Louisville—Epilogue

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

The uniformly high quality of this year’s program was due in part to the decision of the program committee to limit the number of simultaneous sessions to four and to deviate from the norm of four 30-minute papers per session. Several sessions scheduled with three papers rather than four proved to allow more time for discussion and dialogue. (In the future, the Society may wish to abandon the 30-minute time limit as well.) The 96 papers accepted (65% of those contributed) were organized into 25 sessions; seven of the sessions were pre-planned and included a wide range of topics: Ancient Harmonic, Iberian music, Organ Music and Liturgy in France, Transmission of Chant, Tactus before 1550, and current studies in Wagner and Ives. The increase in number of papers presented on topics in performance practice, music and politics, and American music represents a shift away from the more traditional areas of historical research. In selecting the chairs for the sessions, the program committee sought to reflect the number of accepted papers written by women—this year around 30%. More than a third of the papers were read by graduate students.

In addition to the formal paper sessions, two study sessions were scheduled: one on the C.P.E. Bach edition and the second on music editing, chaired by Dorothy Wartenburg (assistant director on reference works, the National Endowment for the Humanities), who offered the assistance of her office to members submitting grant proposals. Reports on Research in Progress were initiated this year as a forum for an informal exchange of information on current research interests; limited this year to graduate students, it may be expanded in the future to include all members of the Society. Complementing the paper and study sessions was a series of noon and evening concerts. Two of the concerts, French organ music and the Bach gamba sonatas, were directly related to papers presented. The evening concerts featured a seventeenth-century Mass, a Josquin concert, and an all-Brahms piano recital, as well as performances continued on page 2.
Louisville—Epilogue, continued

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

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

Finally, a word of thanks: to Alex Silbiger and the members of the performance committee, along with my colleagues on the program committee for their careful and responsible work; to Jack Ashworth and the members of the local arrangements committee for their efficient handling of all the logistical details of the convention (including the procuring of free lodging for 5o graduate students in area homes); and for extending an invitation to the Society to hold its annual meeting for the first time in the Bluegrass State.

—Don O. Franklin

Report from the Committee on the Status of Women

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

—Marcia J. Citron, Chair

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

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

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

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

F: I give him a week.

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

F: Such as?

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

F: Hands-on experience will fix that.

P: He doesn't like that either.

F: What?

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

F: Maybe he doesn't understand them.

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

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

P: Not take it over in the science-fiction sense. But change it—perhaps not entirely for the better—in less noticeable ways, just as electronic technology has changed people's perceptions of the world. So as well as a fear of failure, and the problem of paying for the thing, and a distaste for the jargon—and other quibbles such as a dislike for typography resembling supermarket receipts, and plastic-wrapped term papers, and "personal" form letters, and computer owners' fondness for justified right-hand margins—he also has philosophical qualms.

F: Has he resisted other technological breakthroughs?

P: Not with such determination.

F: Isn't his typewriter electric?

P: Yes.

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

P: Of course.

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

P: Yes.

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

P: Yes.

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

P: Well...yes he did.

F: I give him a week... . .

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

—Richard Crawford

Society Election Results

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

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

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

Dragan Plamenac, who died on March 15 last, in Ede, Holland, at the age of 88, was surely one of the most distinguished representatives of that generation of musicologists of which so many members were brought to this country by the unhappy circumstances in Europe in the 1930's to the good fortune of American musicology, which they did so much to nurture in its infancy. Born in Zagreb, he had studied composition, piano and violin, and taken a degree in law, before training in musicology at the Sorbonne and the University of Vienna, and receiving his doctorate from the latter in 1925; then he had worked as an assistant to Bruno Walter at the Berlin Opera before returning to Zagreb to teach musicology at the University. Invited by our Society to represent Yugoslavia at the 1939 Congress of the IMS in New York, he came here in September of that year, and he remained. His first position in this country was at the St. Louis Institute of Music, where he taught from 1940 to 1943. Then he lived on the East coast for a number of years, serving the Office of War Information during the last years of the war, and becoming a U.S. citizen in 1946. He returned to the Midwest in 1954, joining the faculty of the University of Illinois, where he was largely responsible for establishing musicology as a graduate discipline. After his retirement in 1961, he continued to make Urbana his home, and I believe he was always genuinely glad to come back from his frequent travels, not least because he derived great satisfaction from working in the quiet of his house, on an unwavering schedule, surrounded by his beloved books. And whenever he was in town he could be seen, virtually until the last months of his life, at concerts, colloquia, and regularly at 5:00 p.m. in the Music Building, where he came to collect his mail, chat with colleagues and students, and exercise his unquenchable curiosity—and prompt judgment—regarding daily events in the School. Besides many awards and recognitions, among others from his native country and city and from our Society, he received an honorary doctorate from the University of Illinois in 1976; many will recall joining us in the celebration of that event on a day which became affectionately known as "Drag Tag" and which included, among other tributes, the reading of papers and a recital of some of his compositions.

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

Many of us in this room have arrived at a stage that allows us to take frequent pleasure in the enthusiasm and vitality and, above all, the burgeoning accomplishments of our younger colleagues, those we tend to think of, collectively, as the next generation. But that stage also often brings with it pain—the kind of pain that Martin Luther must have felt when he interrupted one of his Tischrede to say: "Ach wie feine musici sind in zehn Jahren gestorben! Josquin, Petrus LaRue, Finck emulti ali excellentes." Each of us has his own list of fine and excellent musicians who have left us in the last years.

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

—Herbert Kellman

ACLs Travel Grants

Travel grants are offered through the American Council of Learned Societies on a competitive basis to scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside North America (including Mexico, Central America, and the Caribbean). Applicants must hold a Ph.D. degree or its equivalent and must be citizens or permanent residents of the United States. To be eligible, proposed meetings must be broadly international in sponsorship or participation, or both.

The program provides travel funds in the four categories listed below to:

1) persons who propose to read significant scholarly papers at smaller research conferences which are broadly international in participation;

2) persons who will present papers or fill other active scholarly roles (such as chairing a session) at regularly scheduled congresses of international scholarly organizations;

3) elected officers or voting members of an international organization who must take part in bureau meetings or executive sessions of the organization; and

4) members of international planning committees or editorial boards who must participate in meetings of these groups.

Applications from persons who have received an ACLS travel grant in the current year or in either of the two preceding calendar years cannot be considered; applicants who have received multiple grants in previous years can be given only low priority. Financial assistance is limited to air fare between major commercial airports. Awards, not to exceed $1,000, will be equivalent to one-half of projected economy-class fare.

Deadline for requests for travel funds to attend meetings scheduled for the period of March through June is November 1; deadline for requests for travel funds to attend meetings scheduled for the period of July through October is March 1; deadline for requests for travel funds to attend meetings scheduled for the period of November through February is July 1. Meetings that officially begin on the last day or two of a competition period and run several days into the next will be considered under the latter competition (e.g., March 1 will be the deadline for applications for a meeting running from June 10 through July 5).

To request application forms, persons should address an inquiry to: Travel Grant Office, American Council of Learned Societies, 800 Third Avenue (at 49th to 50th...
Greenberg Award

Application Deadline—April 1, 1984

The Noah Greenberg Award Committee has announced the deadline for application for the 1983 award as April 1, 1984. Members of the Society wishing to apply for the award should submit their applications, along with a proposed budget and any accompanying materials or tapes to: Margaret Murata, The School of Fine Arts, University of California, Irvine, CA 92717.

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

Guidelines for The
Noah Greenberg Award

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

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

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

A committee of five members appointed by the President of the American Musico Logical Society, in consultation with the Board of Directors, will judge entries for this prize.
Awards and Prizes

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

Norma and Robert Lamar Weaver have received a grant from NEH to complete the second volume of their *Chronology of Music in Florentine Theaters 1450 to 1600*. They have also received a Delmas Foundation Grant to explore the relations between Florence and Venice in the areas of comic operas and comic companies.

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

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

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

Einstein Award

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

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

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

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

The nominations of articles for the 1984 Alfred Einstein Award are now open. Articles that appeared during the 1983 calendar year will be considered for this year's award. Due to the problem of determining eligibility, consideration will be given only to those articles that are formally nominated. The Committee notes that some worthy articles have not been nominated in recent years and urges eligible authors to nominate their own articles. Nominations should be sent by June 1, 1984, to Frank A. D'Arcone, Music Dept., University of California, Los Angeles, CA 90024.

Kinkeldey Award

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

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

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

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

Charles Warren Fox

Charles Warren Fox, professor emeritus of musicology at the Eastman School of Music, passed away during the night of October 13, 1983, in his native Gloversville, New York. He was 70 years old.

Born on July 24, 1904, Fox studied at Cornell University where he received his B.A. in psychology in 1933. During his graduate years he took several seminars in musicology with Otto Kinkeldey, the first professor of musicology in the country. He taught at the University of Illinois and Temple University before coming to Eastman in 1932 as a teacher of psychology.

Howard Hanson, attempting to provide Eastman students with a highly diversified curriculum, entrusted Fox with the supervision of musicology at Eastman and eventually created the first chair for that field at a music school in the United States.

Charles Warren Fox soon emerged as one of the leading musicologists in this country. Supported by the resources of the Sibley Music Library, he contributed significantly to knowledge of the music of the Renaissance. His most noteworthy essays are perhaps "Non-Quartal Harmony in the Renaissance" (MQ 31 [1943]) and "Barber and Barbingant: A Review" (JAMS 13 [1960]). He was one of the founding members of the American Musicological Society in the 1930s, later he became the vice president of the Society as well as the editor of its Journal. In addition, he served as the president of the Music Library Association from 1934 to 1956 and as the editor of Notes.

Charles Warren Fox's contributions as a teacher at Eastman from 1932 until his retirement in 1972 were formidable. Thousands of Eastman students received their first instruction in musicology from him and benefitted immensely from his insightful and creative approach in the classroom.

Over the years, more than forty musicologists completed their doctorate under the guidance of Fox, among them Truman Bullard, Louise Sayler, Ernest Livingstone, and Glenn Watkins. Several composers, including William Bergsma and Robert Palmer, acknowledged the important influence of Fox's teachings on their careers.

In 1972, the Eastman School of Music awarded some internationaly known scholars a symposium in honor of Fox's retirement. The papers from that symposium were published in 1979 with additional contributions by friends and students as Essays on Music for Charles Warren Fox, edited by Gerald C. Graub. In his last years, Fox edited several graduate students with fellowships which allowed them to spend a month in Italy, especially in Florence, the city he loved more than any other. The Eastman School of Music wishes to continue this tradition and thus has established The Charles Warren Fox Memorial Fund, providing scholarships for musicology students and enabling qualified young scholars to travel to Europe for research. Donations to this fund are welcome and should be sent to: Jurgen Thym, Department of Musicology, Eastman School of Music, Rochester, NY 14604.

—Jurgen Thym

Irving Lowens

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

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

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

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

Despite his eminence as a critic, librarian, administrator, and teacher, Irving was from the beginning and all through his life first and foremost a historian of American music. His early paper, "The Origins of the American Fugue Tune," brought him a standing ovation in 1952 when he read it at the New Haven meeting of the American Musicological Society (published in JAMS 6 [1952], 43-52). Irving served as a member of the Board of Directors of the Society in 1964 and 1965.

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

Irving began collecting American tune books very early in his career. As a direct result of this activity he began the compilation of a bibliography of these works. In 1951, engaged myself in a similar endeavor, we began working in collaboration, soon to be joined by Richard Crawford. The joint project has been more than thirty years in completion. Although Irving left us before a printed copy of the bibliography has come into being, he did have the deep satisfaction of knowing that a 1,400-page typescript has been delivered by Crawford to the American Antiquarian Society. I know that he would have been very happy indeed to know that, according to information received from Worcester, the actual process of preparing the typescript for printing has now begun.

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

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

—Allen P. Britton
Editor's Column

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

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

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

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

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

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

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

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

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

Fellowships and Grants Available

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

Short-term Resident Fellowship for Individual Research

In any field appropriate to the Newberry’s collections, appointments with stipends of $600 per month, for periods of up to two months, or when travel from a foreign country is involved, three months. Applicants must have the Ph.D. or have completed all requirements except the dissertation. These fellowships are designed primarily to help provide access to Newberry resources for people who live beyond commuting distance. Preference is given according to applicants from outside the greater Chicago area whose research particularly requires study at the Newberry. Completed applications due March 1 or October 15, 1984.

American Society for Eighteenth-Century Studies Fellowships

Fellowships are available for one to four months in residence at the Newberry for studies in the period 1666-1815. Applicants must be post-doctoral scholars, no more than ten years from receipt of their Ph.D., and members in good standing of the American Society for Eighteenth-Century Studies at the time of application. Stipends are $1000 per month; completed applications are due March 1 or October 15, 1984.

Resident Fellowships for Unaffiliated Scholars

For scholars who are not employed professionally as such, who have the Ph.D., and who propose to use the Newberry as a scholarly base, stipends of $250 per calendar quarter. Applicants must be working on a specific research project in a field appropriate to the Newberry’s collections, and must anticipate spending at least six to eight hours a week in residence and participating fully in the intellectual life of the Newberry. Stipends may be renewed quarterly up to one year, after the first year, fellowship status may be renewed annually, but without stipend. Completed applications due March 1 or October 15, 1984.

Newberry-British Academy Fellowship for Study in Great Britain

In cooperation with the British Academy, the Newberry Library offers an exchange fellowship for three months’ study in Great Britain in any field in the humanities in which the Newberry’s collections are strong. The stipend is $12 per day while the Fellow is in Great Britain. The Fellow’s home institution is expected to pay his salary. Completed applications due March 1, 1984.

The SEM Sale

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

continued on page 8
Fellowship and Grants, continued

Herman Dunlap Smith Center for the History of Cartography Fellowships

Fellowships are available for research in the history of cartography of $600 per month, for periods not exceeding three months. Applications may be submitted at any time.

Center for Renaissance Studies Fellowships

The Center for Renaissance Studies is offering ten stipends of up to $2,000 each for post-doctoral scholars, teaching in colleges and universities in the U. S. who wish to participate in a summer institute devoted to the reading, transcribing, and editing of Hispanic manuscript books and documents from the late modern period. The Institute will be led by Dr. Vicenta Cortés Almenar, Inspector General de Archivos de la Dirección General de Archivos y Bibliotecas. Stipends are for six weeks from June 18 to July 27, 1984.

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

The International Research and Exchanges Board (IREX), supervised jointly by the American Council of Learned Societies and the Social Science Research Council, administers scholarly and academic exchange programs and fellowships with Eastern Europe and the USSR.

Developmental Fellowships

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

Special Grants for Collaborative Activities and New Exchanges

IREX makes a very limited number of grants in support of specific collaborative projects and new exchanges with Eastern Europe and the USSR, as well as with Albania and Mongolia. Such undertakings as bilateral and multinational symposia, collaborative and parallel research, joint publications (but not publication costs), exchanges of data, comparative surveys, and the like, as well as brief visits necessary in the planning of such projects, will be considered. Grants average under $2,000, seldom cover the full cost of any project, and do not support individual study, research, or attendance at scheduled scholarly conferences and meetings.

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

Travel Grants for Senior Scholars in the Social Sciences and Humanities

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

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

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

Bryan Prudhomme (University of Colorado): "De Visée’s Theorbo and Guitar Works: Collations and Comments"

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

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

South-Central

April 15-16, 1983

Austin Peay State University

Elizabeth C. Tevisdale (Tulane University): "The Filiation of the Musical Illustrations in Milano, Biblioteca Ambrosiana, Ms. C 128 Inf., and Piacenza, Biblioteca Capitolare, Ms. 69"

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

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

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

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

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

Gerhard Herz (University of Louisville): "Bach’s Use of Choruses: Observations on the Ritkin-Marshall Controversy"

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

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

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

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

Allan D. Ho (University of Kentucky): "Liszts Music for Two Pianos and Piano Four-Hands: A Preliminary Study"

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

October 2, 1982
University of North Carolina, Chapel Hill

Eleanor McCrickard (University of North Carolina, Greensboro): "Stradella’s Escule delle Sfere: A Structural Masterpiece"

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

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

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

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

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

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

April 22, 1983
Christopher Newport College

Clyde W. Brockett (Christopher Newport College): "Persecutio, Benedictio and Cantus Dominus in a Gallican (?) Ritual"

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

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

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

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

Southern

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

February 16–18, 1983
Mercer University

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

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

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

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

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

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

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

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

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

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

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

Frank Hoogerwerf (Emory University) and Thurston Dax (Hartwick College): "John Hill Hewitt’s ‘Jeptha: The First American Oratorio’"

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

Southwest

October 9, 1982
University of Oklahoma, Norman

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

Susan Treacy (North Texas State University): "Mozart’s K. 305: Some Background on a Special Concert Aria"

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

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

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

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

April 16, 1983
Baylor University

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

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

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

Sandra Pinares (North Texas State University): "Mozart’s String Quartet in G Major, K. 387, and the Rise of the ‘Terza pratica’"


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

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


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

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


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

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