AMS-Cleveland 1986

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

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

We are delighted to be able to offer you special service for your travel convenience. The official airline for the meeting is United Airlines, and the official travel agent is Lydon and Associates in Cleveland. Arrangements have been made with these two organizations to procure special discounts on airline fares, even on Super Saver and Ultra Saver fares. You are encouraged to contact Lydon and Associates by telephone: call the Convention Air Desk (1-800/311-2428 or in Ohio 216/861-7125) for the best rates possible. In addition, Lydon's will have personnel at our hotel at specified times during the meetings to help you with any changes in flight plans.

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

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

The meeting will also feature concerts by the Oberlin Baroque Ensemble and the Cleveland Chamber Symphony. The nationally-acclaimed Oberlin Baroque Ensemble will perform a program entitled Les Goûts Réunis: Chamber Music of Cosmopolitan Paris, c. 1740. Featuring works of Leclair, Blavet, Tartini, Forqueray, and Royer, the concert will take place in a Cleveland landmark, The Old Stone Church on Public Square. The Cleveland Chamber Symphony, under the direction of Edwin London, will perform a Double Celebration Concert, commemorating Franz Liszt and the celebration of American Music Week. In addition, tickets are available to a concert of American Music by The Cleveland Orchestra, and AMS members will be permitted to visit rehearsals of this world-renowned ensemble. The Orchestra resides in Severance Hall in University Circle, only a fifteen-minute bus ride or a short taxi ride from the hotel.

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

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

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New Orleans—1987
Call for Papers

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

Abstracts of papers to be considered for inclusion in the program should be submitted to the Program Chair, Gary Tomlinson, Department of Music, University of Pennsylvania, 201 South 14th Street, Philadelphia, PA 19104. The deadline for submission is 1 February 1987.

Individual papers should be planned to last thirty minutes or less. Abstracts should be one page in length and typed, double-spaced, on 8 1/2- by 11-inch bond paper. They should be written so that they can be incorporated directly into the published Abstracts of Papers. The title should appear at the top of the page, the author and institutional affiliation at the bottom. Abstracts that do not conform to the published guidelines will be returned.

For informal study sessions and panels the organizer may submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display and report.

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

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

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

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

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

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

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

The Performance Committee for the 1987 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions should be sent before 1 February 1987, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: David R. Fuller, Music Department, Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260.

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Cleveland
continued from page 1

minute taxi ride from the hotel. For ticket information, call the Playhouse ticket office (216/795-7000). Another performance of interest is the Ohio Ballet, which will present a program including Schubert waltzes, Aureole—to music by Handel, a dance suite based on the music of Charles Avison, and the premiere of a new work— as yet unannounced, on Friday and Saturday evenings, 7 and 8 November at 8:00 p.m. and a Saturday matinee at 2:00 p.m. at the Ohio Theater—again only a ten-minute walk from the Stouffer Inn. For ticket information, call 216/241-6000 (Ohio residents) or 1-800/442-6048.

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

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

—John G. Suess

Report of the Chapter Fund Committee

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

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

No Grad Meeting Scheduled

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

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AMS Newsletter Address and Deadlines

Items for publication in the February issue of the Newsletter must be submitted by 1 December, and for the August issue by 15 May to:

Kristine K. Fornay
Editor, AMS Newsletter
Department of Music
California State University
Long Beach, CA 90840

The AMS Newsletter is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Membership inquiries, changes of address and requests for additional copies of current and back issues should be directed to:

Alvin H. Johnson
Executive Director of the AMS
Department of Music
University of Pennsylvania
201 South 14th Street
Philadelphia, PA 19104-6313

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Early Society Publications
Now on Film

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

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

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

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

Of our 1500 members more than half rarely or never attend annual and chapter meetings; the Journal is their primary scholarly contact with the Society and presumably their main reason for retaining membership. More than an additional 1200 copies of the Journal reach an even wider audience through library subscriptions. In addition to our annual meetings, which involve fewer people, it is largely through the Journal that we signal to colleagues throughout the world that the AMS is indeed a place for their scholarship and their interests, and through which we can continue to foster the best of specialized work without compromise of quality, while showing that it can and must continue the effort to reach out to a broader readership.

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

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

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

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

—Margaret Bent

Agenda Items and Nominations

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

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

In order to allow members of the Society to communicate their concerns about nominations, the Nominating Committee (for Officers and members of the Board of Directors) for the following year is now announced in the summer issue of the Newsletter. The Board has appointed the following Nominating Committee for 1987: Claude Palisca, Chair; Allan Atlas; and Bonnie Wade.

The Council Nominating Committee, on the other hand, cannot be appointed until after the Council elections have taken place; communications about Council nominations can be addressed to the Secretary of the Council, Ruth Solie, to be forwarded to the Committee when appointed.
AMS 50 Campaign Report

AMS 50 needs your assistance. The first AMS Fellow has been chosen and the second year's competition, for two fellows, is being announced in this Newsletter. Will we be able to announce three grants next year? That depends on you. The terms of our National Endowment for the Humanities Challenge Grant for the first year have been met, and the government has made its initial grant of $35,000 to the campaign. This provides wonderful assistance towards our goals, but we still have a long way to go. As of 1 May, we had raised almost $150,000, independent of the NEH contribution, slightly less than half of what we must ultimately raise to receive our full government grant. If we are to be successful, we need the help of more members of the Society, both for individual contributions and for activities in support of AMS 50.

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

In response to appeals sent to a group of university presses, it is my pleasure to announce a generous grant of $4,500 from Cambridge University Press. Three American university publishers, Harvard, Yale, and Chicago have agreed to sell at half price all display copies of their books at AMS conventions over the next three years and to donate the proceeds to AMS 50. Each has guaranteed a minimum donation of $1,000. This is a rare opportunity for you to acquire books for your own collection and to benefit AMS 50 as well. Several other publishers, both university and commercial presses, have been approached by members of the Society, and I hope to have more news to report in the Fall.

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

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

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

—Philip Gossett

AMS 50 Benefit Concerts and Events

Earlier this year, Mary Anne Ballard sponsored concerts featuring baritone Max van Egmond and her Philadelphia-based Baroque ensemble Serenata to benefit AMS 50. Two performances were given, the first on 3 February at the Church of the Saviour in Philadelphia and the second on 4 February at Princeton University. The performances were musically and financially successful, raising some $4000, all of which will qualify for matching funds from the NEH Grant. The concerts, featuring works by Purcell, Handel, and Bach, were a critical success as well, receiving five reviews in Philadelphia newspapers and a number of feature articles in Pennsylvania and New Jersey. Among the highlights were van Egmond's rendition of Bach's Cantata No. 82, "Ich habe genug," and Kenneth Slovik's performance of Bach's Suite for Cello in D major on a five-stringed violoncello piccolo. A variety of organizations and individuals contributed their time and advice, including the concert offices of the University of Pennsylvania and Princeton University. Graduate students from both schools volunteered their services, writing program notes and helping with publicity and receptions for the performers and patrons.

Robin Wallace presented a solo piano recital on 17 October 1985 at California State University, Long Beach to benefit the campaign. Grossing nearly $400, the concert featured works by Mozart, Schumann, and Brahms, and was subsidized by the University Collegium Musicum. A letter from Wallace related his experience and actively encouraged other members of the Society, even those who are not professional performers, to undertake similar concerts. His students and the performance faculty at his University were extremely supportive.

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

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

Eligibility

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

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

Competition and Application Procedures

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

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

Awards

Two AMS Fellowships, awarded solely on the basis of academic merit, will be granted in 1987-88. Winners will receive a twelve-month stipend, to be set at $8,000. Fellows may elect to accept the award on an honorary or partly honorary basis, thus freeing scarce resources for others. The Fellowships are intended for full-time study. An equivalent major award from another source may not normally be held concurrently unless the AMS award is accepted on an honorary basis. Grants are for one year and are not deferrable or renewable. There are no provisions for the payment of tuition; it is hoped that graduate schools will provide tuition fellowships or waivers.

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

Application forms may be had by writing the following address: Rena Charnin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Blvd., Washington Square, New York, NY 10003. Statement of application is due to the above address on 1 October 1986. Final application (with letters, supporting documents, prospectus of dissertation, a chapter or its equivalent from the dissertation) is due to the above address on 31 January 1987.

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

Changes in Award Guidelines

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

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

Einstein Award

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

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

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

Greenberg Award

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The Award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically-continued on page 14
52nd Annual Meeting
American Musicological Society
6–9 November 1986
Cleveland, Ohio
Preliminary Program

Wednesday, 5 November

4:00–6:00, 7:30—AMS Board Meeting

Thursday, 6 November

9:00–12:00—AMS Board Meeting
12:00–6:00—Registration
1:30–6:00—Exhibits

2:00–5:00—AMS Papers

Topics in Spanish Music
Alejandro E. Planchart (University of California, Santa Barbara), Chair
Andrew Tomaszello (Baruch College, CUNY): “Spanish Mass Cycles and Their Manuscripts”
Jane Hardie (New South Wales State Conservatorium, Sydney): “Kyries tenebranum in Renaissance Spain”
Paul R. Laird (University of North Carolina, Chapel Hill): “Fray Diego de Torrijos and the Villancico at San Lorenzo del Escorial, 1669–1691”
Louise K. Stein (University of Chicago): “Humanism and Anti-Humanism in Spanish Musical Theory and Practice”

Topics in Baroque Lute Music
Alexander Silbiger (Duke University), Chair
David J. Buch (University of Northern Iowa): “Concepts of Mode in La Rhetorique des Dieux”
James Tyler (University of Southern California): “Vivaldi and the Italian Baroque Lute”
Victor Coelho (University of Calgary): “The Colascione and the Cornmedia dell’arte”

Haydn and Beethoven
Elaine Sisman (Columbia University), Chair
Stephen C. Fischer (Widener University): “A Problem of Harmonic Structure in Haydn’s Minor-Key Symphonies”
Leon Plantinga and Glen Pier Johnson (Yale University): “Compositional Process, Text, and Genre in Haydn’s Variations for Piano in F minor”
James Webster (Cornell University): “The Early Ensemble Divertimenti of Joseph Haydn”
Greg Vitercik (Middlebury College): “A Large-Scale Processive Design in Beethoven’s Op. 132”

Schumann and Bruckner
R. Larry Todd (Duke University), Chair
John J. Daverio (Boston University): “Schumann’s Im Legendenton and Friedrich Schlegel’s Arabeske”
Stephen Parkany (Amherst College): “The kecke Beiset and Bruckner’s Symphonic Synthesis”
Mariana Sonntag (University of Chicago): “Toward an Understanding of Bruckner’s Revisions”

Twentieth-Century Topics
Douglas M. Green (University of Texas, Austin), Chair
Michael Beckerman (Washington University, St. Louis): “The Offstage Chorus in Janáček’s Late Operas”
Tom Gordon (Bishop’s University, Québec): “Great-Rag-Sketches”
Anne C. Shreffler (Harvard University): “The Path from Expressionism: Webern’s Transition from Instrumental to Vocal Works, 1913–1924”
Brenda Dalen (Yale University): “The Dedication of Berg’s Chamber Concerto: Enigmas in the ‘Open Letter’”

5:30–7:00—No-Host Cocktail Reception

8:30—AMS 50 Campaign Committee Meeting
8:30—Concert: Works by Franz Liszt and other composers, Cleveland Chamber Symphony, Edwin London, conductor
10:00—1987 Program Committee Meeting

Friday, 7 November

All Day—Exhibits
8:00—AMS Chapter Officers Breakfast Meeting
8:30–5:30—Registration
9:00–12:00—AMS Papers

Text and Music
Don M. Randel (Cornell University), Chair
Elizabeth Aubrey (University of Iowa): “References to Music in Old Occitan Literature”
John Nádas (University of North Carolina, Chapel Hill): “Words and Music in Florence ca. 1400”
Graeme M. Boone (Harvard University): “Texts and Texting in the Early Chansons of Guillaume Dufay”
1:00—2:00—Concert: A Senfl (c.1486–c.1543) Circa Centenary, Case Western Reserve University Collegium Musicum, Ross Duffin, Director, Trinity Cathedral

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

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

2:00—5:00—AMS Papers

Chant and Liturgy
John Boe (University of Arizona), Chair
Anne Walters Robertson (University of Chicago): "The Melismatic Benedicamus domino"
Rebecca A. Baltzer (University of Texas, Austin): "Another Look at a Composite Office and Its History: The Feast of Sesciptio Reliquiarum in Medieval Paris"
Isobel P. Woods (University of Newcastle upon Tyne): "Our Awin Scottis Use"

Renaissance Archival Studies
Christopher Reynolds (University of California, Davis), Chair
Richard Freedman (University of Pennsylvania): "Patronage and Musical Influence at the Court of Lorraine during the Early Sixteenth Century"
John Kmetz (University Library, Basel): "New Liederhandschriften from Renaissance Basel"
Robert J. Snow (University of Texas, Austin): "Newly Discovered Renaissance Works Uniquely Preserved in New World Sources"

Performance Practices
John Hajdu (University of California, Santa Cruz), Chair
Stewart Carter (Wake Forest University): "Francesco Rognoni’s Selva de vari passaggi (1620): Vocal Style in Transition"
John Spitzer (University of Michigan): "A Grammar of Improvised Ornamentation: Jean Rousseau’s Viol Treatise of 1687"
Philip Russom (Yale University): "Variation Techniques in the Figured-Bass Tradition as Prescribed by Friederich Erhard Niedt"
George Houle (Stanford University): "Articulation and Notes inégales according to Engramelle"

Nineteenth-Century Theater
Rey M. Longyear (University of Kentucky), Chair
Steven Huebner (McGill University): "Meyerbeer and ‘La coupe italienne’"
Roger Parker (Cornell University): "‘Va pensiero’: Analysis, Criticism, and Critical Editions"
Marian Smith (Yale University): "Borrowings, Airs parlants, and Leitmotifs in Paris, 1825–1850"
Stravinsky and Octatonicism
William W. Austin (Cornell University), Chair
Topic: Issues in Richard Taruskin’s article “Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky’s 'Angle' ” (AMS, Spring 1988)
Discussants: Elliott Antokoletz (University of Texas, Austin), Allen Forte (Yale University), Richard Taruskin (Columbia University), Pieter van den Toorn (University of California, Berkeley)

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

8:30—AMS 50 Fellowship Committee Meeting

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

Saturday, 8 November

All Day—Exhibits

7:30—AMS Publications Committee Breakfast Meeting

8:30—5:30—Registration

9:00—12:00—AMS Papers

Chant
Lance Brunner (University of Kentucky), Chair
James M. Borders (University of Michigan): “The Northern Italian Antiphons antestate Evangelium”
Thomas Forrest Kelly (American Academy in Rome): “Benevento and Milan: Rites and Melodies Compared”
Theodore Karp (Northwestern University): “Formulaic Usage among Gregorian Introsits”
Nancy Phillips (Indiana University): “The Chants of Musica and Scolica Enchiriadis”

Some Attribution Problems in Renaissance Music
Mary Lewis (Brown University), Chair
Paula Higgins (Duke University): “Philippe Basiron, Philippon, Philippe de Bourges: An Enigma Resolved”
Jeffrey J. Dean (Music Library, University of California, Berkeley): “Ockeghem or Basiron? A Disputed Salve Regina and a ‘Very Notable’ Minor Composer”
Susan Forscher Weiss (Goucher College): “A Bolognese Instrumental Collection of the Early Cinquecento”

Bach
Alfred Mann (Eastman School of Music), Chair
Richard Benedum (University of Dayton): “Tutti-Solo Alternation in the Choral Movements of Bach Cantatas”
James Ladewig (University of Rhode Island): “The Influence of Frescobaldì on a Fugue from Bach’s Well-Tempered Clavier”

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

Liszt
Carolyn Abbate (Princeton University), Chair
James A. Deaville (Northwestern University): “Franz Liszt as Author: New Documentary Evidence”
Rena Charnin Mueller (New York University): “The Organization of Liszt’s Tasso Sketchbook”
Allen Forte (Yale University): “Liszt’s Experimental Music in Contemporary Perspective”
Allan Keiler (Brandeis University): “Liszt and Beethoven: The Creation of a Personal Myth”

American Music
Richard Crawford (University of Michigan), Chair
Anne Dhu Shapiro (Harvard University): “The Travels of a Tune: Beethoven, Sam Cowell, and ‘Sweet Betsy’”
Thomas Riis (University of Georgia): “An Introduction to the Songs and Acts on the T. O. B. A. Circuit”
Mark Tucker (Yale University): “Ellington’s East St. Louis Toodle-Oo and Its Sources”
Scott DeVeaux (University of Virginia): “‘Bean and the boys’: Coleman Hawkins and the Development of Bebop”

12:00—1:00—AMS Council Meeting

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

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

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

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

2:00—5:00—AMS Papers

Topics in Renaissance Music
Margaret Bent (Princeton University), Chair
Jan Herlinger (Louisiana State University): “Marchetto’s Influence: The Manuscript Evidence”
Patrick Macey (Eastman School of Music): “The Musical Rhetoric of Josquin’s Misereor mei Deus”
Miroslaw Perz (University of Warsaw): “The Secret Chromatic Art in the Light of Nicolaus Gomilka’s Psalter (1580)”
Bonnie J. Blackburn (Chicago, IL): “On Compositional Process in the Fifteenth Century”
Sunday, 9 November

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

8:00—AMS Board Meeting

9:00—12:00—Exhibits

9:00—12:00—AMS Papers

Four Renaissance Works

Lawrence F. Bernstein (University of Pennsylvania), Chair

Julie E. Cumming (Wellesley College): "A Musical 'Mirror for Princes': Dufay's Eclesie militantis"

Allan W. Atlas (Brooklyn College and Graduate Center, CUNY): "Gematria, Marriage Numbers, and Golden Sections in Dufay's Resvellis vous"

Flynn Warmington (Brandeis University): "A Busnois-Fétis Collaboration: The Motet Anthoni usque limina"

Peter Urquhart (Harvard University): "Canon in diapente, Partial Signatures, and Musica ficta in Josquin's de Beata Virgine Mass"

Topics in Baroque Music

Paul Brainard (Princeton, NJ), Chair

Robert Klakowich (University of Alberta): "Scocca pur': Genesis of an English Ground" 

Barbara Coeyman (West Virginia University): "The Ballet de cour in France after 1672"

Charles E. Brewer (University of Alabama): "Kircher, Biber, and the Mystery of Instrumental Genres in the Late Seventeenth Century"

William Summers (Dartmouth College): "George Frideric Handel: A Re-assessment of His Activities in Rome ca. 1707-1709"

Mozart and Beethoven

Thomas Bauman (Stanford University), Chair

Robert Riggs (Harvard University): "Mozart's Sonata for Piano and Violin, K. 379: A Setting for the Jewel"

Ellwood Derr (University of Michigan): "Young Beethoven's Pieces on Mozart Models: A Study in Compositional Method"

Linda Tyler-Schmidt (Princeton University): "The Abduction of the Entführend: An Investigation into Two Contrasting Singspiel Traditions"

Cliff Eisen (Toronto, Canada): "The Text of Mozart's 'Linz' Symphony, K. 425"

Music and Literature

Owen Jander (Wellesley College), Chair

Nadine Sine (L' cheg University): "Strauss's Forgotten Salome" 

Alan M. Gillmor (Carleton University, Ottawa): "Musico-Poetic Form in Satie's 'Humoristic' Piano Suites (1912-1915)"

Alain Frogley (Oxford University): "Hardy's 'Tess' and the Composition of Vaughan Williams's Ninth Symphony"
Grants and Fellowships: Application Deadlines and Addresses

**ACLS Fellowships**

**ACLS Research Fellowships for Recent Recipients of the Ph.D.**
For research in the humanities, limited to scholars with Ph.D. degrees conferred between 1 January 1984 and 11 December 1986. Maximum award: $10,000. Deadline: 10 September 1986. Request forms by 24 September. Address as above.

**ACLS Grants-in-Aid**
To support significant humanistic research in progress by contributing to scholar’s personal expenses. Maximum award: $3,000. Deadline: 15 December 1986. Address as above.

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

**American Philosophical Society**
For basic postdoctoral research in all fields, to subvene living expenses, travel, and some supplies. Maximum stipend: $3,500 ($2,500 for full professors). Deadline: 1 February, 1 April, 1 June, 1 October, and 1 November for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106. Forms sent to those eligible.

**Columbia Society of Fellows in the Humanities**

**folger Library Post-Doctoral Fellowships**

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

**Awards and Prizes**
Guggenheim Fellowships have been awarded to the following Society members: Edward H. Roesner (New York University), A Critical Edition of Partition organa tripus and quadrupla; and Richard F. Taruskin (Columbia University), Strawinsky’s “Russian” Period.

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

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

ACLS Fellowships have been granted to Bathia Churgin (Bar-Ilan University, Israel), A New Edition of Beethoven’s Eroica Symphony, Op. 55, and Mimi S. Daizt (City University of New York), A Critical Edition of Songs of Gabriel Fauré.
The following Society members have received ACLS Travel Grants: Bert H. van Boer, Jr. (Brigham Young University); Jeffrey Kallberg (University of Pennsylvania); James L. Ladewig (University of Rhode Island); Patrick Macey (Eastman School of Music); Jessie Ann Owens (Brandeis University); Anne Walters Robertson (University of Chicago); Marie Rolf (Eastman School of Music); and Ellen Rosand (Rutgers University).

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


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

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

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

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

<table>
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<th>Fulbright Scholar Awards</th>
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<tbody>
<tr>
<td>For research and university teaching abroad.</td>
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<tr>
<td>Period of tenure: 3 mos. to 1 year.</td>
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<tr>
<td>Eligibility: U.S. citizenship, Ph.D., teaching experience, language (dependent upon country).</td>
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<tr>
<td>Deadlines: 15 September for Africa, Asia, Europe, and the Middle East; 1 November 1986 for institutional proposals for Scholar-in-Residence program; 1 January 1987 for Administrators’ Awards in Germany, Japan, and the United Kingdom and Seminar in German Civilization; 1 February 1987 for Spain Research Fellowships, and France and Germany Travel-Only Awards.</td>
</tr>
<tr>
<td>Address: CIES, 11 Dupont Circle, NW, Washington, DC 20036-1257 (202) 939-5401.</td>
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<table>
<thead>
<tr>
<th>Harvard University Mellon Fellowships</th>
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</thead>
<tbody>
<tr>
<td>For non-tenured, experienced junior scholars who have completed, at time of appointment, at least two years of post-doctoral university teaching. One year appointment, July 1987 to June 1988, with limited teaching duties. Eligibility: Ph.D. required, received prior to 30 June 1985. Stipend: $25,000. Deadline: 3 November 1986. Address: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.</td>
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<table>
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<tr>
<th>National Humanities Center</th>
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<tbody>
<tr>
<td>For postdoctoral research in the humanities, in-residence. Period of tenure: academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by 15 October 1986. Address: Kent Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, Research Triangle Park, NC 27709.</td>
</tr>
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<table>
<thead>
<tr>
<th>Villa I Tatti Fellowship</th>
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</table>

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

The Medieval Academy of America has selected Margot Fassler (Yale University) as the winner of the Van Courtlandt Elliott Prize for 1986. Awarded annually for an outstanding first article in the field of medieval studies, the Elliott Prize is presented to Fassler for her article, “Who Was Adam of St. Victor? The Evidence of the Sequence Manuscripts,” JAMS 37 (1984), pp. 233–69. The award of the Van Courtlandt Elliott Prize to Margot Fassler marks the third musicologist to have won this prize since its inception in 1972, the others being Charles Atkinson (1979) and Lance Brunner (1983). This is particularly remarkable in view of the fact that a survey of the membership of the Medieval Academy carried out in 1982 by David Herlihy revealed that of the members whose academic discipline could be identified (from the Academy’s mailing list), just 2% were musicologists. (See “The American Medievalist: A Social and Professional Profile,” Speculum 58 [1983], pp. 881–90.) Two of the three winning articles were published in the Society’s Journal.

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

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

1. Communication within the Society: that the CSW continue to facilitate communication among members whose research interests involve women-related topics; that it encourage women within the Society to meet, work with, and support one another; and that it help inform the membership about current scholarship in the area of women and music.

2. Scholarship about women and music: that the CSW continue in its active encouragement of research into women’s topics in musicology and that it promote cross-influences between the contents and methodologies of women’s studies and musicology.

3. Information about women in the Society: that the CSW continue to collect data about women in the AMS and to further communicate with the President on issues of gender equity.

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

Members of the Society wishing to propose a special-interest area are encouraged to contact Susan Borwick, Chair of the CSW (7345 Reynolda Station, Winston-Salem, NC 27109) no later than 15 October. The third portion of the forum will be organized around those areas proposed. Society members should contact any member of the CSW for further information or to raise issues of concern. Committee members include Anne Walters Robertson, David Rosen, and Judith Tick.

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

AMS Membership Statistics

As of 1 June 1986, the tally of members and subscribers on the rolls of the Society was as follows:

<table>
<thead>
<tr>
<th>Membership Type</th>
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<td>Regular member</td>
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<td>Spouse or adjunct member</td>
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<td>Student member</td>
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<td>Emeritus member</td>
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<tr>
<td>Life member</td>
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<tr>
<td>Sustaining member</td>
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<tr>
<td>Corresponding member</td>
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<tr>
<td>Honorary member</td>
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<tr>
<td>Complimentary member</td>
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Subscriptions

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<th>Subscription Type</th>
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<tr>
<td>Individual subscriber</td>
<td>24</td>
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<tr>
<td>Complimentary subscriber</td>
<td>16</td>
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Grand total for 1986: 4,708
Grand total for 1985: 4,697

AMS Dues Increased

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

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

Who Votes in AMS Elections?

A tabulation of the zipcodes in the return addresses of voters in the 1985 election indicates that AMS members who live in the East are more likely to vote than those who live elsewhere in the country. The percentage of voters among AMS members was highest (26%) among those who live in the area of the Southeast Chapter. The Mid-Atlantic and New England chapter areas came next in the percentage of voters, with 24% and 23%, respectively; 23% was also the rate for the area of the Rocky Mountain Chapter. Elsewhere, the percentage of voters fell off significantly, as the following list indicates: 20%, Northern California and Greater New York; 18%, New York State-St. Lawrence; 16%, Midwest, Pacific Northwest, and Pacific Southwest; 15%, Capital and Southwest; 13%, Allegheny and South Central; and 9%, Southern. The individual zipcode areas with the largest numbers of voters were as follows: 10025 and 27514 (15 voters each), 19104 (11 voters), and 60631, 60218, and 10023 (9 voters each).

What’s Your Zip?

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

AMS 50 Benefit Party

D. Kern Holoman has kindly agreed to organize a cabaret-style party in behalf of AMS 50, to be held in Cleveland on Saturday evening, 8 November 1986, which will feature music performed by luminaries of our Society. Being long on pianists and short on other talent, a goal is to assemble a small orchestra for a repertoire extending from Saint-Saëns to Hoagy Carmichael. (We do not expect to make fun of good music, but we do intend to offer some amusing tidbits for public scrutiny.) Members of the Society planning to attend the Cleveland meeting and willing to bring their instruments along are invited to contact D. Kern Holoman as soon as possible (Department of Music, University of California, Davis, Davis, CA 95616). A rehearsal is planned for Saturday afternoon. Suggestions for the program are also welcome.

Folger Institute Seminar

The Folger Institute has announced that James Haar (University of North Carolina, Chapel Hill) will direct a seminar entitled “Music in Italian Renaissance Culture, circa 1525-1575,” to be held on Tuesdays at 1:00 PM from 27 January through 14 April 1987. The application deadline is 1 October 1986, to be submitted to The Folger Library, 201 East Capitol Street, SE, Washington, DC 20003.
ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1985 to June 30, 1986

RECEIPTS

CURRENT OPERATIONS

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<td>Offprint covers</td>
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Annual Meeting
Interest, cash reserves
Sale of labels
Miscellaneous

EXPENDITURES

Administration

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<td>Dues</td>
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<tr>
<td>Chapter allotments, grants</td>
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<td>Matting labels</td>
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<td>AMS 50 campaign</td>
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<td>Excess of receipts over expenditures</td>
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PUBLICATIONS

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<td>Greenberg Award bequests</td>
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<td>Plamenc Award bequests</td>
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Interest, cash reserves

| Appreciation, reserve fund stock | 7,667.68 |
| Gifts                            | 597.00   |
| Eva H. Einstein, members         | 400.00   |
| 657.00                           |
| Sale of Publications             | 1,057.00 |
| Studies & Documents              | 6,140.96 |
| Back Issues, JAMS                | 2,706.82 |
| Doctoral Dissertations           | 3,000.00 |
| Abstracts, Masters’ Th., Bulletins | 295.70 |
| Schenker, Free Composition       | 3,885.00 |
| IMS Congress Report              | 773.92   |
| Haydn Studies                    | 143.05   |
| Sammartini Catalog               | 56.53    |
| Billings, vols. I & II           | 301.29   |

EXPENDITURES

International Association for the Study of Popular Music
Women Making Music (University of Illinois Press)
Crawford, Studying American Music (ISAM)
University of California Press
The Ph.D. and Your Career
Doctoral Dissertations
Reprint (JAMS II-I), microfilm Bulletins & Papers
Royalty payments

| Awards: Einstein, Kinkeldey, Greenberg | 2,850.38 |
| Billings, vol. III                  | 152.48   |
| Committee on the Publication of American Music | 1,236.09 |
| AMS/MLA RISM Committee              | 710.75   |
| RILM                                | 3,000.00 |
| Transfer to Endowment Fund          | 7,987.13 |
| Administration                      | 2,620.44 |
| Excess of receipts over expenditures | 43,035.01|

STATEMENT OF ASSETS

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ANNUAL REPORT, FINANCE COMMITTEE

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

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<th>FY 1983-84</th>
<th>FY 1984-85</th>
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Respectfully submitted,

Margaret Bent
James Haar
Lewis Lockwood
Alvin H. Johnson, Chairman
Editor's Column

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

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

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

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

A new project supported by the National Endowment for the Humanities to produce a machine-readable database indexing the music contained in Denkmäler und Gesamtausgaben has been organized at Baruch College, City University of New York, under the directorship of George R. Hill. Initial publication will consist of a bibliography similar to Anna Harriet Heyer's Historical Sets, Collected Editions, and Monuments of Music, and a set of microform indexes to the music contained in the editions. Further information may be obtained from George R. Hill, Box 838, Madison Square Station, New York, NY 10011-0838.

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

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

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

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

Membership in EMA is open to all participants in the field, including the professional, the amateur, and the supportive concert-goer. Founding Members, with special recognition as such, will pay first-year dues of $100. Regular, individual membership has been set at $25, student membership at $15, and membership for organizations at $50. Inquiries should be directed to EMA, 65 West 9th Street, Suite 1A, New York, NY 10012.

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

Calls for Papers and Manuscripts

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

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

The Fifteenth Annual Conference on Medieval and Renaissance Music will be held at the University of Southampton from 24–27 July 1987. Proposals for sessions or for individuals papers should be addressed as soon as possible to Daniel Leech-Wilkinson, Department of Music, University of Southampton, S09 5NH, England.

The first issue of the Journal of the Royal Musical Association, which supersedes the Proceedings, will appear in Spring 1987. The journal will appear in two issues each year, in Spring and Autumn, each to contain about 160 pages. The Editorial Board invites contributions of papers in all areas of scholarship, including historical musicology and ethnomusicology, theory and analysis, textual criticism, archival research, organology, and performing practice, to be sent to the editor: David Greer, Department of Music, The University, Newcastle upon Tyne NE1 7RU, England.

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

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

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

1987 IMS Congress and Membership Information

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

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

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 10 December for the February issue and 15 May for the August issue. Notices of meetings should be sent to Kristine K. Forney, Editor, AMS Newsletter, Department of Music, California State University, Long Beach, CA 90840.


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

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


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

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

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


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


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


International Musicological Society, XIVth International Congress, 10 August–4 September 1987, Bologna, Italy. Address: XIVth Congress of the IMS, Dipartimento di Musica e Spettacolo, Università degli Studi, Strada Maggiore 34, I 40125 Bologna, Italy.

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Upcoming Annual Meetings
1987 15–18 October
New Orleans, LA
Sheraton Hotel; Local Arrangements: John H. Baron, Joint Meeting with CMS

1988 3–6 November
Baltimore, MD
Omni International Hotel; Local Arrangements: Michael Broyles, Howard Serwer, Joint Meeting with SMT

1989 26–29 October
Austin, TX
Hyatt Regency Hotel; Local Arrangements: Rebecca Baltzer, Joint Meeting with SMT

1990 7–10 November
Oakland, CA
Hyatt Regency Hotel; Local Arrangements: Thomas Baiman