first time, a scholar had undertaken a complete survey of the liturgico-musical tradition at St. Mark's: the identification and filiation of the diaries, ceremonial books, pamphlets, etc., in which the tradition was preserved; the collection, examination, and transcription of dozens of volumes of sacred music; and the coordination of these materials into a coherent picture. In this and in his subsequent studies—two essays in press and his final article for *JAMS*, "*Venezia favorita da Maria: Music for the Madonna Nicopeia and Santa Maria della Salute*"—he reshaped much of our understanding of Venetian sacred music and liturgy. (To continue this process, his extensive papers have been given to the University of Chicago as an archive available to qualified scholars.)

The depth and richness of his work are a cause of wonder; the cutting-off of such a career is a source of abiding regret, but his studies have become part of the great tradition that he loved and illuminated.

—Frederick Hammond

John Reeves White (1924–1984)

John Reeves White died of a cerebral hemorrhage at his home in New York City on 12 July 1984, at the age of sixty, in the midst of his active career as musician, teacher, and musicologist. He was Professor of Music at Hunter College and the Graduate Center of the City University of New York.

John White was born on 2 May 1924 in Houston, Mississippi. He served in the army from 1943 to 1946, and then went on to Colorado College, where he earned a B.A. (*summa cum laude*) in 1947, and an M.A. in 1948. His Ph.D. from Indiana University was awarded in 1952, for which he wrote a dissertation on the music of the Italian *ars nova*, 1325–1375, under the supervision of Willi Apel. When he left Indiana, John continued his studies in New York for a year, after which he began his teaching career, first at the University of

Richmond, later at Indiana University, and eventually at Hunter College. Among his many honors and awards were two honorary doctorates: he was made Doctor of Humane Letters by Colorado College in 1969, and Doctor of Natural Philosophy by the Institute for Comparative Neurophenomenology in Amherst, Massachusetts in 1975. And he was given a Distinguished Alumni Award by Indiana University in 1967.

Members of the American Musicological Society will know his essays and his editions, above all the six volumes comprising the keyboard tablature of Johannes of Lublin, published in the series *Corpus of Early Keyboard Music*. But they will know best of all John's service as musical director of the New York Pro Musica from 1966 to 1970, during which time the group gave more than 500 concerts, telecasts, broadcasts, and recordings, including two dramatic works, the thirteenth-century *Play of the Risen Christ* and *An Entertainment for Elizabeth*.

But this very partial and one-sided list of his achievements—which omits many things that were important to him (such as his activities as a composer, and as an advocate of new music)—signally fails to conjure up the essential qualities of John White. Those of us who heard the Pro Musica during John's time will remember the vitality he gave to the group, a musical electricity that was gripping even when we disagreed with particular details. But John was an enthusiast, a seller of visions, someone who could almost convince me that the Pro Musica should have joined forces with a rock group to give concerts at the disco, the Electric Circus, or that the music of grey whales was indeed as enthralling as he found it. John had an almost magical ability to inspire devotion among a large and very loyal group of friends and students, who felt that he was especially skillful at drawing from them qualities they never knew they had. John lived an intense life. He loved people, and he loved parties. He would have loved the celebration of his life and accomplishments that was organized "by his many eras of friends, family, students, and associates" at Hunter College on 29 September.

—Howard Mayer Brown

Emanuel Winternitz (1898–1984)

When I visited Emanuel Winternitz three days before his death on 4 August 1984, we spent two lovely hours in conversation as we had done so many times before. He was full of plans and projects. He was delighted to learn that the inaugural issue of *Imago Musicae*, yearbook of RIdIM (Répertoire International d'Iconographie Musicale), which was dedicated to him, was at the

printer. It was clear that the illness that had wasted his body had not dimmed his mind nor dulled his wit. I could not but be conscious of the fact that this man, who was eighty-five on the fourth of August, was one of the great humanists of our century. Few have had so powerful an impact on so many areas of cultural scholarship. Fewer have succeeded so brilliantly in fusing diverse branches of learning into a cohesive whole.

Reading his published books and articles results initially in admiration for their originality and significance, then amazement at their range and diversity, and finally awe for the quality of mind behind the words. This is a mind that, as James Delihias put it, could piece "together the splintered branches of knowledge of our times into a unified experience," that could "follow the threads that weave back and forth between music and the fine arts producing one important patch of the fabric of civilization."

His abiding interest in education was first manifest in two articles published over four decades ago. They are as fresh and thought-provoking today as the day they appeared, which can also be said of every other study he has ever published. His work in art history has earned him the highest respect of his colleagues in that field.

He wrote a book that is the iconologist's bible, *Musical Instruments and Their Symbolism in Western Art*, plus numerous pathfinding articles in this discipline. He is also the author of *Musical Autographs from Monteverdi to Hindemith*, a definitive study in that field, and one that goes far beyond the usual compilations of handwriting examples to delve into composers' personalities and compositional processes through graphic analysis.

As an organologist, his four books and several dozen articles, written in four languages, taken together represent a creative encyclopedia of scholarly method and substance. Furthermore, one of them, *Musical Instruments of the Western World*, is one of the most beautiful books of its kind ever produced.

As a proper musicologist, he has written articles about Hindemith, Mozart, Piccini, and Gluck, as well as eighteen-years' worth of program notes for the Metropolitan Museum of Art's concerts. Virgil Thompson described them as "the most distinguished, the most penetrating, informative, and accomplished notes being written in America . . ." One of my favorite articles is his "Gnagflow Trazom: An Essay on Mozart's Script, Pastimes and Nonsense Letters," an intriguing exploration of a little-understood aspect of Wolfgang's mind and personality as seen through his games, his puns, and the gibberish in his letters.

continued on page 13

Winternitz Obituary

continued from page 12

But his crowning achievement is his recently published "Lennie book," *Leonardo da Vinci as a Musician*, which required two decades to write, and a lifetime before that to hone an intellect capable of doing justice to his subject. During our last meeting I called him Leuname Ztinretniw (his name backward). He was much amused. It must be fate, not happenstance, that "Leuname" sounds like a dialect name for "Leonardo," who wrote backwards.

Before leaving his native Vienna in 1938, Winternitz had a distinguished career in law, in philosophy, and in art history. In this country he lectured widely on music history, spending a dozen years at Yale University, and became Curator of the Crosby Brown Collection of Musical Instruments of the Metropolitan Museum of Art. For the last decade and a half, Emanuel Winternitz taught at the City University of New York, where he was our revered, permanent, "visiting" professor, conducting seminars in organology, iconology, and the music of his beloved Schubert. He also supervised dissertations and served as Co-Director of the Research Center for Musical Iconology. He was truly a great educator; his teaching has helped generations of students broaden their horizons and relate their thinking to the mainstream of cultural history. As a colleague he was simply a delight; having lunch with him regularly over the years has left me with a host of unforgettable memories.

On the lecture platform Emanuel Winternitz was spell-binding—a convincing scholar, an extravagant punster, a consummate storyteller (often at his own expense)—he expounded his imaginative ideas with masterful timing, sharp wit and subtle satire, plus a generous dollop of Viennese charm. On occasion he would also illustrate a point at the piano (or any other available keyboard instrument). He was a fine, largely self-taught musician with a keen ear, a substantial repertory in his head and fingers, and a great gift for improvisation.

At his usual careful pace, Winternitz was hatching a dozen new articles and books, almost all devoted to problems in musical iconology. Some of them had been test-flown on the lecture platform and in his seminars. We have had intriguing glimpses of his work on "Musical Mythology, Contests and Revelries in Greek Vases," on "Use of Written Music by Singers and Players from the Middle Ages to the Baroque," and on "Open Strings and Stopped String Cultures in Classical Antiquity."

Some way will be found to publish those articles. This also holds for two books he had been working on for many years: one is entitled *Music for the Eye and Ear*, on the Metropolitan Museum's icon-

ographical holdings; the other, which has been something of a secret until now, is his memoirs! One may expect, in reading those memoirs, to add "utter astonishment" to our earlier reactions to his writings: "admiration," "amazement," and "awe."

—Barry S. Brook

Papers Read at Chapter Meetings

(Received too late for inclusion in the August 1984 issue.)

Northern California

5-6 May 1984
Stanford University

Joint Meeting with the Pacific Northwest and Pacific Southwest Chapters

Victor Gavenda (University of California, Berkeley): "Form and Expression in the First Movement of Beethoven's Op. 132"

Roland Hutchinson (Stanford University): "The *Philosophe* as *Musicus*: Moses Mendelssohn, Kirnberger, and Equal Temperment"

Brian G. Newhouse (University of California, Berkeley): "The *Rake's Progress* and the Uses of Convention"

Joseph Kerman (University of California, Berkeley): "Musicology, Criticism, and Nineteenth-Century Music"

Respondents: Leonard Ratner (Stanford University) and Robert Winter (University of California, Los Angeles)

George Houle (Stanford University): "Meter and Performance in the Seventeenth and Eighteenth Centuries"

Douglas Smith (Menlo Park): "The Autobiography of Pietro Bertacchini (1641-post 1694)"

Pacific Northwest

5-6 May 1984
Stanford University

Joint Meeting with the Northern California and Pacific Southwest Chapters

Geoffrey Block (University of Puget Sound): "Some Gray Areas in the Evolution of Beethoven's Piano Concerto in B-flat Major, Op. 19"

Gregory G. Butler (University of British Columbia): "J. S. Bach's *Klavierübung III*: Aspects of its Evolution as Revealed in the Original Print"

Call for Papers

An *International Heinrich Schütz Festival-Conference* (incorporating the 30th Festival of the *Internationale Heinrich-Schütz-Gesellschaft*) will be held at the University of Illinois at Urbana-Champaign on 17-20 October 1985. Four paper sessions and a workshop on performance practice are planned. Performances will include two large and five smaller concerts, with noted professional ensembles and soloists, University ensembles, and guest conductor Roger Norrington, director of the London Schütz Choir. The Program Committee (Chester Alwes, Werner Breig, Herbert Kellman, Allen Skei, Christoph Wolff) invites abstracts of papers, preferably addressing issues in Schütz research, or touching on Schütz, within one of the following realms: Analysis and Criticism; Theoretical Context (especially concerning rhetoric and modality); Sources; Performance Practice; Liturgical or Theological Context. Papers may not exceed thirty minutes in length. Abstracts should be sent to Herbert Kellman, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801.

The *1985 Conference of the Society for Textual Scholarship* will take place in New York City, at the Graduate School and University Center of the City University of New York, on 25-27 April 1985. The conference theme will be *The Limits of Pluralism and the Limits of Uniformity in Bibliography and Editing*. Paper proposals should address one of the following areas: The Editing of Historical or Biographical Documents vs. the Editing of Aesthetic Texts; Multiple vs. Single Copy-Texts; The Editing and Analysis of Sequential, Temporal Works (music, literature, history) Compared with the Editing and Analysis of Spatial "Texts" (painting, architecture, or short poems); The Relation of Performance Variation to Textual Theory in Music, Dance, Drama, Oral Literature, and Other Arts; Synchronic vs. Diachronic Methods of Editing; Interdisciplinary Traditions—Their Value and Their Limitations; Classical/Medieval/Modern—The Impact of Age and Media on Editorial and Bibliographical Theory and Practice. Proposals and requests for further information should be addressed to Donald H. Reiman, Program Chair, Society for Textual Scholarship, The Carl H. Pforzheimer Library, 41 East 42d Street (Room 815), New York, NY 10017.

The *Royal Musical Association* will hold its 1986 Annual Conference at King's College, Cambridge, England, 11-13 April 1986. The Organizing Committee invites proposals for papers; these should be sent to Iain Fenlon, King's College, Cambridge CB2 1ST, England.

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. The *AMS Newsletter* address is listed on p. 2, col. 3 of this issue.

Music Library Association, Annual Conference, 5–9 March 1985, Louisville. Address: Marion Korda, Dwight Anderson Music Library, School of Music, University of Louisville, 2301 South Third Street, Louisville, KY 40292.

Sonneck Society, Annual Meeting, 7–10 March 1985, Florida State University. Address: Frank Hoogerwerf, Program Chairman, Dept. of Music, Emory University, Atlanta, GA 30322.

American Society for 18th-Century Studies, South Central Chapter, 14–15 March 1985, Louisiana State University. Address: Jim Springer Borck, Dept. of English, Louisiana State University, Baton Rouge, LA 70803.

Schenker Symposium, 15–17 March 1985, Mannes College of Music. Address: David Loeb or Robert Cuckson, Mannes College of Music, 150 West 85th St., New York, NY 10024.

Renaissance Society of America, 22–23 March 1985, Los Angeles. Address: Edward Gosselin, Dept. of History, California State University, Long Beach, CA 90840 (213/498-4431).

South Central Renaissance Conference, 28–30 March 1985, Texas A&M University. Address: Jay Anglin, Program Chair, Dept. of History, University of Southern Mississippi, Box 5047 Southern Station, Hattiesburg, MS 39406.

Third Biennial Conference on East Central Europe, Russia, and the Soviet Union, 28–30 March 1985, Sarasota, FL. Address: Laszlo Deme, New College, University of South Florida, Sarasota, FL 33580.

Royal Musical Association, 29–30 March 1985, Westfield College, London. Address: Rosemary Dooley, 5 Church Street, Harston, Cambridge CB2 5NP, England.

Popular Culture Association and American Culture Association: Joint Conference, 3–7 April 1985, Louisville. Address: Larry N. Landrum, Dept. of English, Michigan State University, East Lansing, MI 48824 (517/355-0346).

College Music Society, Northeast Chapter, and Music Theory Society of New York, 12–13 April 1985, Albany, NY. Address: Laurence Farrell, Local Arrangements Chairman, Dept. of Music, State University of New York, Albany, NY 12222.

West Virginia Shakespeare and Renaissance Association, Annual Meeting, 12–13 April 1985, Marshall University. Address: William Palmer, Dept. of History, Marshall University, Huntington, WV 25701 (304/696-6780).

Secular Music of the European Renaissance, Colloquium, 15–16 April 1985, New Brunswick, NJ. Address: Martin Picker, Graduate Program in Music, Chapel Drive, Douglass Campus, Rutgers University, New Brunswick, NJ 08903.

Romantic Music Festival, 15–20 April 1985, Indianapolis. Address: James R. Briscoe, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208.

American Society for 18th-Century Studies, Annual Meeting, 17–21 April 1985, Toronto. Address: Patricia Brückmann, Trinity College, Toronto, Ontario M55 1H8, Canada.

International Bach Conference, 18–21 April 1985, University of Michigan at Flint. Address: Johannes Tall, Dept. of Music, University of Michigan at Flint, Flint, MI 48503.

Society for Textual Scholarship, Third International Conference, 25–27 April 1985, Graduate School and University Center, City University of New York. Address: Donald H. Reiman, Program Chair, Society for Textual Scholarship, The Carl H. Pforzheimer Library, 41 East 42nd Street (Room 815), New York, NY 10017.

Second International Schumann Symposium, Schumann's Word: Text and Interpretation, 17–18 May 1985, Düsseldorf. Address: Robert-Schumann-Gesellschaft, Bilker Strasse 6, 4000 Düsseldorf I, Germany (BRD).

American Musical Instrument Society, Annual Meeting, 31 May–2 June 1985, Boston. Address: Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

Seventh Interdisciplinary Aston Magna Academy on 17th- and 18th-Century Culture, "J. S. Bach (1685–1750) and His World, 16 June–6 July 1985, New Brunswick, NJ. Address: Aston Magna Academy, Aston Magna Foundation, 317 Main Street, Great Barrington, MA 01230 (413/528-3595).

College Music Society, Fourth Annual Institute for Music in General Studies, 23–28 June 1985, Boulder, CO. Address: College Music Society, 1444 Fifteenth St., Boulder, CO 80302 (303/449-1611).

Neue Bach Gesellschaft, American Chapter, 12–14 July 1985, Ann Arbor, MI. Address: Ellwood Derr, School of Music, University of Michigan, Ann Arbor, MI 48105.

Thirteenth Annual Conference on Medieval and Renaissance Music, 26–29 July 1985, University of Nottingham. Address: Peter Wright, Dept. of Music, University of Nottingham, Nottingham NG7 2RD, England.

International Council for Traditional Music, Twenty-Eighth Conference, 30 July–8 August 1985, Stockholm, Helsinki, Leningrad, and on board ship. Address: Krister Malm, ICTM Conference, Musikmuseet, Box 16326, S-103, 26 Stockholm, Sweden.

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).

International Heinrich Schütz Festival-Conference, 17–20 October 1985, University of Illinois at 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.

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

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.