REPORT OF THE COMMITTEE

The AMS Committee on the Status of Women directed its principal efforts toward defining its goals and proper spheres of activity. In order to consult those members most nearly concerned with our needs seeking to maintain professional status unless the support of local Chapters and the membership as a whole is forthcoming. For this reason, the Committee recommends that local Chapters form their own committees on the status of women, each of which elect a corresponding secretary to communicate with the national group. A local committee could not only engage the cooperation of local institutions in carrying out fair practices in interviewing and hiring practices, but also promote the involvement of local musicologists. The Committee also compiled statistics about women in the profession and make them available to institutions.

ON THE STATUS OF WOMEN

and the membership. Such statistics should include the past—numbers of women receiving doctorates within five-year time spans, present positions and academic rank—as well as the present, and predictions for the future based on current enrollments. (One of the depressing aspects of the questionnaire response was the number of women receiving degrees before about 1965 who seemed to have vanished from the scene.) Relatively up-to-date information could be generated from the International Directory of Musicology (Informally, the IMS and from the CMS Directory of music department faculties.

It has also been suggested that the Committee promote research projects and develop bibliographic material on serious studies of women in music. A starting point might be a list of works-in-progress with two conditions: that the work be sufficiently mature and that the Society could help by drawing up and circulating guidelines for interviewing and recruitment (as the American Philosophical Association has done, for example).

No amount of rhetoric or circulation of information will be useful to women musicologists in maintaining professional status unless the support of local Chapters and the membership as a whole is forthcoming. For this reason, the Committee recommends that local Chapters form their own committees on the status of women, each of which elect a corresponding secretary to communicate with the national group. A local committee could not only engage the cooperation of local institutions in carrying out fair practices in interviewing and hiring practices, but also promote the involvement of local musicologists. The Committee also compiled statistics about women in the profession and make them available to institutions.
American Musicological Society — Organization, 1978

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The AMS Newsletter is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Requests for additional copies of current and back numbers should be mailed to Otto E. Albrecht, Business Manager of Publications, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Changes of address should be sent to Cecil Adkins, AMS Registrar, School of Music, North Texas State University, Denton, TX 76203. Items for publication in the Newsletter should be sent to the Editor, Department of Music, Smith College, Northampton, MA 01063. Copy for the January number must be submitted before December 1; copy for the fall number must be submitted before July 1.

This AMS Newsletter was produced in Holyoke, Massachusetts, by the Hadley Printing Company.

AMS COMMITTEES — 1977-1978

CHAPTER FUND: Paul Revitt, Chairman; Roy Longyear, Albert Seay.

EINSTEIN AWARD: Don Randel, Chairman; Maria Rika Maniates, David Rosen.

FINANCE: Alvin Johnson, Chairman; James Haar, Martin Finner.

NOAH GREENBERG AWARD: Howard M. Brown, Chairman; Richard French, David Fuller, Lawrence Gushee.

HAYDN FESTIVAL-CONFERENCE: Jens Peter Larsen, Chairman; Barry Brook, Jan LaRue, Irving Lowens, Alfred Mann.

KINKELDEY AWARD: Robert Marshall, Chairman; Philip Brett, Norman Smith.

LOCAL ARRANGEMENTS—1978 MEETING: Robert Laudon, Chairman; Donna Cardamone, Albert Biales.

NOMINATING: H. Colin Slim, Chairman; Rita Benton, John Suess.

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PROGRAM—1978 MEETING: Rufus and Anne Hallmark, Co-Chairman; Donna Cardamone, Richard Crawford, David Fuller.

PUBLICATIONS: Martin Picker, Chairman; William Austin, Cynthia Hoover, Arthur Mendel, Anthony Newcomb, Leon Plantinga, Ernest Sanders; Alvin Johnson, ex officio.

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AMS COUNCIL COMMITTEES: Steering: Ann Scott, Secretary; Maria Rika Maniates, Martha Maas.

Nominations: Albert Cohen, Chairman; Elizabeth Keitel, George Nugent.

Brochure on Musicology: Rebecca Baltzer, Chairman; Lawrence Gushee, Anthony Newcomb, Bonnie Wade.

RILM REPEATS

The response to the request for abstracts missing in RILM was such that an entire issue will be devoted to them. Volume X/4—Tenth Year Coda—will be the repository for all of those lost or strayed abstracts now being assembled. RILM asks help in making the issue a true complement to its first ten years. Abstracts of books, reviews, articles, and papers should be sent to the International RILM Center, 33 West 42nd Street, New York, New York 10036 (212-790-4214). Abstract forms are available from the Center. Abstracts for X/4 should be submitted before September 1, 1978.
EDITOR'S NOTES

The editor of the Newsletter, in cooperation with the editor of the Journal of the American Musicalological Society, will present in this column of the Newsletter brief communications of interest to members of the Society, reserving the pages of the Journal for items of a more permanent nature.

The following communication was received from Dr. Leonard Granchi: 4 Old Mill Road, NY 11393:

"I am currently engaged in writing the authorized biography of Nadia Boulanger. If any reader knows of letters by or to or concerning Mlle Boulanger or her family, oral history archives containing material relevant to her life and activities, collections of concert programs, lecture notes or other memorabilia, I would be grateful if he or she would contact me. If any readers knew Mlle Boulanger personally, or perhaps studied with a student of hers, I would also be happy to hear of any reminiscences or anecdotes about and the names and addresses (if possible) of fellow-students with whom they may have kept in touch."

Professor Cecil Hill, The University of New South Wales, N.S.W. 2351, Australia, sends the following communication:

"I wonder whether you could help me find a short term, say 4-6 weeks, visiting lecturership in the United States during 1978 or early 1979." (Mr. Hill's research interests are in the 18th and 19th centuries. He is the editor of a thematic catalogue of Beethoven's Ries, the editor of Ries letters and documents, and the editor of Beethoven's piano sonatas and Handel's Theodora.)

It has been suggested that a list of forthcoming AMS Chapter Meetings and meetings of other societies that might be of interest to members of the AMS be published in this Newsletter. Anyone wishing to serve as the editor of such a column might so indicate to the President-Elect of the Society. Readers are meanwhile referred to the Publications of Modern Language Association, which contain such notices. The September issue of PMLA also contains a complete listing of grants and fellowships in the humanities; many of these are appropriate to members of the AMS.

Because of a forthcoming leave of absence from Smith College, I am resigning as Editor of this Newsletter as of the completion of the present issue. My colleague, Ruth Solie, has generously agreed to the request of the President-Elect of the Society, Howard Brown, to take over as Editor starting with the issue of fall, 1978. Items for publication in that issue, therefore, should be sent to Professor Solie at Smith College (Northampton, MA 01063).

It has been a pleasure to serve the Society during the presidency of my good friend and mentor, James Haar, whose counsel has always been rich in wit and wisdom. I should also like to record here my thanks to Alvin Johnson, for too many things to mention, and to the administration of Smith College, which has absorbed many of the costs of operating this Newsletter with generosity and good will.

EINSTEIN AND KINDELKELD AWARDS

At the suggestion of Don Randel, Chairman of the Einstein Award Committee, the guidelines for the Einstein Award, to be announced along with the guidelines for the Kinkelkeld Award, these were last printed in the Newsletter, Sept. 15, 1972 (Vol. II No.2). The suggested deadline for nominations is May 1, 1973. Nominations may be sent to any member of the appropriate committee, as listed on p. 2 of this Newsletter.

Alfred Einstein Award

1. 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 published in a periodical during the preceding calendar year. A "young scholar" shall be defined as a person who, at the time of publication has not reached his thirty-sixth birthday nor has held a Ph.D. longer than five years. "Periodical" shall be defined as a special issue or volume appearing at least once a year in any country and in any language.

2. The Alfred Einstein Award shall consist of the volume and a certificate, signed by the President, citing the name of the recipient and the work.

3. The article shall be selected by a committee appointed by the President in consultation with the Executive Board, 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.

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

Otto Kinkelkeld Award

1. The Otto Kinkelkeld Award will honor each year the work of musicological research carried out 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.

2. 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.

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

4. [Same as item 4 above.—Ed.]

REPORT OF THE PUBLICATIONS COMMITTEE

Since the previous report of November, 1976 (published in the AMS Newsletter, Vol. VII No. 1, January, 1977), three publications supported by the AMS have appeared:


The following are in press:


The following are in preparation:

1. Report of the 1975 Haydn Festival/Conference, edited by Jens-Peter Larsen with the assistance of Howard Serwer and James Webster.


3. Heinrich Schenker, Der Freie Satz, translated by Ernst Oster.

Other projects remain under consideration by the Committee.

-Martin Picker

MEMORIAL PROGRAM FOR REESE

A memorial program for Gustave Reese was held at the Juilliard School on November 29, 1977—the 78th anniversary of Professor Reese's birth. The program included tributes to Professor Reese from Peter Meinin, President of the Juilliard School; Barry Brook, Professor of Music at the City University of New York; Rensselaer W. Lee, Professor Emeritus of Art and Archaeology at Princeton University and President of the Renaissance Society of America; Arthur Mendel, Honorary Member of the American Musicalological Society; and Martin Bernstein, Professor Emeritus of Music at New York University.

Music of the Renaissance era was performed by The Waverly Consort, Michael Jaffee, Director; The Western Wind, Lawrence Bennett, Director; and The Queens College Vocal Ensemble, Paul Maynard, Director. The Juilliard American Opera Center performed the second movement of Schubert's String Quintet in D Minor, "Death and the Maiden."
American Association of University Women Educational Foundation. The AAUW Educational Foundation awards dissertation and postdoctoral fellowships to women of the United States who have achieved distinction or promise of distinction in their fields of scholarly work. There are no restrictions as to age of applicant or academic field or place of study. The Foundation also awards International Fellowships for advanced study and training to women of outstanding ability who are citizens of countries other than the U.S. and who may be expected to give effective leadership upon return to their home countries. Again there are no restrictions as to the age of the applicant or the field of study. The deadline for applications for the American Fellowships falls in December; the deadline for applications for the International Fellowships is March 15, 1978. Inquiries may be addressed to AAUW Educational Foundation Programs, 2401 Virginia Avenue, N.W., Washington, D.C. 20037.

American Antiquarian Society. The American Antiquarian Society will award in 1978-79 research grants in two categories: long-term National Endowment for the Humanities Fellowships; and short-term Fred Harris Daniels Fellowships. The Society is the oldest national historical society in the United States. Its library collections are rich in materials for the study of all aspects of American history and culture through 1876. For further information contact John B. Hench (617-755-5221) or write to the American Antiquarian Society, 185 Salisbury Street, Worcester, Mass. 01609. The deadline for grant applications is February 1, 1978.

NEWS FROM THE NATIONAL ENDOowment FOR THE HUMANITIES

1978 SUMMER SEMINARS FOR COLLEGE TEACHERS

The National Endowment for the Humanities has announced 122 eight-week Summer Seminars for College teachers to be offered during the summer of 1978 in the humanities and humanistic social sciences. Twelve college teachers will be selected to participate in each seminar; participants will receive a stipend of $2500 to cover living, research, and travel expenses. The purpose of this program is to provide opportunities for faculty members of two-year, four-year, and five-year colleges to work under the direction of a distinguished scholar and to have access to the collections of a major library. Five seminars in music will be offered in 1978. Interested persons should write to the seminar director at the address indicated. The application deadline is March 15, 1978.

Music in Latin American Society: Past and Present. Gerard Behague, Department of Music, University of Texas, Austin, Texas 78712. An extensive study of oral and written traditions in Latin American music, intended for musicologists, ethnomusicologists, and Latin Americanists in history and literature.

Music in the United States Before the Civil War. J. Bunker Clark, Department of Music History, University of Kansas, Lawrence, Kansas 66045. An examination of various aspects of American music and musical life from 1776 to the Civil War, intended primarily for teachers of introductory as well as advanced courses in music (but teachers in other disciplines are welcome to apply).

Music in Medieval Life and Culture. Richard H. Hoppin, School of Music, The Ohio State University, Columbus, Ohio 43210. An examination of the major types of medieval music in terms of their structure and organization as genres in art; in terms of their intended social functions; and in terms of their larger relation to medieval thought and culture. Applicants from fields other than music are welcome.

PAPERS READ AT CHAPTER MEETINGS

The following report was received too late for inclusion in the fall, 1977 issue of this Newsletter. Chapter secretaries are reminded that the deadline for the fall issue, when papers read at chapter meetings are generally reported, is July 1.

SOUTHWEST

Southern Methodist University: "Mechanical Tuning Devices on String Instruments"

Corre Berry (Sam Houston State University): "The Italian Vocal Chamber Duet of the Baroque Period"

Ernest Trumbile (Oklahoma University): "New Discoveries in Liturgical Palimpsests in the British Museum"

Lester Brothers (North Texas State University): "Organists in Colonial American Musical Life"

Sem Porter Kegley (Wichita State University): "The Symphonies of Pierre van Maldere"

J. Marshall Bevil (North Texas State University): "Some Observations Regarding Crotch Performance"

University of Oklahoma: April 16, 1977

David Carlson (North Texas State University): "The Last Moments of Mozart" by Mihaly Munkacsy (1844-1900): Fact, Fantasy and Fate"

Ralph W. Holibaugh (Rice University): "Macaroni and Music at the Turn of the Century: the Hauschild Music Publishing Co., Victoria, Texas"

Sharon Girard (Wichita State University): "The Moneteros: A Venezuelan Musical Legacy"

John M. Lee (University of Texas at Arlington): "Harmony in the Solo Piano Works of Olivier Messiaen"

Jerry Dean (University of Texas at Austin): "Frank Zappa's Absolutely Free: A Satirical View of Society in 1966"

James H. Richards (Baylor University): "The Reed Organ: Some Aspects of its Role in American Life"

Robert Snow (University of Texas at Austin): "The 1613 Print of Juan Esquivel Barahona"

CURRENT MUSICOLOGY OPERA PROJECT

Current Musicology plans to dedicate its fall 1978 issue, number 26, to exploring possibilities for interaction between musicologists and professional opera. This special project will feature a forum of opera professionals and musicologists discussing how musicologists can serve opera and make contacts for research work. Articles and bibliographies of current research relating to opera production in such areas as editions, performance practice, and aesthetic and historical background will be included, as well as reviews of dissertations on opera topics and of new editions. Contributions to the issue in the above departments are welcome. The deadline for the issue is March 1, 1978. It is also planned that the issue will include a list of professional companies and areas in which they are looking for research, and a list of musicologists and areas of opera they are currently studying. Scholars who would like to be included in this list should send name, area of interest, and university affiliation to Opera Project, Current Musicology, Department of Music, Columbia University, New York, NY 10027.
WORLD CONGRESS ON JEWISH MUSIC

A world congress on Jewish Music will be held in Jerusalem from July 31 to August 5, 1978. Sponsored by the National Council of Culture and Art and the World Hebrew Congress under the honorary presidency of Eric Werner, the theme of the congress will be “Musical Tradition and Creation in the Culture of the Jewish People—East and West.” The congress will be held in the framework of the Israel Festival and in cooperation with the musicology departments of the universities of Jerusalem, the Tel-Aviv University, and the Bar-Ilan University. Further information is available from The Conference Secretariat, World Congress on Jewish Music, 3 Tel-Hai Street, Tel Aviv, Israel.

LATIN AMERICAN MUSIC FESTIVAL AT TULANE

A Festival of Latin American Music is taking place at Tulane University during the 1977-78 academic year. The festival includes concerts, lectures, and exhibitions under the sponsorship of the Tulane Center for Latin American Studies.

Composed of six lectures, the series opened with “Spanish Music in the Court of Columbus,” presented by Peter Peacock of Loyola University, Fernando Horcasitas of the Universidad Nacional Autónoma de México, spoke next on “Three Mexican Dance-Dramas.” Remaining lectures include “Colonial Music of Brazil” by Manuel Veiga of the University of Bahia, Brazil; “Indonesian Dance Drama” by Carroll Mace of Xavier University; “The Indian as Musician” by Robert Stevenson of UCLA; and “Francisco V. Capilla: Chapels of the Inquisition” by Lester Brothers, North Texas State University.

Individuals desiring additional information may contact the Center for Latin American Studies, Tulane University, New Orleans, Louisiana 70118.

RESEARCH CENTER FOR THE ARTS

In the fall of 1977 the College of Fine and Applied Arts at the University of Texas at San Antonio announced the establishment of the Research Center for the Arts, under the direction of Jacinto Quirarte, Dean of the College of Fine and Applied Arts. Among the faculty associates connected with the center is the musicologist Michael Fink.

The Center’s activities encompass the visual and performing arts, art and architecture history, news, criticism, and musicology. A primary focus of the Center is on the latter disciplines with special reference to the study of Iberian and Interamerican arts. Among the goals of the Center are to provide assistance to faculty, students, and other persons interested in pursuing research and furthering endeavors to make available general information on the arts of Spain, Portugal, and the Americas.

Inquiries concerning the Research Center may be addressed to Elizabeth Boone, Research Associate, Research Center for the Arts, College of Fine and Applied Arts, The University of Texas at San Antonio, San Antonio, Texas 78285.

SUMMER INSTITUTE IN MEDIEVAL PERFORMANCE

The University of Pennsylvania has announced the second Summer Institute in Medieval Performance directed by Konrad Ruhland of the Capella Antiqua of Munich. “Mass Movements and Chant Singing from the Ars Antiqua to Dufay” will be the subject of the eight-day session (June 17-25, 1978).

The schedule will consist of seven and one-half hours of rehearsals daily, all of which will be conducted by Dr. Ruhland. There will be a performance on the final day of the workshop.

Active participation will be limited to twenty-five performers. Most of the repertory will be provided in original notation. Participants who wish to receive credit for the Institute must register for a course on “The Polyphonic Mass Ordinary from 1200 to 1400” to be given during the week before the Institute.

For further information, Mary Anne Ballard, Director, Collegium Musicum, University of Pennsylvania, Department of Music / D8, 201 South 34th Street, Philadelphia, PA 19104 (215-243-7544).

SONNECK SOCIETY TUNE INDEX

The Sonneck Society has received a grant from The National Endowment for the Humanities in support of The National Tune Index: Phase I, a computerized index dealing with 18th-century Anglo-American popular music. Co-directors Kate Van Winkle Keller and Carolyn Rabson developed the project as an effort toward bibliographic control of a music literature characterized by collected tunes and texts, borrowings and parodies.

The two-year grant provides for indexing and computer processing of information on the contents of over six-hundred British and American sources, including manuscripts, printed song and dance collections, theatre works and songsheets, military music and instrumental collections, to result in a data bank of information on 60,000 songs and tunes. A variety of research tools will be produced, including a thematic index to tunes, incipits, an interval-sequence index of incipits, an index of song titles, first lines and refrains, and a listing of contents for each indexed source. Special computer programs applied to the completed data bank will facilitate further identification, comparison and analysis of tunes.

In a broader context, the methodology developed for Phase I of the National Tune Index furnishes the framework for a larger comprehensive index of secular, sacred and folk tunes in America.

For additional information, write to: The Sonneck Society - National Tune Index Project, 83 Piereon Avenue, Potsdam, New York 13676.

SCHUMANN, CHOPIN, LISZT

Mrs. June Dickinson has announced the formation of a new society concerned with Robert and Clara Schumann. The society expects to hold meetings for performance and scholarly discussion, to publish a newsletter, to act as a liaison with the Schumannhaus in Bonn and other centers of early 19th-century Romantic music, and to establish a museum-library, “Casterbridge Village of Fine Arts,” on Conesus Lake in New York State, for a collection of Schumann manuscripts and memorabilia. Dr. Kenwyn Boldt of the State University of New York at Buffalo is the acting chairman of the society. Inquiries may be made to the President, Mrs. Dickinson, at the Schumann Memorial Foundation, Inc., 2904 East Lake Road, Livonia, New York 14487 (716-346-2745).

The establishment of The Chopin Foundation of the United States was announced in August by Mrs. Lewis S. Rosenfeld, President of the American Institute of Polish Culture of Miami, Florida. The Foundation will operate as a center for the study of Chopin, comprising a library and other materials relevant to the study of Chopin, sponsor musical and scholarly activities throughout the United States, provide scholarships to students, and issue a variety of bulletins and other publications. In association with the Chopin Society of Warsaw, Poland, the Foundation is conducting the American National Frederic Chopin Competition every five years at the University of Miami. The President and Executive Director of the Chopin Foundation is Warren O’Reilly, Adjunct Professor at the University of Miami School of Music. The Foundation offices are located at 1001 Brickell Avenue, Suite 690, Miami, Florida 33131 (305-373-9099).

Maurice Hinson, Editor of the Journal of the American Liszt Society, is soliciting articles for the Journal from members of the AMS. He is particularly interested in articles that focus on Liszt’s letters, on the projected new complete edition of the works of Liszt, and on critical views of what has appeared thus far, and on the possibilities of an iconographic bibliography of Liszt. Correspondence should be addressed to Maurice Hinson at The Southern Baptist Theological Seminary, 2825 Lexington Road, Louisville, Kentucky 40206.

ORAL HISTORY OF MUSIC

A unique opportunity to collect oral histories of those prominent in the field of music is currently being offered by EARTHWATCH, a non-profit organization in Belmont, Mass. Volunteers are needed to support the work of Dr. Barry Brook, CUNY, national director of the Project for the Oral History of Music in America, and Dr. Bernard Rosenberg, professor of Sociology, CUNY. Using these methods and techniques of the oral historian, participants will interview composers, instrumentalists, singers, conductors, club owners in the areas of the contemporary classical composer, the performing classical musician, and classical, jazz and musical theater. One three-week teaching workshop will be held in March 19 to April 8, 1978. For further information, contact Sarah Ellis (617-489-3030).