

AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. II, No. 2

Constituent Member of the American Council of Learned Societies

September 15, 1972



Meeting Headquarters: Hotel Adolphus, Dallas

The Two Sides of the Dallas Meeting

By Eugene Helm

1972 AMS Program Chairman

Not even the most biased outsider could accuse the Society of neglecting fresh viewpoints in its upcoming national meeting. American music will be promoted not in a mere single session, but, in one form or another, for an entire day. Music Criticism will be given a plenary session, one designed to engender strong statements and perhaps even controversy. Study sessions will be unlike any such previous sessions in that they will be frankly designed for specialists by specialists. (See the description of them elsewhere in this Newsletter.) We shall be entertained not by any part of the standard repertory, but by a puppet opera, in full production, on the one hand and a nineteenth-century temperance play, with authentic music, on the other hand.

Not even the most clannish insider could accuse the Society of neglecting basic studies in this meeting. There will be one session on medieval music; two on the Renaissance (music in general, and manuscript sources); two on the seventeenth and eighteenth centuries (music in cultural life, and the sonata and concerto); two on Classic and Romantic music (analysis, and the composition as document); and two on the twentieth century, among other subjects (special topics, and criticism and aesthetics).

Come.

Awards for Women

Three women have been named as recipients of graduate fellowships for work in musicology by the American Association of University Women. They are Joan A. Milliman, University of Southern California; Margaret Murata, Biblioteca Vaticana; and Lyn Tolkoff, Yale University, whose subject is reported as *Analysis of Operatic Styles of Niccolò Jommelli (1714-1774)*. Further information concerning the fellowship program may be obtained by writing to AAUW Fellowships Program Director, 2401 Virginia Avenue, N.W., Washington, D.C. 20037.

Total Membership Is 3,497

Cecil Adkins, Registrar, reported that as of June 30, the Society had 2,498 members and 999 subscribers. The total membership is divided as follows: 1,613 Regular; 64 Regular spouses; 700 Student; 25 Student spouses; 74 Emeritus; 2 Life; 10 Honorary; 10 Corresponding; 28 Individual subscribers; 959 Institutional subscribers; and 12 Exchange subscribers.

New Obrecht Edition

The *Vereniging voor Nederlandse Muziekgeschiedenis* (VNM) resolved, in its last general membership meeting, to continue its edition of the complete works of Jacob Obrecht (editio altera, edd. A. Smijers, M. van Crevel), this time under the editorship of an international team of musicologists.

In this connection, the executive committee of the VNM invites any musicologists interested in undertaking this project to contact its secretary, Dr. Clemens von Gleich, c/o Steenvoordeaan 94, Rijswijk (ZH), Holland.

Recommendations for editors are also welcome.

Guggenheim Fellowship Awards, 1972

Fellowship awards amounting to \$3,819,100 have been announced by the John Simon Guggenheim Memorial Foundation. The grants were made to 372 scholars, scientists, and artists chosen by the Committee of Selection from among 2,506 applicants in the Foundation's forty-eighth annual competition.

The Fellowships were awarded on the basis of demonstrated accomplishment in the past and strong promise for the future. Among the younger men and women for whom a year's continuous work has been made possible are the composers Carla Bley and Keith Jarrett. Grantees who are already well known include the composers George Russell and Charles Wuorinen.

The two awards in musicology went to Dr. Gerard H. Behague, Associate Professor of Music, University of Illinois at Urbana-Champaign: Afro-Bahian cult music; and Dr. Anthony A. Newcomb, Assistant Professor of Music, Harvard University: Secular vocal music in Rome, 1570-1600.

Report of the President

August 10, 1972

This has been a busy two years for the AMS, and I want to acknowledge with thanks the energetic participation of certain members by way of enumerating some of our achievements and concerns.

First of all we must take great satisfaction in our *Journal*, which under both the former Editor-in-Chief, Martin Picker and his Editorial Board, and under the present Editor-in-Chief, Don Randel and his Board, has maintained a standard of excellence, promptness, and scholarly vitality that must be the envy of our fellow national societies. Our hard-working editors are our most unsung heroes.

Our Society and profession never received greater public attention than during the Josquin Festival-Conference, so brilliantly conceived and administered by Edward Lowinsky. Daily press and magazine coverage was nationwide and enthusiastic. One of the projects sponsored by the National Endowment for the Humanities of which it is most proud, the Festival was the subject of the featured article in a recent issue of its newsletter, *Humanities* (Summer '72).

A spin-off of the Festival is a plan by the J. F. Kennedy Performing Arts Center for sponsoring similar festival-conferences. The first is being dedicated to Gershwin, and a Haydn Festival is projected for 1974. Irving Lowens, as chairman of our liaison committee with the Kennedy Center, has vigorously pursued this opportunity to unite scholarship with performance and specialized knowledge with public exposure.

Through the Placement Service we have reached hundreds of institutions with names and qualifications of graduates of our Ph.D. programs. Although the number placed is modest, I know first hand of the help this service has been to administrators. Even institutions seeking theorists, ethnomusicologists, and performers have elected to advertise their vacancies with us. The first year of operation has demonstrated that the system designed by David Rosen's committee is a very workable one, and Cecil Adkins has set up the operation and publication of the lists with remarkable speed and efficiency. I urge all members to assure the success of this service by having their departments enter all vacancies calling for musicological training.

My thanks go to all chapter officers for cooperating so faithfully with national officers in applying for the per-capita grants of mailing labels and postage subsidy. This program has enabled us to get more up-to-date information on the activities, names of officers, and financial status of chapters than we have ever had. It has permitted chapters, on their part, to reach the largest possible potential group of participants.

Our series of monographs has been extended by two titles, Edward Reilly's *Quantz and His Versuch* and Edgar Sparks' *The Music of Noel Bauldeweyn*. Gustave Reese, chairman as long as most of us can remember of the Publications Committee, deserves hearty congratulations and thanks for years of patient editorial direction. Two more projects are in the works, Hans Tischler's *The Earliest Motets*, being readied for the press by Austin Clarkson's editorial

team at Yale under a grant from the NEH; and the Sammartini thematic index compiled by Bathia Churgin and Newell Jenkins.

An Endowment Fund, established this year to segregate capital gifts from annual revenue, will reserve income for our publication program. Under the leadership of our Treasurer Alvin Johnson the funds have been invested in a trust that has had an average annual return of nearly 8%, as opposed to our previous 6% savings certificates. The basis of the fund were the legacies of Otto Kinkeldey and Lloyd Hibberd, to which was recently joined the bequest of Ilse Bukofzer from the Estate of Manfred Bukofzer (see Treasurer's Report and Report of the Chairman of the Finance Committee). To what we owe Bukofzer for his brilliant and lasting scholarship, we must add this source of perpetual encouragement to the communication of new research.

Meanwhile negotiations were continued with Armen Carapetyan towards a link between the AMS and the American Institute of Musicology that would guarantee the availability and continuation of this superb series of publications under American administration far into the future.

I am happy and grateful to turn the *Newsletter* over to Frank Traficante, this being his inaugural issue. A means of reaching the membership with announcements, news, and organization business, the *AMS Newsletter* also goes to selected foundations, newspapers, magazines, and both affiliated and parallel organizations. By communicating annual reports through this organ, our annual business meetings are freed of routine and more open to participation by the membership. Please file your copies as some important notices are not repeated in each issue.

The contents of the annual reports printed here are keyed to certain provisions of amendments being voted by the Council in advance of our annual meeting. Among the rewritten portions of the Constitution and By-laws are articles that grant to the entire membership—as opposed to the Council—the right to vote on amendments, and the right to initiate by resolution at the business meeting or by petition proposals to the Board of Directors (as the Executive Board would be called in the future to conform to our original Certificate of Incorporation of 1942).

With attendance at meetings approaching the thousand mark, the task of the program and local chairmen has become ever more demanding. Jim Pruett probably created the most complex organization we have ever had—and with marked success—to locate and move the meetings in the Durham area. Imogene Horsley's committee not only took advantage of the presence of our ethnocentric colleagues but also struck a balance between research paper sessions and workshops and discussions groups. May I express our sincere thanks to them for their generous efforts.

One of the busiest committees has been that for the U. S. Bicentennial headed by Wiley Hitchcock. A complete edition of the works of William Billings has a good chance of receiving outside subsidy, and a publisher is already interested in the project. Other plans for marking the nation's 200th anniversary

are being pursued, and the Committee welcomes suggestions.

The guidelines for the Kinkeldey and Einstein award have been rewritten mostly with the aim of simplifying and clarifying the language, and they are published in this issue. I want to thank Albert Seay and his Committee for their thoughtful recommendations concerning the Einstein Award, and both this and the Kinkeldey Award Committee, headed by Edward Lowinsky, for their careful judging of 1971 publications. We are deeply grateful to Eva Einstein for her loyal support of the prize honoring the memory of her esteemed father.

Finally, I must say that it has been a great pleasure for me to serve this Society and to work with the Board and our dedicated officers, Rita Benton, Lewis Lockwood, Alvin Johnson, the Registrar Cecil Adkins, and Business Manager of Publications Otto Albrecht.

Claude V. Palisca
President

AMS NEWSLETTER is published twice each year by the American Musicological Society and mailed to all members and subscribers. Material for publication in the Newsletter should be sent to: Frank Traficante, Editor, AMS Newsletter, Department of Music, University of Kentucky, Lexington, KY 40506. Requests for additional copies should be directed to the same address.

The Newsletter is produced and printed in Lexington at the University of Kentucky.

AMS COMMITTEES, 1972-1973

CHAPTER FUND: Paul Revitt (U. of Missouri, Kansas City), chairman; Aubrey Garlington (Syracuse U.); Albert Seay (Colorado College).

CONSTITUTION: C. V. Palisca (Yale), chairman; Rita Benton (U. of Iowa); Gustave Reese (N.Y.U.).

EINSTEIN AWARD: Richard Hoppin (Ohio State), chairman; Lewis Lockwood (Princeton); Alexander Ringer (Jerusalem).

FINANCIAL: Alvin Johnson (U. of Pennsylvania), chairman; C. V. Palisca (Yale); Gustave Reese (N.Y.U.).

JOSQUIN CONFERENCE - FESTIVAL: Edward Lowinsky (U. of Chicago), chairman; Howard Brown (U. of London); Ludwig Finscher (Saarbrücken); Arthur Mendel (Princeton); William Newman (U. of N. C.); Gustave Reese (N.Y.U.).

KENNEDY CENTER FESTIVALS: Irving Lowens (Washington Star), chairman; Edith Borroff (Eastern Michigan U.); Cynthia Hoover (Smithsonian Institution); Harold Spivacke (Library of Congress).

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COMMITTEES

(Continued from page 2)

KINKELDEY AWARD: William Austin (Cornell), chairman; Frank D'Accone (UCLA); Paul Lang (Potash Hill Rd., Washington, CT).

LOCAL ARRANGEMENTS, 1972 (Dallas): Michael Collins (N. Texas), chairman; Bryce Jordan (Pres., U. of Texas, Dallas); Herbert Turrantine (Southern Methodist U.); Michael Winesanker (Texas Christian U.).

LOCAL ARRANGEMENTS, 1973 (Madison): Eva Badura-Skoda (U. of Wisconsin); Lawrence Gushee (U. of Wisconsin); Milos Velimirovic (U. of Wisconsin).

NOMINATING: Howard Brown (U. of London), chairman; Janet Knapp (Vassar); Lewis Lockwood (Princeton).

PLACEMENT: David Rosen (Chicago Musical College, Roosevelt U.; Brandeis after September), chairman; Sarah Fuller (SUNY-Stony Brook); Steven Ledbetter (N.Y.U.); Howard Serwer (U. of Maryland).

PROGRAM, 1972 (Dallas): Eugene Helm (U. of Maryland), chairman; Michael Collins (N. Texas); Imogene Horsley (Stanford) Neal Zaslaw (Cornell).

PROGRAM, 1973 (Madison): Neal Zaslaw (Cornell), chairman; Eugene Helm (U. of Maryland).

PUBLICATIONS: Gustave Reese (N. Y.U.), chairman; H. Wiley Hitchcock (CUNY-Hunter); Arthur Mendel (Princeton).

U. S. BICENTENNIAL, 1976: H. Wiley Hitchcock (CUNY-Hunter), chairman; Richard Crawford (U. of Michigan); Cynthia Hoover (Smithsonian Institution); Eileen Southern (Brooklyn College).

Joint Committees:

MLA-AMS COMMITTEE ON RISM: Harold Spivacke, chairman; Paul Lang; Gustave Reese.

MLA-AMS COMMITTEE ON TRANSLATION CENTER: Stoddard Lincoln, chairman; Barbara Hampton; Raymonde A. Sullivan.

AMS Delegates:

ACLS Council: AMS President, by action of the Executive Board, April 20, 1968.

IMS Consultative Committee: AMS President, by action of the Executive Board, September 12, 1964.

NCAIE: Austin Clarkson, term of six years, 1967-73 (name officially changed to American Council for the Arts in Education, 1/31/72).

Registrar: Cecil Adkins (North Texas).

Coordinator of Travel Grants: Martin Chusid (N.Y.U.).

Editor of the Journal: Don Randel (Cornell).

Editor of the Newsletter: Frank Traficante (U. of Kentucky).

Director of Placement Service: Cecil Adkins (North Texas).

Business Manager of Publications: Otto Albrecht (U. of Pa.).

AMS CHAPTER OFFICERS

AMS Secretary, Rita Benton, has asked (with some embarrassment) that the following reminder be noted: The By-Law to Article XI (concerning Chapters) of the AMS Constitution as amended through 1970 states that "no Chapter shall accept for membership or retain as a member any person who is not a member of the national organization."

1. CAPITAL

Chairman: Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742. Secretary-Treasurer: Charles Warner, Hood College, Frederick, MD 21701.

2. GREATER NEW YORK

Chairman: Christoph Wolff, Department of Music, Columbia University, New York, NY 10027. Secretary: Isabelle Emerson, Department of Music, Columbia University, New York, NY 10027. Treasurer: Susan Testa, Music Department, Columbia University, New York, NY 10027.

3. MID-ATLANTIC

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4. MIDWEST

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5. NEW ENGLAND

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6. NEW YORK STATE

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7. NORTH CENTRAL

Chairman: Frank Lorince, Division of

Music, West Virginia University, Morgantown, WV 26506. Vice-Chairman: Richard Wetzell, Department of Music, Ohio University, Athens, OH 45701. Secretary: Norris Stephens, Department of Music, University of Pittsburgh, Pittsburgh, PA 15213.

8. NORTHERN CALIFORNIA

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9. PACIFIC NORTHWEST

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10. ROCKY MOUNTAIN

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11. SOUTH CENTRAL

Chairman: Willis Hackman, 218 Maxwell Drive, Clarksville, TN 37040. Secretary: Jerry L. Warren, Department of Fine Arts, Belmont College, Nashville, TN 37203.

12. SOUTHEAST

Chairman: Luise Eitel Peake, Music Department, University of South Carolina, Columbia, SC 29208. Secretary-Treasurer: Ronald Booth, Music Department, University of North Carolina at Charlotte, Charlotte, NC 27514.

13. SOUTHERN

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14. SOUTHERN CALIFORNIA

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15. SOUTHWEST

Chairman: Dika Newlin, School of Music, North Texas State University, Denton, TX 76203. Secretary-Treasurer: F. Ellsworth Peterson, Southwestern University, Georgetown, TX 78626.

THIRTY-EIGHTH ANNUAL MEETING OF THE AMERICAN MUSICOLOGICAL SOCIETY

Host institution: North Texas State University

Headquarters: Hotel Adolphus, Dallas

The AMS Placement Service will be located in the Terrace Room, 6th floor.

Publishers' book exhibits will be in the North Rose Room, 15th floor.

Thursday 2 November

Noon to 11 PM Registration (Lobby)

1:30 to 5 PM 1972 Executive Board (President's Suite)

8 to 9 PM Business Meeting (Renaissance Room, 21st floor)

8 PM Puppet Opera (Rose Room, 15th floor)

Die Fee Urgele, oder was den Damen gefällt

A Marionette Opera in Four Acts by Ignatz Pleyel

Edited and Translated by Cecil Adkins

Produced and Performed by the Collegium Musicum of North Texas State University, Cecil Adkins, Director

(Audience size must be small for this production; you are encouraged to attend the Thursday performance if you can so that Friday's audience will not be too large.)

9 to 11 PM Reception (Grand Ballroom, Lobby)

Friday 3 November

8 AM to 5:30 PM Registration

8 AM Editorial Breakfast (President's Suite)

9:30 AM to 12 Music in the Cultural Life of the Seventeenth and Eighteenth Centuries (Renaissance Room, 21st floor)

Chairman: Reinhard Pauly, Lewis and Clark College

Prince Johann Ernst, Courty Patron-Composer at Weimar
Sarah E. Hanks, University of Iowa

Brief Forms of French Moral Literature in Song, 1671-1749

Dorothy S. Packer, Dallas

Marionette Opéras-Comiques at the Théâtre de la Foire

John M. Minniear, Wisconsin State University, Oshkosh

Genealogy of a Loathly Lady: Literary Aspects of Pleyel's

Puppet Opera *Die Fee Urgele*

Cecil Adkins, North Texas State University

9:30 AM to 12 Music of the Renaissance (Rose Room, 15th floor)

Chairman: Frank D'Accone, Yale University

Progress on a *Doppelmeister* Problem: The Jacquets

George Nugent, Lehman College of the City of New York

La Courone et fleur des chansons a trois: A Mirror of the French Chanson in Italy during the Years between Petrucci and Gardano

Lawrence Bernstein, University of Pennsylvania

Franceschina, Girometta, and Their Companions in a Mad-

rigal *a diversi linguaggi* by Luca Marenzio and Orazio Vecchi

Warren Kirkendale, Duke University

Sigismondo d'India and the Polyphonic Madrigal

Glenn Watkins, The University of Michigan

9:30 AM to 12 Special Topics (Danish Room, 15th floor)

Chairman: Louise Cuyler, The University of Michigan

Accent and Articulation in Renaissance Instrumental Music

Frederick K. Gable, University of California, Riverside

Die glückliche Hand: Schoenberg's First Venture as Librettist

John C. Crawford, University of California, Riverside

Hans von Bülow in America

Susan Patrick, University of North Carolina

"The Ultra-Modern Idiom": A Survey of *New Music*

Steven E. Gilbert, Fresno State College

12:30 to 1:45 PM Student Luncheon (Emerald Room, 6th floor)

2 to 5 PM Music Criticism on the American Scene: A Plenary Session

Jointly Sponsored by the American Musicological Society and the

Music Critics Association (Rose Room, 15th floor)

Chairman: Irving Lowens, Washington Evening Star / Music

Critics Association

The History of American Music Criticism: A Collective Ap-

proach

Irving Lowens

The USC-Rockefeller Foundation Project for the Training of

Music Critics

Raymond Kendall, Young Musicians Foundation / Univer-

sity of Southern California

The Future of Music Criticism in the United States: A Public

Conversation

David Hamilton, The Nation / W. W. Norton & Company

Raymond Kendall

Irving Lowens

Boris E. Nelson, Toledo Blade / University of Toledo

Thomas C. Willis, Chicago Tribune / Northwestern Uni-

versity

8 PM Puppet Opera (Rose Room, 15th floor)

Die Fee Urgele, oder was den Damen gefällt

A Marionette Opera in Four Acts by Ignatz Pleyel

Edited and Translated by Cecil Adkins

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Saturday 4 November

8 AM to 5 PM Registration

8 to 9 AM Breakfast Meeting of Chapter Officers (Venetian Room, 6th floor)

9:30 AM to 12 American Music I: Musical Instruments in America (Rose Room, 15th floor)

Chairman: Cynthia Hoover, Smithsonian Institution

Musical Instruments among the Puritans

Barbara Lambert, Boston Museum of Fine Art

Early American Winds: Instruments, Makers, Music

Robert Eliason, Henry Ford Museum

The Rise and Fall of the New York Electric Music Company:

A Study of the Telharmonium

Stoddard Lincoln, Brooklyn College

Cataloging Musical Instruments: Computers and Holography

William P. Malm, The University of Michigan

9:30 AM to 12 The Analysis of Classic and Romantic Music (Renaissance Room, 21st floor)

Chairman: Leonard Ratner, Stanford University

The Character of Mozart's Rondos

Albert Rodewald, University of Virginia

Pitch and Time in the "Moonlight"

Murray J. Gould, University of Maryland

Formal Devices in Schumann's *Faust*

Donald Mintz, Maryland Arts Council

The Omnibus Idea

Victor Fell Yellin, New York University

9:30 AM to 12 Medieval Music (Danish Room, 15th floor)

Chairman: Ruth Steiner, Catholic University of America

Early Settings of the *Kyrie eleison*

Richard L. Crocker, University of California, Berkeley

Melodic Elaboration in Responsory Melismas

Thomas Forrest Kelly, Harvard University

Polyphonic Contrafacts in the *Magnus liber organi de antiphonario*

Rebecca A. Baltzer, University of Texas

12 to 1:30 PM Luncheon Meeting of the Council (Florentine Room, 6th floor)

2 to 5 PM American Music II: Music U.S.A.—Aspects of a Composite Culture (Rose Room, 15th floor)

Chairman: Gilbert Chase, Brooklyn College / Institute for

Studies in American Music

Values and American Music

William Brooks, University of Illinois

Early Piano Music of Anthony Philip Heinrich (A Performance

and Discussion)

Neely Bruce, University of Illinois

It Ain't Necessarily Soul: *Porgy and Bess* as a Symbol

Richard Crawford, The University of Michigan

Frank Zappa: Unpopular Pop

Lawrence A. Gushee, University of Wisconsin

2 to 4:30 PM The Sonata and Concerto of the Seventeenth and Eighteenth Centuries (Renaissance Room, 21st floor)

Chairman: F. E. Kirby, Lake Forest College

The Sonatas of Maurizio Cazzati

John G. Stuess, Case Western Reserve University

Charles Avison, the Concerto, and the Sonata: English Con-

tributions to Rococo Synthesis

Ronald R. Kidd, Purdue University

The Early Accompanied Keyboard Sonata outside of France

and the Confluence of German, Italian, and French Develop-

ments in This Genre

David Fuller, State University of New York, Buffalo

(Continued on page 5)

DALLAS MEETING

(Continued from page 4)

2 to 6 PM Study Sessions*

Time, Topic and Chairman

- 4:30-6 Large-Scale Formal Organization in Multi-Movement Works of the Classic Period—F. E. Kirby, Lake Forest College
2-3:30 Early Music Printing—Samuel Pogue, College-Conservatory of Music, University of Cincinnati
3:30-5 Special Aspects of Renaissance Music—Leeman Perkins, University of Texas
2-3:30 Mannerism in Renaissance Music—James Haar, New York University
3:30-5 Secret Structure in Renaissance Music—Newman Powell, Valparaiso University
3:30-5 Opera—William C. Holmes, University of California, Irvine
4:30-6 Bach Research—Christoph Wolff, Columbia University
4:30-6 Mozart and Co., Unltd.—Jan LaRue, New York University
4:30-6 Haydn Research—Karl Geiringer, University of California, Santa Barbara
4:30-6 Beethoven Research—William S. Newman, University of North Carolina
3:30-5 Mahler Research—Dika Newlin, North Texas State University
3:30-5 Schumann Research—Leon Plantinga, Yale University
3:30-5 Berg Research—George Perle, Queens College
4:30-6 Stravinsky Research—William Austin, Cornell University (Some of the participants in this session will be: Eugene Alberto Arias, working on Stravinsky's keyboard music; Truman Bullard, interested in the first performance of the *Rite of Spring*; Thomas Colville, working on a thesis on Stravinsky at Yale; Baird Hastings, interested especially in Stravinsky's relation to the dance.)

* These sessions are designed to be informal but highly particular discussions of favorite topics among specialists. They will not usually involve regular presentation of papers, but they will require advance preparation. You are invited to telephone or write the chairman whose topic interests you most, naming subjects under that topic which you would like to have discussed, suggesting ways in which the session might be organized, etc. The end result, when you and your similarly specialized colleagues meet at your own session in Dallas, might be general or specific, organized or chaotic; but if the planning is begun early enough, the session will probably be stimulating in any case. If none of the listed topics appeals to you, you are invited to concoct and pre-arrange your own session during this time. If you need a room in which to hold such a session, please notify Professor Michael Collins of North Texas State University, mentioning the approximate number in the group. It may be necessary to hold an occasional smaller session in the hotel room of one of the participants. Information concerning the meeting place for each of the study sessions will be supplied at registration. It will not be possible to provide audio-visual equipment for these meetings.

3:30-5 Collegium Musicum—Gilbert L. Blount, University of Texas

6 to 7:30 PM Cocktail Party (Grand Ballroom, Lobby)

8:30 PM American Music III (Rose Room, 15th floor)

Popular music and temperance songs of nineteenth-century America, with a temperance play, "Don't Marry a Drunkard to Reform Him"—The American Music Group, University of Illinois (Neely Bruce, Director)

Sunday 5 November

8 to 9:30 AM Breakfast Meeting of the 1973 Executive Board (President's Suite)

9:30 AM to 12 Manuscript Sources of Renaissance Music (Rose Room, 15th floor)

Chairman: Colin Slim, University of California, Irvine

A "New" Collection of Fifteenth-Century Music

Craig Wright, University of Kentucky

Concerning the Provenance of the Chansonnier Cappella Giulia XIII.27

Allan Atlas, Brooklyn College

Choirbooks in the *Archivio Capitolare* of Casale Monferrato

David Crawford, University of Michigan

Giovanni Spataro's Choirbooks at San Petronio in Bologna: A Source for Sixteenth-Century Editorial and Performance Practice

Frank Tirro, Villa I Tatti of Harvard University, Florence

9:30 AM to 12 Criticism and Aesthetics (Renaissance Room, 21st floor)

Chairman: Edward Downes, New York

The Toscanini Legend: A Drastic Reappraisal

Howard Shanet, Columbia University

François-Joseph Fétis as a Critic of Beethoven

Peter Anthony Bloom, Smith College

"Romantisch": Early Traces of a Stylistic Term in Eighteenth-Century German Music

Gudrun Busch, Mönchengladbach, Germany

The American Indian *Moment Musical*

Robert Stevenson, University of California, Los Angeles

9:30 AM to 12 The Composition as Document, Classic and Romantic Periods (Danish Room, 15th floor)

Chairman: Martin Chusid, New York University

Raaff's Last Aria: A Mozartian Idyl in the Style of Hasse

Daniel Heartz, University of California, Berkeley

Beethoven's Sixth Symphony: Sketches for the First Movement

Philip Gossett, University of Chicago

On the Trail of Beethoven's Most Authoritative Lifetime Editions

William S. Newman, University of North Carolina

Schumann at Work on His Songs

Rufus Hallmark, Massachusetts Institute of Technology

Chapter Fund Committee Report

Paul J. Revitt, Chairman of the Chapter Fund Committee, reports that his committee could easily have handled more requests than it received during 1971-72. Of three requests, two were granted: one, in January, 1972, in the amount of one hundred dollars, to the Southeast Chapter for half of the anticipated expense of inviting Professor Jens Larsen to address its April meeting, and the other, in March, 1972, in the amount of thirty-seven and one-half dollars, to the Greater New York Chapter for half of the stipulated expense of moving and tuning a harpsichord for its May meeting.

The Chapter Fund Committee, one of the newer standing committees of the Society, has gradually adopted a few basic policies. Under the wise

direction of the late William Mitchell, it evolved a workable and equitable principle: as a kind of "matching fund" system, it is willing to appropriate up to half the amount anticipated (with reasonable documentation). Moreover, the money should benefit the entire Chapter. Since the formation of the Committee in 1970, most of the requests granted were for expenses directly connected with Chapter meetings. In two instances, a contribution to travel expenses was granted to enable student representatives to attend National Society meetings.

The Committee, from its beginning, established a negative attitude toward requests for "operational" expenses, (i.e., clerical help, post office services, and stationery supplies). It has also developed a policy of denying requests for individual research projects.

Josquin Festival-Conference Proceedings Nearing Completion

Professor Edward Lowinsky reports that progress is being made with the volume of Proceedings of the Josquin Festival-Conference to be published by the Oxford University Press. Although it is too early to determine precisely the size of the eventual publication the typescript, including text, notes, tables, and appendix, already amounts to over 800 pages. The volume will include 62 plates and over 100 pages of music.

The volume will be accompanied by a recording of music performed in the three workshops by the Prague Madrigal Singers, the Capella Antiqua München, the Schola Cantorum Stuttgart, and the New York Pro Musica.

PAPERS READ AT CHAPTER MEETINGS

1. CAPITAL

The Smithsonian Institution
Washington, D.C.
February 12, 1972

Gillian Anderson (Washington, D.C.),
Samuel the Priest Gave up the Ghost.

Wayne Shirley (Library of Congress),
*Charles Albert Tindley and the Black
Gospel Tradition.*

Margery Lowens (Reston, Virginia),
Edward MacDowell's Last Years.

Anne Shifflet (Frederick, Maryland),
*Musical Activity in Frederick, Md.,
from 1745 to 1845.*

Thomas Brown (University of West
Virginia), *Some Characteristics of Tra-
ditional String Music in West Vir-
ginia.*

Hood College
Frederick, Maryland
May 6, 1972

Thomas A. Stoner (University of Mary-
land), *The Texts of Mendelssohn's
Songs with Words.*

Stephen K. Johnston (University of
Maryland), *The Clarinet Concerti of
Louis Spohr: Styles and Sources.*

Steven Permut (University of Maryland),
*Problems in the Study of Piano Per-
formance Practice from Early Re-
cordings.*

2. GREATER NEW YORK

October, 1971

Edwin Ripin, *Expressive Devices Ap-
plied to the 18th-Century Harpsi-
chord.*

November, 1971

Trần van Khê, *Traditional Music of
Vietnam* (Sponsored jointly by the
Ph.D. Program in Music of the City
University of New York and the AMS
Greater New York Chapter).

December, 1971

Edward T. Cone, *The Composer's Voice:
Some Notes on Schubert's "Erlking."*

January, 1972

Alan Lomax, *Cantometrics: A New
Method of Socio-Musical Analysis.*

February, 1972

Robert L. Marshall, *The Genesis of an
Aria Ritornello: Observations on the
Autograph Score of J. S. Bach's "Wie
zittern und wanken" BWV 105/3.*

Christoph Wolff, *Bach's Death-Bed Cho-
rale: "Vor deinen Thron tret' ich
hiermit." A critical evaluation of a
myth.*

March, 1972

Patricia Carpenter, *Identity and Repeti-
tion: Dufay's "Nuper rosarum flores."*

April, 1972

Janet Knapp, *A Problem in Modal Arith-*

*metic: Do three and three really add
up to four?*

May, 1972

Stoddard Lincoln, assisted by Jean
Hakes, *Henry Purcell's Last Song; or
Of Virgins and Mad Songs.*

3. MID-ATLANTIC

University of Pennsylvania
October 9, 1971

H. Earle Johnson, *Musical Interests of
Certain American Political and Liter-
ary Figures.*

Otto E. Albrecht, *The Mary Flagler
Cary Music Collection of the Morgan
Library.*

Bryn Mawr College

April 8, 1972

John Hill (University of Pennsylvania),
*On the Life of F. M. Veracini: New
Archival Documents.*

Truman Bullard (Dickinson College),
*Stravinsky's Sacre du Printemps: How
Spontaneous Was the Riot in 1913?*

4. MIDWEST

La Salle Hotel
Chicago, Illinois

October 9 and 10, 1971

W. T. Atcherson (University of Iowa),
*John Francis De La Fond: A Re-
former Vindicated By Time.*

John P. Brantley (University of Iowa),
*The Harmonic Theory of John Fred-
erick Lampe.*

Louis F. Chenette (Findlay College),
*The Harmonic Art of Giorgio Anto-
nio.*

Sister Lauretta Bellamy (St. Mary-of-
the-Woods College), *The Thirteenth
Sound System of Julian Carrillo.*

Tom R. Ward (University of Illinois),
*The Polyphonic Office Hymn and the
Liturgy of the Fifteenth Century.*

Bradford R. DeVos (Marshall Univer-
sity), *John Day's Certain Notes or
Morning and Evening Prayer, Publi-
cation, Authorization, and Editorial
Method: A Study in Elizabethan Li-
turgical Compromise.*

Nicholas Temperley (University of Illi-
nois), *John Playford and the Metrical
Psalter.*

Don Franklin (University of Pittsburgh),
*Proportions of Time in Purcell's An-
thems.*

Sarah E. Hanks (University of Iowa),
*Recycling Old Concertos: J. G. Wal-
ther's Keyboard Elaborations of Works
by Torelli.*

Jurgen Thym (Case Western Reserve
University), *Remarks on the Instru-
mental Recitative in Beethoven's Com-
positions.*

Karin Pendle (University of Western
Ontario), *Scribe, Auber, and The
Count of Monte Cristo.*

Arnold Perris (University of Missouri-
St. Louis), *George Sand and Her
"Beaux-Arts."*

Case Western Reserve University
Cleveland, Ohio

April 29 and 30, 1972

Barton Hudson (West Virginia Univer-
sity), *Antoine Brumel's Magnificat 8.
Toni: An Erroneous Ascription?*

W. Richard Shindle (Kent State Univer-
sity), *Two Newly Discovered Motets
by Ercole Pasquini.*

W. T. Atcherson (University of Iowa),
*Mode, Key and Key Signature in
Seventeenth-Century Theory Books.*

Robert B. Smith (Case Western Re-
serve University), *A Question of Py-
thagoreanism?*

Bruno Nettl (University of Illinois),
Popular Music Styles in Iran.

Elizabeth L. Boos (University of Cin-
cinnati), *Faburden and Fauxbourdon:
Two Coined Words, Their Meaning
and Derivation.*

Milton Steinhardt (University of Kan-
sas), *A Musical Offering to Em-
peror Maximilian II: A Political and
Religious Document of the Renais-
sance.*

Panel on 16th-Century Performance
Practices: Loren Anderson (Case
Western Reserve University); Edward
Kottick (University of Iowa); Colin
Sterne (University of Pittsburgh);
plus members of the University Circle
Collegium Musicum of Case Western
Reserve University.

Hans Nathan (Michigan State Univer-
sity), *New Data on William Billings.*

John M. Minniear (University of Wis-
consin), *The Music of the English
Puppet Theatres.*

Robert G. Luoma (Carleton College),
*Variant Dynamic Markings in Edi-
tions of Music of the Classic Com-
posers.*

F. J. Smith (Kent State University), *The
Survival of Baroque Figures as Mo-
tives in Classical Composers: Mozart
Re-visited: KV 550.*

5. NEW ENGLAND

Smith College
Northampton, Massachusetts
April 8 and 9, 1972

Craig Wright (Harvard University),
*Slippery Sobriquets: Some Biographi-
cal Notes on Composers at the Court
of Burgundy.*

(Continued on page 7)

CHAPTER PAPERS

(Continued from page 6)

- Barbara Hampton (Columbia University), *Speech Rhythm in Ga Vocal Music*.
- Rufus Hallmark (Brown University), *Schumann at Work on His Songs: A Preliminary Investigation of the Sources for Dichterliebe*.
- Nors Josephson (Smith College), *Musical and Dramatic Symbolism in the Introduction to Mussorgsky's Khovanshchina*.
- Douglas Jay Rahn (Columbia University), *Polyphony in a Monophonic Source: Paris: Bib. nat. f. fr. 12744*.
- John Ward (Harvard University), *The Hunt's Up*.
- Charles Seeger (Every University), *Improvisation on a Royal (?) Theme*.
6. NEW YORK STATE
- State University of New York at Albany
October 23 and 24, 1971
- A. Cutler Silliman (State University College, Fredonia), *Mozart's Symphony in G minor, K. 550, an Aesthetic Analysis*.
- Benjamin Van Wye (Skidmore College), *Influences of the Gregorian Restoration in the Schola Cantorum Organ Versets*.
- Sister Josepha Kennedy (Nazareth College of Rochester), *Dufay and Don Pedro the Cruel*.
- Seymour R. Kesten (Syracuse University), *Toward a New Approach to Wagner's Use of Form*.
- Edward E. Swenson (Ithaca College), *Salieri and Mozart*.
- Charles Warren Fox (Eastman School of Music, emeritus), *Beethoven and Melancholy*.
- Immanuel Willheim (University of Hartford), *"Empfindsamkeit": the Use and Abuse of the Term*.
- Ernest Livingstone (Rensselaer Polytechnic Institute), *An Interpretation of the Story of the Magic Flute*.
- State University of New York at Buffalo
April 8 and 9, 1972
- Don Smithers (Syracuse University), *Number and Symbolism in Bach's B-minor Mass*.
- Keith Daniel (State University of New York at Buffalo), *Certain Aspects of Zarlino's Theories as Reflected in His Motet, "Misereris omnium Domine"*.
- Panel: *The Periodization of Music History*. David Fuller (State University of New York at Buffalo), Chairman; Edward Evans (University of Rochester, Eastman School); James McKin-

non (State University of New York at Buffalo); James Webster (Cornell University).

Julie Ann Vertress (Cornell University), *Mozart's K. V. 465: The History of a Controversy*.

Sheila M. Allen (State University of New York at Fredonia), *Goethe's Mignon Lieder in the Settings of Schubert and Wolf*.

7. NORTH CENTRAL

University of Pittsburgh
October 16, 1971

Alice Moerk, *Unica in the Seville Chansonier*.

Dénes Bartha, *Beyond Phrase and Period*.

George Sargent, *The Use of the Woodwinds in the Classical Orchestra, as Described in a Contemporary Source*.

8. NORTHERN CALIFORNIA

Stanford University
January 22, 1972

Jane Troy Johnson (Stanford University), *The "Sonata" in England before Purcell*.

Paul Machlin (U. of California, Berkeley), *Early Versions of the Flying Dutchman Overture*.

Paul Furnas (Stanford University), *"Garrit gallus": a Study in Medieval Number Symbolism*.

JOINT MEETING OF THE WESTERN CHAPTERS

University of California, Berkeley
April 29 and 30, 1972

Student Papers for the Ingolf Dahl Memorial Prize in Musicology

1. *The Dafne of Gagliano*

James Moore (University of California, Los Angeles).

2. *The Bassoon from 1788 to 1820*

Marita McClymonds (University of California, Berkeley).

Jaroslav Mráček (San Diego State College), *Two Manuscript Sources of Czech Rorate Chants: Some Comparative Observations*.

Richard L. Crocker (University of California, Berkeley), *Chant Settings of "Gloria in Excelsis"*.

H. Colin Slim (University of California, Irvine), *Music and Musicians in Two Renaissance Paintings*.

Eva Badura-Skoda (University of Wisconsin), *The Scarlattis and Vienna*.

William Stalnaker (Portland State University), *The 1651 Naples Performance of Monteverdi's L'Incoronazione di Poppea*.

Panel: *Identification and Location of Musical Sources after 1800*. Edward E. Colby (Stanford University), Moderator; John A. Emerson (University of California, Berkeley); William Hopkins (San Francisco State College).

Nona Pyron (University of California, Santa Barbara), *The Claim of the Cello to the Baroque Legacy of the Violin*.

Arthur Ness (University of Southern California), *The "Basset Clarinet" and Mozart's Concerto (K.622)*.

A. Peter Brown (University of Hawaii), *Chronology and Style in the Chamber Music of Carlos d'Ordoñez*.

W. Thomas Marrocco (University of California, Los Angeles), *The String Quartet Attributed to Benjamin Franklin*.

Hugh McLean (University of British Columbia, Vancouver), *Handel and Bernard Granville*.

Roland Jackson (Claremont Graduate School), *Leitmotif and Form in the Tristan Prelude*.

9. PACIFIC NORTHWEST

Washington State University
Pullman, Washington
October 29 and 30, 1971

Julia Cohen (Pullman, Washington), *The BACH Ostinato Motive in Anton Webern's String Quartet, Op. 28*.

Jane R. Stevens (Seattle, Washington), *The Development of Classic-Romantic Concerto Analysis, Part II*.

Peter Bergquist (University of Oregon), *The Working Papers for Mahler's 9th and 10th Symphonies*.

Janet Walls (Pullman, Washington), *Hans Eisler: A Study*.

Zoltan Roman (University of Calgary), *Variform Structure as a Factor of the Musical-Literary Concept in Mahler's Songs*.

Richard Benedum (University of Oregon), *The Faenza Codex: An Early Evidence of Keyboard Style?*

Julane Rodgers (University of Oregon), *Early Spanish and English Keyboard Fingerings*.

Lee Garrett (University of Oregon), *Bach's C-minor Passacaglia: A Study in Structure and Symmetry*.

Gordon Wright (University of Alaska), *The Fugue in the Music of Tchaikovsky*.

(Continued on page 8)

CHAPTER PAPERS

(Continued from page 7)

10. ROCKY MOUNTAIN

University of Denver
April 21 and 22, 1972

K. Marie Stolba (Hays, Kansas), *J. B. Cartier's L'Art du Violin and Its Significance in the History of Violin Literature.*

Alan Houtchens (University of Wyoming), *Two Representative Approaches to the Romantic Concept of the Gesamtkunstwerk: Berlioz versus Wagner.*

Charlotte Day (Brigham Young University), *Social Commentary in Opera.*

Paula Sabin (University of Colorado), *Schumann's Dichterliebe: An Analysis of the Artwork from the Perspective of Rhythmic Organization.*

Liz Finch (University of Wyoming), *Programmatic Implications in the Keyboard Titles of François Couperin.*

William Kearns (University of Colorado), *Hillbilly Music: A Varied Folk-art Repertory.*

Mary Kime (University of Denver), *Renaissance Musical Humanism: Lutenist Settings of John Donne's Poetry.*

Clifford Barnes and Earl Booth (Brigham Young), *Operatic Techniques in Walt Whitman.*

William Stacy (Marshall College, W. Va.), *Rhythmic Structure in American Hymnody: A Study of Wyeth's Sacred Repository, Pt. II.*

Deborah Haynes (University of Colorado), *Rameau's New Method of Accompaniment.*

11. SOUTH CENTRAL

No report filed.

12. SOUTHEAST

East Carolina University
Greenville, N. C.
April 8, 1972

Luise Eitel Peake (University of South Carolina), *Divergent Feelings in One Place: The Musical Consequences of a Goethean Mistake.*

Harold Andrews (University of North Carolina at Chapel Hill), *Tonal Organization in Haydn's Development Sections.*

Jens Peter Larsen (Copenhagen; Visiting Professor: University of Wisconsin), *Problems of Authenticity in the Music of Haydn and Mozart.*

Otto Henry (East Carolina University), *The Blues Harp.*

William S. Newman (University of North Carolina at Chapel Hill), *On the Rhythmic Significance of Beethoven's Annotations in Cramer's Etudes.*

Susan Patrick (University of North Carolina at Chapel Hill), *The Wagner-Brahms Controversy: A Personal View by Hans von Bülow.*

13. SOUTHERN

April 21 and 22, 1972

Nancy Whitney (Rollins College), *The Art Song Style of Sidney Homer.*

Heidi S. Altavilla (Florida State University), *The Early Burgundian Chanson: A Study in Melodic Unity.*

Elias Dann (Florida State University), *Heinrich Biber Autographs in the Kromeriz Archive in Central Moravia.*

Mary Hansard (Northport, Alabama), *The Cambiata Contour in the Latin Church Music of Thomas Tallis.*

Donald Thompson (University of Puerto Rico), *The New Music in Puerto Rico.*

Wallace McKenzie (Louisiana State University, Baton Rouge), *The Present State of Webern Research: A Report on the Fifth International Webern Festival.*

Ruth Hannas (Birmingham, Alabama), *Humanistic Light on "What Is Musica Reservata?"*

Dinos Constantinides (Louisiana State University, Baton Rouge), *Chaconne by J. S. Bach.*

Earl C. Groth (University of Florida), *The North German Motet in the Late Renaissance.*

Ralph Andrews (Earl Waters College and Jacksonville University), *Inertia as a Factor in Obtaining Optimum Control in Musical Performance, as Applied to Flute Playing.*

Raymond Barr (University of Miami), *Karl Zelter as Lied Composer.*

William K. Gallo (Rollins College), *Peace and Music—A Centennial Salute to the 1872 World Peace Jubilee.*

Donald E. Marcuse (Louisiana College), *Adriano Banchieri's L'Organo Suonarino.*

14. SOUTHERN CALIFORNIA

Claremont Graduate School
November 20, 1971

Gilbert Reaney and August Wenzinger, *The Machaut Mass, Discussion and Commentary.*

Frederick K. Gable (UC Riverside), *Two Songs in Shakespeare's Twelfth Night: Solutions for Practical Performance.*

Frederick Noad (lutenist), *Problems Associated with Late Renaissance Lute Performance.*

Jeffrey Burns (UC Los Angeles), *Concerning a System Behind the Tempo Indications of the Classic Period.*

University of California at Los Angeles (William Andrews Clark Memorial Library)
February 12, 1972

Thomas J. Mathiesen (USC), *A New Look at Greek Theory: Aristoxenus' and Plutarch's Approach to Terminology.*

Walter H. Rubsamen (UCLA), *Unifying Techniques in Masses of Josquin and La Rue: A Stylistic Comparison.*

Alice Catalyne (Los Angeles Valley College), *The Baroque Villancico in Spain and Mexico: A Fusion of Courtly, Popular, Dramatic, and Sacred Traditions.*

15. SOUTHWEST

Norman, Oklahoma
October 9, 1971

William McMurtry, *The Musical and Textual Settings of the Renaissance Song "Petite Camusette."*

Jean Knowlton, *Instrumentation for Jacobean Masque Dance Music.*

Michael Collins, *The Libretti and First Performance of Alessandro Scarlatti's Tigrane.*

Jerry Dean, *Ordered Pitch Phenomena in Schoenberg's Op. 15.*

Richard J. Tappa, *A Visual Analysis of the Melodic Structure of Two 20th-Century Songs.*

Fort Worth, Texas
April 22, 1972

James H. Richards, *Reed Organs Contained in the Miles Collection of Musical Instruments.*

Edna Kilgore, *Rhythmic Saliences.*

James DeWitt Siddons, *The Formal and Harmonic Development of Scott Joplin.*

IMS Invited to Berkeley for Twelfth Congress

The International Musicological Society has accepted the invitation of the University of California and the American Musicological Society to hold its Twelfth Congress in 1977 in Berkeley. The invitation was delivered at the business meeting of the IMS in Copenhagen on August 25 by Daniel Hertz and seconded by Claude Palisca, who conveyed the pledge of the AMS Executive Board to lend its resources for the organization and fund raising that the Congress will require.

Approximately one hundred scholars from the United States and Canada attended the Eleventh Congress in Copenhagen. Eight of the participants in round tables and twenty-nine who delivered papers were Americans. The large number of participants from this country was made possible by travel grants from the American Council of Learned Societies.

Elected to the two places reserved for the United States on the Directorium were William S. Newman and Claude V. Palisca, who succeeded Donald Grout and Gustave Reese. Professor Grout and Paul H. Lang, as former presidents, remain non-voting members of the Directorium. Eduard Reeser of the Netherlands was elected President and Ludwig Finscher and Henrik Glahn of Denmark were elected Vice-Presidents of the IMS by the Directorium. Ernst Mohr of Switzerland was elected honorary member in recognition of his long service as Secretary-General. He is succeeded by Rudolf Häusler, also of Switzerland.

The Consultative Committee, made up of representatives of national societies, was dissolved by unanimous vote of the General Assembly, because it had not been an effective means of cooperation between the IMS and national societies. A Commission on Structure will be appointed by the Directorium at its next meeting in March in Basel. The Assembly also voted to increase dues for individual members to 40 Swiss francs and for institutions to 70.

New Edition of MLA Index Series 3

The Music Library Association is planning a new, third edition of MLA INDEX SERIES 3: *Checklist of Music Bibliographies (In Progress and Unpublished)*. The success of the first two editions has led to demands for a third which will be compiled during 1972 and published early in 1973. If you have items that should be included in the *Checklist*, or any questions about the project, please contact the editor, Linda Solow, Music Section, Descriptive Cataloging Division, Library of Congress, Washington, D. C. 20540 as soon as possible.



Harold Spivacke

Harold Spivacke Retires from Library of Congress

On February 4 Harold Spivacke retired as Chief of the Music Division of the Library of Congress, having served nearly 35 years in that capacity. During his 38 years at the Library, which included a tenure as Assistant Chief from 1934, the holdings of the Division have almost tripled, its activities and services have been significantly expanded, and the Library's programs of live music have become a vital part of the Nation's cultural life.

The Library's unparalleled resources for the study of music are in large part a monument to Mr. Spivacke's term of office. The acquisitions which he encouraged and fostered in this period—manuscripts, scores, personal papers, memorabilia, and recordings—represent a spectrum ranging from the music of George Gershwin and Richard Rodgers to that of Igor Stravinsky and Arnold Schoenberg. With the help of the Coolidge and Whittall Foundations, established before 1937, and of the Koussevitsky Foundation and the McKim Fund, established in 1949 and 1970, respectively, he has commissioned works now a permanent part of the modern repertoire. Among these are works by Aaron Copland, Alberto Ginastera, Paul Hindemith, Walter Piston, Gian Carlo Menotti, Roy Harris, William Schuman, and many others.

In addition to his service to the Library, Mr. Spivacke has taken part in national and international activities, as an officer of the National Music Council, the Music Library Association, the International Association of Music Libraries, the American Musicological Society, the American Council of Learned Societies, the American Society for Comparative Musicology, the Acoustical Society of America, and the Society for Ethnomusicology, to name but a few. During World War II he served on the Joint Army and Navy

Committee's Subcommittee on Music, he was a member of the Fulbright Advisory Selection Committee on Music from 1949 to 1955, and he is now Chairman of the Screening Committee of the National Endowment's Audience Development Program for the Benefit of Chamber Music Societies. He is also a member of the Advisory Committee on the Arts to the Kennedy Center for the Performing Arts.

Guidelines for Einstein and Kinkeldey Awards

At its meeting on March 25 the Executive Board approved the following guidelines for the AMS Alfred Einstein and Otto Kinkeldey Awards:

Alfred Einstein Award

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

2. 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.

3. The article shall be selected by a committee of three appointed by the President in consultation with the Executive Board, one member to be designated as chairman. The Committee shall be known as the 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 present committee members and their terms of office are: Richard Hopkin, Chairman, 1 year; Lewis Lockwood, 3 years; Alexander Ringer, 2 years.)

4. 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.

Otto Kinkeldey Award

1. The Otto Kinkeldey Award will honor each year the work of musicological scholarship deemed by a committee of scholars to be the most distin-

(Continued on page 11)

FINANCIAL REPORTS

REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1971 to June 30, 1972

RECEIPTS		<u>Current Operations</u>			
Membership dues	regular	24,682.50			
	student	<u>5,674.00</u>	30,356.50		
Journal	subscriptions	13,932.14			
	advertising	3,085.00			
	off-print covers	<u>76.35</u>	17,093.49		
Annual meetings	1970	3,905.96			
	1971	<u>3,313.55</u>	7,219.51		
Placement Service registrations			2,865.00		
Sale of labels			936.16		
Gifts			421.00		
Miscellaneous			<u>41.44</u>	58,933.10	
Publications					
Interest & dividends	Endowment Fund	1,862.65			
	Savings accounts	1,326.24			
	Savings certificate	<u>54.72</u>	3,243.61		
NEH grant			3,000.00		
Sale of publications	Studies and Documents royalties	1,281.46			
	Back issues, Journal	3,468.54			
	Doctoral dissertations lists	3,000.03			
	Masters' theses lists	255.75			
	Abstracts	331.50			
	Papers, Bulletins	<u>176.00</u>	8,513.28	14,756.89	
Total receipts				73,689.99	

EXPENDITURES		<u>Current Operations</u>			
Administration	President	420.91			
	Secretary	198.00			
	Treasurer	357.43			
	Executive Board	892.00			
	Business Manager of Publications	3,053.17			
	Registrar	<u>4,750.00</u>	9,671.51		
Journal, Vol. XXIV, 1-3 and Vol. XXV, 1			37,469.26		
Chapter allotments and grants			689.50		
Dues: ACLS, IMS, NCALE			745.00		
Awards: Einstein, Kinkeldey			857.73		
Newsletters			2,191.82		
Annual meeting, 1971			2,301.79		
Placement Service			5,035.26		
Miscellaneous			<u>319.85</u>	59,281.72	

Publications					
Doctoral Dissertations in Musicology, 5th edition			7,427.99		
The Music of Noel Bauldewyn			4,341.60		
Arcadelt, Opera Omnia			2,000.00		
Monumenta Musicae Byzantinae			1,500.00		
Thirteenth-Century Motets			2,015.00		
Journal reprints			3,098.56		
Royalties			1,834.60		
Kinkeldey award			<u>400.00</u>	22,617.75	
Total expenditures				81,899.47	
Excess of expenditures over receipts				8,209.48	

Statement of Assets

Cash balances	July 1, 1971	June 30, 1972	Deficit
Checking account	19,490.48	19,102.35	
Savings accounts	58,476.52	15,816.18	
Savings certificate	<u>1,165.25</u>		
	79,132.25	<u>34,918.53</u>	
Transfer to Endowment Fund	40,000.00	3,995.76	
	<u>39,132.25</u>	<u>30,922.77</u>	8,209.48
		Endowment Fund	
		<u>105,953.26</u>	
		Net Worth	<u>136,876.03</u>

Respectfully submitted,
Alvin H. Johnson

Annual Report, Finance Committee

On November 11, 1971 the Executive Board established an Endowment Fund with capital funds in the amount of \$40,000.00, the income to be expended in support of the Society's publications budget. In March 1972, the AMS, as residual heir, received from the estate of Manfred Bukofzer the following items in bequest, market values as of March 23, 1972.

1) Cash deposits	\$14,000.00
2) Public utility bonds, maturity value \$12,000	9,095.19
3) 3,709 shares of Massachusetts Investor's Trust	48,662.08
total	<u>\$71,757.27</u>

In addition, the Society is heir to the royalty rights on Music in the Baroque Era and Studies in Medieval and Renaissance Music, W. W. Norton & Co. and Ave Regina Coelorum, Dufay, Theodore Presser Co.

After deliberate consideration of various investment opportunities, on June 5, 1972 the Finance Committee purchased an additional 3,666 shares of Massachusetts Investor's Trust, a mutual investment fund which, over the last ten years, realized average earnings of 7.95 per cent in regular dividends and capital gains.

Assets of the Endowment Fund, market value June 30, 1972

Savings account	\$ 3,995.76
Public utility bonds	9,106.25
7,375 shares of Massachusetts Investor's Trust	92,851.25
total	<u>\$105,953.26</u>

Income from the Endowment Fund, November 11, 1971 to June 30, 1972

Interest, Savings account	\$1,306.02
Bonds	196.86
Dividends, MIT	359.77
total	<u>\$1,862.65</u>

July 1, 1972

Respectfully submitted,

Claude V. Palisca
Gustave Reese
Alvin H. Johnson, chairman

REPORT OF THE AUDITOR
William C. Collenberg
Certified Public Accountant
336 Dickinson Avenue
Swarthmore, Pennsylvania

July 24, 1972

Dr. Alvin H. Johnson
Treasurer, The American
Musicological Society, Inc.

Dear Sir:

We have examined the Statement of Receipts and Expenditures of The American Musicological Society, Inc. for the period June 30, 1971 to June 30, 1972. Our examination was made in accordance with generally accepted auditing procedures and included such tests of your financial records as we considered necessary in the circumstances.

The checking account balance as shown by the Statement of Receipts and Expenditures as of June 30, 1972, was reconciled with the amount on deposit as shown by the statement of The Philadelphia National Bank, Philadelphia, as of June 30, 1972. The amount shown in the savings account at June 30, 1972, was also verified.

All vouchers and cancelled checks covering disbursements made during the period were examined.

In our opinion the accompanying financial report correctly states the financial position of The American Musicological Society, Inc. as of June 30, 1972, as well as for its financial transactions in the period June 30, 1971 to June 30, 1972.

s/William C. Collenberg
CERTIFIED PUBLIC ACCOUNTANT

Numerous ACLS Awards For Musicology

For IMS Meeting

The largest number of participants from the United States and Canada of any international musicological congress so far were scheduled to speak at the Congress of the International Musicological Society in Copenhagen, August 20 to 25. Almost all received travel grants through the American Council of Learned Societies.

Those awarded grants through a program of the National Endowment for the Humanities administered by ACLS for members of governing bodies of the IMS were George J. Buelow, a member of the board of *Acta Musicologica*, and Claude V. Palisca, official delegate of the AMS.

Three received awards for younger scholars sponsored by NEH and administered by ACLS: Robert Bailey, Gordana Lazarevich, and Howard Serwer.

Seventeen received the regular travel grants of the ACLS for participation in foreign congresses: Cecil Adkins, Stephen Bonta, Clyde W. Brockett, Jr., Martin Chusid, Alan Curtis, Daniel Hertz, Clayton W. Henderson, Herbert Kellman, Harry B. Lincoln, Lewis Lockwood, Jaroslav Mráček, William S. Newman, Harold S. Powers, Boris Schwarz, Howard E. Smither, Peter Westergaard, and Christoph Wolff.

Post-Doctoral Fellowships

The ACLS has announced the presentation of sixty-five post-doctoral fellowships for research in the humanities and related social sciences and seventeen post-doctoral fellowships designed to assist young scholars to enlarge their range of knowledge by study in fields outside their present areas of specialization. These awards are for periods of six months to one year.

Among those in the first category are: A. Peter Brown, Department of Music, University of Hawaii: A study of the music of Carlos d'Ordoñez; and James Haar, Department of Music, New York University: Epic verse and music in Renaissance Italy.

Included in the second category is: Phyllis T. Dircks, Department of English, C. W. Post College of Long Island University: Study of musicology and the history of musical performance.

Grants-In-Aid

The ACLS has also awarded Grants-In-Aid to ninety-six scholars from sixty-two academic institutions for post-doctoral research in humanities and related

social sciences. Included among the recipients are: William E. Coleman, Assistant Professor of English, City University of New York, John Jay College and John Reeves White, Professor of Music, City University of New York, Hunter College: A performing edition of the liturgical drama, *Laudes Marie*; Robert Donington, Professor of Music, University of Iowa: Neoplatonic influence on the librettos of early opera; Gordana Lazarevich, Assistant Professor of Music, Barnard College, Columbia University: Italian comic musical theater of the 18th century; Lewis H. Lockwood, Professor of Music, Princeton University: Music and musicians at the Court of Ferrara, 1470-1530; Martha Maas, Assistant Professor of Music, Ohio State University and Jane M. Snyder, Assistant Professor of Classics, Ohio State University: A study of Greek stringed instruments such as the kithara, barbiton, and lyra; Leeman L. Perkins, Associate Professor of Music, University of Texas: An edition of the Mellon Chansonier; and Joel A. Sachs, Assistant Professor of Music, Columbia University: Musical life in late Georgian London.

Descriptive Brochure

A descriptive brochure, entitled *Aids To Individual Scholars: Competitions to be held in 1972-1973* and listing a number of ACLS programs, is available to interested persons. Copies may be requested from: Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46 Street, New York, NY 10017.



Otto E. Albrecht

Otto Albrecht Honored

At the Annual Meeting of the Fellows of The Pierpont Morgan Library Professor Otto E. Albrecht was elected an Honorary Fellow of the Library. The group of Honorary Fellows is limited to twenty members, all scholars of international reputation and known devotion to the purposes of the Library. Professor Albrecht's appointment serves to fill the chair of the late Cardinal Tisserand.

Ingolf Dahl Memorial Award

To promote excellence in musical scholarship among student members of the northern and southern California chapters of the AMS an annual award of Fifty dollars has been established at the University of Southern California as a memorial to the late Ingolf Dahl. The award is granted for the best student paper read at a joint northern-southern California chapter meeting. Last year's winner was David Fallows for his paper, "*Luffil*": *An English Song in South-German Sources of the 15th Century*.

1973 Meeting in Madison

Neal Zaslaw has been named Chairman of the Program Committee for the 1973 national meeting of the AMS. The meeting will be held at the University of Wisconsin at Madison, November 8-11.

Abstracts should be addressed: Neal Zaslaw, Lincoln Hall (Music Department), Cornell University, Ithaca, NY 14850. They will be due by March 1, 1973.

KINKELDEY AWARD

(Continued from page 9)

gushed of those published the previous year in any language and in any country by a scholar who is a citizen or permanent resident of the United States or Canada. By "work" is meant a major book, edition, or other piece of scholarship that exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and of communication.

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

3. The work shall be selected by a committee of three appointed by the President in consultation with the Executive Board, one member to be designated as chairman. The Committee shall be known as the Otto 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.

(The present committee members and their terms of office are: William Austin, Chairman, 1 year; Paul Lang, 3 years; Frank D'Accone, 2 years.)

4. The Chairman or another member of the Committee shall 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.

Changes in AAUP List of Censured Administrations

The Fifty-Eighth Annual Meeting of the American Association of University Professors voted to remove the following institutions from the Association's list of censured administration: Cheyney State College; Dutchess Community College (New York).

It was voted that the following institutions be placed upon the Association's list of censured administrations: Armstrong State College (Georgia); University of California at Los Angeles (Censure was voted specifically on the Board of Regents of the University of California, and not on the institution's administrative officers); Columbia College (Missouri); Onondaga Community College (New York).

Institutions remaining on the Association's list of censured administrations are as follows:

Alabama State University; Alcorn Agricultural and Mechanical College (Mississippi); Amarillo College; Broward Junior College (Florida) (Now: Broward Community College); Central State College (Oklahoma); Detroit Institute of Technology; University of Florida; Frank Phillips College (Texas); Grambling College (Louisiana); Grove City College; Indiana Institute of Technology; Indiana State University; Laredo Junior College (Texas); University of Mississippi; Northern State College (South Dakota) (Northern State College, like South Dakota State University, is under the jurisdiction of the Board of Regents of Education of the State of South Dakota); Oklahoma State University; College of the Ozarks (Censure was voted specifically on the Board of Trustees, and not on the institution's administrative officers); South Dakota State University (Censure was voted specifically on the Board of Regents of Education of the State of South Dakota, and not on the institution's administrative officers); Southeastern Louisiana University (formerly Southeastern Louisiana College); Southern State College (Arkansas); Southern University and Agricultural and Mechanical College; Tennessee Wesleyan College; Texas A & M University; Troy State University (Alabama); Wayne State College (Nebraska) (Censure was voted specifically on the Board of Education of State Normal Schools of the State of Nebraska, and not on the institution's administrative officers); Wisconsin State University at Whitewater (Now: University of Wisconsin-Whitewater).

The AMS is one of the endorsers of the 1940 Statement of Principles on Academic Freedom and Tenure of the AAUP.

Scala Collection Music Will Be Performed

On Friday evening, October 6, Frederick Fennell will give a musically illustrated lecture in the Coolidge Auditorium of the Library of Congress. The Lecture, entitled "American Band Music 100 Years Ago," will be given under the auspices of the Norman P. Scala Fund. This Fund has been established to sponsor public presentations and scholarly activities related to Francis Scala, leader of the U. S. Marine Band from 1855 to 1871, and the music of his era.

Dr. Fennell's lecture will be illustrated by performances of a twenty-piece wind-band containing nineteenth-century brass-winds and drums from the collections of the Smithsonian Institution. Some of the music to be played will be taken from the Scala Collection at the Library of Congress. Jon Newsom, Reference Librarian in the Music Division of the Library of Congress, has been organizing and cataloging the collection, which consists primarily of manuscript parts dating from the 1850s to about 1872. John Philip Sousa was a member of the Marine Band during the last years of Scala's directorship.

Persons interested in attending the lecture should write to the Music Division, Library of Congress, Washington, D. C. 20540, or phone (202) 426-5502.

AMS Placement Service Report For First Year

Cecil Adkins reports that, as of the end of June, 235 colleges and universities had requested copies of *Candidates and Vacancies in Musicology*. Candidates subscribing to the service numbered 199. There were 21 subscribing candidates who accepted positions. Nine of these were positions which had been listed. Of 41 vacancies listed 18 were filled, and 5 failed to materialize.

Four issues of *Candidates and Vacancies in Musicology* have appeared, containing a combined total of 184 pages.

Current Musicology Plans Ives Project

The editors of *Current Musicology* are formulating plans for a special project on American music to coincide with the 100th anniversary of the birth of Charles Ives. Conceivably, such a project will explore a wide range of music and its history in North America. Articles and bibliographies dealing with colonial, 19th-century, and modern American composers; with folk, denominational, urban, and Indian music; in short, with all aspects of American musical life are invited from interested authors.

To gauge the response to this project, the editors ask that prospective contributors submit by January 1973 a paragraph or abstract describing their proposed article or bibliography. All manuscripts must be received by October 1, 1973.

Executive Board Actions March 25, 1972 Dues Are Raised

Beginning January 1, 1973 a new schedule of dues and subscription rates will be established as follows:

	current	proposed
Regular member	\$ 12.50	\$ 15.00
Regular member spouse	3.00	3.00
Student member	6.50	7.50
Student member spouse	3.00	3.00
Emeritus member	3.00	3.75
Patron member	25.00	30.00
Life member	250.00	300.00
Sustaining member	500.00	500.00
Institutional subscriber	12.00	15.00
Individual subscriber	12.00	15.00

Based on current enrollment figures the rate change will increase revenues approximately \$8,000.00.

AMS Records at NYPL

Frank Campbell has agreed to store AMS records at NYPL Lincoln Center, where they will be available to readers. Older minutes of the Society will be deposited there in the Music Division, together with other documents which the officers agree to set aside. The deposit will continue in perpetuity or until the AMS has a central office in which such documents may be kept with adequate security.