

AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. III, No. 2

Constituent Member of the American Council of Learned Societies

August 15, 1973



Chicago, the AMS Convention City for 1973

Growing Pains and Program Planning

By Neal Zaslaw, Chairman
1973 Program Committee

Since being named Program Committee chairman for the 1973 AMS meetings, I have heard from dozens of the Society's members about what they thought were shortcomings of recent meetings. This stream of suggestions has proven useful to the work of planning this year's meetings. It has seemed to me that nearly all of the complaints which I received reflected directly or indirectly the fact that our discipline and our Society, while still small compared to some, have experienced great expansion in recent years. The complaint most often heard was that the simultaneous scheduling of events on the program was going to make it impossible for scholar X to attend both of two events which interested him. (Naturally, the reshuffling of the schedule suggested by scholar X to solve his conflicts would create equally serious ones for scholar Y.) Since so many appear to be upset about simultaneous scheduling, I wish to point out that it is within the power of the members to do away with it, if they so desire, either at the business

(Continued on back page)

Members Urged to Vote On Revised By-Laws

Our new Certificate of Incorporation, passed by a quorum at our last annual meeting in Dallas, states that amendments to it and to the By-Laws require a vote by our membership, rather than the Council as under the old Constitution. Our attorney has stated that it is therefore necessary for the new By-Laws to be voted on, since they represent an amendment to the old Constitution.

I have therefore requested that the new By-Laws be printed in this *Newsletter* and that a ballot be prepared for distribution to the entire membership. I urge you to read the new By-Laws carefully and then to vote as promptly as possible, returning the ballots to our secretary, Rita Benton. The new Certificate requires the consent of ten percent of the membership for such an action.

Charles Hamm, President

Participation Invited for Collegium Sessions at Chicago Meeting

Acting on the requests of the Collegium Musicum directors attending the 1972 meeting in Dallas, the AMS Board of Directors has established a standing committee on the Collegium chaired by Gilbert L. Blount of the University of Texas at Austin. Collegium activities at the 1973 meeting in Chicago are being appropriately expanded to include an afternoon study session to be comprised of organizational matters (1:30-2:00), program development (2:00-3:00), and instrument workshops (3:00-4:00), and, in addition, an evening of laboratory performances concentrating each in turn on performance problems encountered with the Medieval motet, the Renaissance polyphonically accompanied song, and the Baroque solo and trio sonata.

A competent and flexible composite AMS Collegium will be formed for the evening laboratory performances, and a number of capable individuals will hopefully volunteer

(Continued on back page)

Convention Materials to Be Mailed From Chicago

This year materials for the Annual Meeting were not included in the packet containing this *Newsletter*. Hotel reservation forms, meeting registration forms, and travel information will be sent to the membership in September by first class mail from Chicago. Philip Gossett, chairman of the Local Arrangements Committee, will be in charge of that mailing. Inquiries concerning convention materials should be sent to Professor Gossett at the Department of Music, University of Chicago, Chicago, IL 60637.

Musicologists Among New Members of AAAS

On May 9, 1973 the American Academy of Arts and Sciences elected ninety-nine outstanding scholars, scientists, public figures, artists, and writers at its 193rd Annual Meeting in Boston. Twenty-eight Foreign Honorary Members were also elected.

Founded in 1780 the Academy is the second oldest learned society in the United States. Its principal activity is to draw upon the expertise of its members through the sponsorship of interdisciplinary studies and conferences. The results of many of these conferences are published in *Daedalus*, the Academy's quarterly journal.

Among the newly elected members are: Joseph Kerman, Oxford; Edward Lowinsky, Chicago; Arthur Mendel, Princeton; and Charles Seeger, Bridge-water. Olivier Messiaen was elected a Foreign Honorary Member.

Placement Service

Because of the scarcity of employment opportunities during the last two years the Placement Service, according to its Director, Cecil Adkins, needs the increased support of the AMS membership. Members are urged to list their departmental vacancies and to review the qualifications of the candidates listed in *Candidates and Vacancies in Musicology*. Despite much publicity many department chairmen remain unaware of the services which are available. Members are requested to help rectify this situation.

During its second year of operation, the Placement Service sent its publications to 196 college and university music departments, listed 43 vacancies, and registered 169 candidates. Positions were secured by 28 of the candidates.

For the convenience of registrants and departmental representatives the Placement Service will maintain a desk at the Chicago convention. Members wishing to use these services may register at that time. If possible, however, they should register in advance of the meeting, since this would facilitate the preparation of their material. Placement Service correspondence should be directed to: Professor Cecil Adkins, School of Music, North Texas State University, Denton, TX 76203.

Plans Laid for Berkeley IMS Congress

Plans are progressing for the Congress of the International Musicological Society to be held in August of 1977 in Berkeley, California. An AMS planning committee has been formed with Claude Palisca as chairman and Donald Grout, Daniel Heartz, William Newman, and Samuel Pogue as other members. The Congress was discussed at a meeting of the Directorium of the IMS held March 17-18 at Utrecht. Professor Lewis Lockwood of Princeton University has been appointed program chairman for the Congress and a local Organizing Committee of Lawrence Moe, Vincent Duckles, Daniel Heartz, and Alan Curtis has been formed.

Report of the Registrar

Cecil Adkins reports that the total number of AMS members and subscribers came to 3,669 as of July 1. The membership numbered 2,600, and there were 1,069 subscribers. A division into the various categories of membership follows:

Regular Members	1,754
Regular Members' Spouses	60
Student Members	662
Student Members' Spouses	24
Emeritus Members	75
Patron Members	1
Life Members	4
Honorary Members	10
Corresponding Members	10
Individual Subscribers	28
Institutional Subscribers	1,031
Exchange Subscribers	10

AMS NEWSLETTER is published twice each year by the American Musicological Society and mailed to all members and subscribers. Additional copies of the current number may be obtained from the editor. Requests for back numbers should be mailed to: Otto E. Albrecht, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104.

Material for publication in the Newsletter should be sent to: Frank Traficante, Editor, AMS Newsletter, School of Music, University of Kentucky, Lexington, KY 40506. Copy for the January number must be in the editor's hands by November 15. Copy for the August number must be received by June 15.

AMS Newsletter is produced in Lexington at the University of Kentucky.

AMS COMMITTEES, 1973-

PUBLICATIONS: Gustave R. (N.Y.U.), chairman; H. Wiley Hitchcock; Arthur Mendel.

U. S. BICENTENNIAL: Cyn Hoover (Smithsonian Institution), chairman; Richard Crawford; B. Southern; H. Wiley Hitchcock.

NOMINATING: George Buelow (Iowa), chairman; Richard Crawford; Rebecca Baltzer; Miloš Velimirović; William Homes.

EINSTEIN AWARD: Alexander R. (Illinois), chairman; Lewis Lockwood; Ruth Steiner.

KINKELDEY AWARD: Frank Cone (Yale), chairman; Paul Lang; Victor Yellin.

PROGRAM, 1973 (Chicago): Neal Law (Cornell), chairman; E. Helm; Leon Plantinga; Philip Gossett.

LOCAL ARRANGEMENTS, (Chicago): Philip Gossett (Chicago), chairman; Robert Marshall; L. Meyer; Hans Lenneberg; Jan H. Ger.

LOCAL ARRANGEMENTS, (Washington): Ruth Steiner (Catholic U.) and Howard Serwer (Maryland), co-chairmen.

IMS PLANNING, 1977 (Berkeley): Claude Palisca (Yale), chairman; Donald Grout; Daniel Heartz; William Newman; Samuel Pogue.

IMS PROGRAM, 1977 (Berkeley): Lewis Lockwood (Princeton), chairman.

IMS LOCAL ARRANGEMENTS, (Berkeley): Lawrence Moe; Vincent Duckles; Daniel Heartz; Alan Curtis.

FINANCIAL: Alvin Johnson (University of Pennsylvania), chairman; Gus Reese; Charles Hamm.

CHAPTER FUND: Paul Revitt (University of Missouri, Kansas City), chairman; Aubrey Garlington; Albert Seay.

COUNCIL: Theodore Karp (University of California, Davis), chairman; Alexander Ringer; Rika Maniates.

COLLEGIUM: Gilbert Blount (University of Texas), chairman; George H. Alan Curtis; Edward Kottick.

AMS DELEGATE TO ACLS: Donald Grout.

AMS DELEGATE TO ACAE: Claude Palisca.

AMS COORDINATOR FOR KENNEDY CENTER FESTIVALS: Jan LaRocca.

Correction to Council Roster

In the January number of the Newsletter (Vol. III, No. 1) Gordon Ross should have been listed as the student member of the Council representing the Midwest Chapter until the end of 1973.

NEH Appropriation for 1974

Thomas A. Noble, Executive Associate, American Council of Learned Societies reports that the sum of \$113 million has been appropriated by the House Appropriations Committee for the Arts and Humanities Endowments for fiscal year 1974. This is less than the previous House authorization of \$145 million and the Senate authorization of \$160 million. He further pointed out that the House Appropriations Committee has authorized an unequal division of funds between the two Foundations concerning \$60 million for the National Endowment for the Arts and \$53 million for the National Endowment for the Humanities. In previous years the sums have been equally divided. The Senate has not yet acted on the matter of appropriation. Mr. Noble, on behalf of the constituent societies of the American Council and their individual members, will communicate with members of the House Appropriations Committee (see below) to: (1) express appreciation for the generous action of the House in its authorization bill, (2) urge the members of the Senate Appropriations Committee to try to obtain an increase in the amounts set by the House Committee, and (3) stress the importance of maintaining an equal division of sums provided to the two Endowments.

Committee on Appropriations

- Mr. L. McClellan (Arkansas)
- Mr. G. Magnuson (Washington)
- Mr. C. Stennis (Mississippi)
- Mr. O. Pastore (Rhode Island)
- Mr. Bible (Nevada)
- Mr. C. Byrd (West Virginia)
- Mr. W. McGee (Wyoming)
- Mr. J. Mansfield (Montana)
- Mr. M. Proxmire (Wisconsin)
- Mr. M. Montoya (New Mexico)
- Mr. K. Inouye (Hawaii)
- Mr. F. Hollings (South Carolina)
- Mr. Bayh (Indiana)
- Mr. F. Eagleton (Missouri)
- Mr. Chiles (Florida)
- Mr. R. Young (North Dakota)
- Mr. L. Hruska (Nebraska)
- Mr. Cotton (New Hampshire)
- Mr. Case (New Jersey)
- Mr. L. Fong (Hawaii)
- Mr. W. Brooke (Massachusetts)
- Mr. Hatfield (Oregon)
- Mr. Stevens (Alaska)
- Mr. McC. Mathias (Maryland)
- Mr. S. Schweiker (Pennsylvania)
- Mr. Bellmon (Oklahoma)

Villa I Tatti Fellowship

Villa I Tatti the Harvard University Center for Italian Renaissance Studies, will offer one Fellowship in the History of Music for the academic year 1974-1975. Applicants should be between 25 and 40 years of age, have the doctorate or its equivalent, and be working on a project which requires their presence in Florence or other nearby Italian centers. Persons wishing to apply are requested to send a curriculum vitae, project description, and three letters of recommendation to: The Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy. The deadline for submission of applications is November 30.

NEH Grant

A grant from the National Endowment for the Humanities was awarded to J. Bunker Clark (University of Kansas) for work on *An Anthology and Study of American Keyboard Music Before 1825*. The grant was awarded retroactively for the 1972-1973 academic year.

Chapter Fund Committee Report

During the past year the Chapter Fund Committee responded with payments to all five requests made to it. Of these five payments, three (to the Capital, Rocky Mountain, and Mid-Atlantic Chapters) were for the benefit of students attending the annual meeting of the National Society at Dallas in November of 1972. Half of their air fare was provided. The other two requests were for guest lecturers at the 1973 spring meetings of the Southeast and Pacific Northwest Chapters.

The policy of matching funds continues to be workable and equitable. A chapter is expected to furnish half of the anticipated expense. Another policy, which stipulates that the entire chapter should benefit from a disbursement, was loosened this past year in order to direct funds to certain individuals. In deciding to assist the student representatives who wished to attend the national meeting, it became a matter of whether or not they would otherwise be able to attend. The Committee continues its negative attitude toward requests for operational expenses (i.e., clerical help, post office services, and stationery supplies).

ACLS Awards in Music History

Ten musicologists are among the recipients of Fellowships and Grants-in-Aid from the American Council of Learned Societies. Fellowships have been awarded to: Martin Chusid (New York University), *The Manuscript Sources of Verdi's Ernani, Rigoletto, La Traviata, and Simon Boccanegra*; Richard A. Hudson (University of California, Los Angeles), *The Historical Evolution of the Passacaglia, Ciaccona, Saraband, and Folia*; Leeman L. Perkins (University of Texas), *The Role of Johannes Ockeghem in the Development of Musical Style in the 15th Century*; and Harry C. Slim (University of Chicago, on leave from the University of California, Irvine), *Musical Inscriptions in Medieval and Renaissance Art*.

Recipients of Grants-in-Aid are: Frank A. D'Accone (Yale University), *The Life and Works of Francesco de Layelle*; Rita Benton (University of Iowa), *The Compositions of Ignace Pleyel*; John C. Crawford (University of California, Riverside), *Expressionism in Music*; Dorothy S. Packer (Dallas, Texas), *Moral Philosophy in French Secular Song Collections, 1649-1749*; Ruth Steiner (Catholic University), *The Chants of the Divine Office*; and Denis W. Stevens (Columbia University), *Polyphonic Dialogues of the Renaissance*.

A brochure, *Aids to Individual Scholars: Competitions to Be Held in 1973-1974*, describes these and other grant programs administered by the ACLS. Copies may be requested from: Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46th Street, New York, NY 10017.

Koussevitzky Foundation Grants to Composers

The Serge Koussevitzky Music Foundation in the Library of Congress has awarded grants to six composers for the composition of chamber and symphonic works. Lou Harrison, John Harbison, and Chou Wen-Chung have received commissions for symphonic works. Gilbert Amy, Chinary Ung, and Edwin Dugger will compose chamber works. The composers' manuscripts will eventually be deposited in the Library of Congress.

Jacob Druckman was awarded the 1972 Pulitzer Prize in Music for his composition "Windows" which had been commissioned by the Koussevitzky Foundation.

THIRTY-NINTH ANNUAL MEETING of the AMERICAN MUSICOLOGICAL SOCIETY

NOVEMBER 8-11, 1973
Pick-Congress Hotel, Chicago

Preliminary Program

THURSDAY, NOVEMBER 8

1:30-5:00 Board of Directors meeting
3:30-evening Registration
7:30- No host party
7:30 Council Meeting

FRIDAY, NOVEMBER 9

All day Registration
All day Book exhibit

9:30-12:00 RENAISSANCE I (Lawrence Bernstein, U of Pennsylvania)

Bradford DeVos (Marshall U), Thomas Morley's non-modes; or, why isn't Morley's mode discussion "plaine and easie"?

James Igoe (U of Wisconsin, Madison), Visual aspects of early renaissance compositional method

Thomas Warburton (U of North Carolina, Chapel Hill), Tonal nomenclature in 16th-century Spanish instrumental collections

Jane A. Bernstein (U of California, Berkeley), French and Netherlandish chansons in Elizabethan England

9:30-12:00 ETHNOMUSICOLOGY (Bruno Nettl, U of Illinois, Urbana)

Hewitt Pantaleoni (State U College, Oneonta), Radial timing: an African alternative to our tactus hang-up

Anne Dhu Shapiro (Harvard U), "Fair Charlotte," or, "The Frozen Girl" unthawed

Arthur A. Moorefield (California State College, San Bernardino), James Bruce; ethnomusicologist or Abyssinian lyre?

William R. Ferris, Jr. (Yale U), Blues: from the Mississippi delta to Chicago (including a 12-minute documentary film on Black life and drum music from the Mississippi delta)

9:30-12:00 MUSICOLOGY AS A PROFESSION: (1) the crisis in higher education; (2) training, jobs, prospects (Barry S. Brook, City U of New York)

William McClellan (U of Illinois, Urbana)

Miloš Velimirović (U of Virginia)

Cecil Adkins (North Texas State U)

Harry Lincoln (State U of New York, Binghamton)

9:30-12:00 POST-ROMANTIC (Mark DeVoto, U of New Hampshire)

Jerry Dean (U of Texas, Austin), Four early unpublished songs of Schoenberg

Martha Stonequist (Ft. Fairfield, Maine), "New" letters of Debussy, Fauré, d'Indy, Saint-Saëns, and others: French music in Great Britain, 1905-17

Elaine Brody (New York U), Viñes in Paris: new light on 20th-century performance practice

12:00-1:00 Chapter officers' luncheon

1:15-4:00 MIXED TOPICS (Edward Lowinsky, U of Chicago)

H. Wiley Hitchcock (Institute for Studies in American Music, Brooklyn College), Caccini's other *Nuove Musiche*

Herbert Kellman (U of Illinois, Urbana), Josquin in Condé: discoveries and revisions

Robert Winter (U of Chicago), Structural origins of Beethoven's String Quartet, op. 131

Charles Seeger (Bridgewater, Conn.), Toward an ethnomusicology of Europe

1:15-4:00 PERFORMANCE PRACTICES IN FOUR ERAS (William S. Newman, U of North Carolina, Chapel Hill)

Gordon K. Greene (U of Western Ontario), Vocal interpolations for dramatic effect in *Ars nova* instrumental parts

William Pepper (Bowling Green State U), Contrapuntal implications in Telemann's method of improvising melodic embellishment

Fred C. Petty (Dickinson College), Vocal ornamentation in late-18th-century Italian opera

Joshua Berrett (Wayne State U), Louis Spohr and *les sons filés*

1:15-4:00 MEDIEVAL (Lawrence Gushee, U of Wisconsin, Madison)

Charles A. Lintz (North Texas State U), The evolution of neumatic systems

Joseph Dyer (Boston State College), Old-Roman psalmody

Paul Furnas (Stanford U), The recounting of a motet from the *Roman de Fauvel*: a study in medieval symmetry and symbolism

Robert Falck (U of Toronto), Music and letters in the Middle Ages

1:15-4:00 THEORY AND ANALYSIS (Leonard Meyer, U of Chicago)

Thomas J. Mathiesen (Brigham Young U), *Harmonia*: problems of terminology in ancient Greek theory

Joel Lester (City College, City U of New York), The concept of harmony and the major-minor differentiation of the modes in the theoretical works of Zarlino and Lippius

Marcia Citron (Brooklyn College, City U of New York), Rhythmic-metric conflicts in Brahms: an introduction

Edward Laufer (State U of New York College, Purchase), Schoenberg's Four Songs, op. 22: toward a linear analysis

4:30-5:30 Concert: THE VIENNESE CLASSICS

Sonya Monosoff (Cornell U), baroque violin

Malcolm Bilson (Cornell U), fortepiano

8:30- Concert: CHICAGO BLUES SINGERS

SATURDAY, NOVEMBER 10

All day Book exhibit

8:00-9:00 JAMS editorial board breakfast

9:00-11:30 AMERICAN MUSIC (Gilbert Chase, State U of New York, Buffalo)

Nicholas Temperley (U of Illinois, Urbana), Anglo-American psalmody: some queries

William K. Gallo (Rollins College), Peace and music—a centennial review of the World Peace Jubilee (Boston, 1872)

Judith T. Steinberg (Institute for Studies in American Music, Brooklyn College), Women in American musical life (1870-1900)

John Graziano (City College, City U of New York), The musical *Journal* of William Randolph Hearst

9:00-11:30 CHARLES ROSEN'S THE CLASSICAL STYLE (Jan LaRue, New York U)

Charles Rosen (State U of New York, Stony Brook)

Barry S. Brook (City University of New York)

William S. Newman (U of North Carolina, Chapel Hill)

9:00-11:30 INSTRUMENTS AND INSTRUMENTALISTS (Cynthia Hoover, Smithsonian Institution)

Shelley George Davis (U of Maryland), The orchestra at Koblenz under Clemens Wenzeslaus, the last Elector of Trier (1768-94)

Alan G. Moore (Baruch College, City U of New York), Insights into the serpent

- Wilbert Jerome (Bryn Mawr College), Johann Christian Fischer and the oboe concerto of the 18th century
 Don Smithers (Syracuse U), The trumpeters of Kraków: notes on the conservation of sound sources in Poland
- 9:00-11:15 EXPERIMENTAL MUSIC PAST AND PRESENT (Allen Forte, Yale U)**
 Joel Mandelbaum (Queens College, City U of New York), Recent 31-tone music and new ways of thinking about the options it makes possible
 Ramón A. Pelinski (U of Ottawa), M. Kagel's *Exotica*: aspects of exoticism in new music
 Vivian Perlis (Yale U), The "futurist" music of Leo Ornstein
- 9:00-11:00 Study session: RENAISSANCE MANUSCRIPT SOURCES (Joshua Rifkin, Brandeis U)**
9:00-11:00 Study session: LUTE TRANSCRIPTIONS (Thomas F. Heck, Case Western Reserve U)
 Charles Jacobs (Kingsborough Community College, City U of New York)
 Arthur J. Ness (U of Southern California)
 Carol MacClintock (U of Cincinnati)
 Robert Strizich (San Francisco Conservatory of Music)
 Peter K. Danner (Lute Society of America)
- 9:00-11:00 Study session: PERFORMANCE ON OLD INSTRUMENTS (David Boyden, U of California, Berkeley)**
 Sonya Monosoff (Cornell U)
 Malcolm Bilson (Cornell U)
- 11:15-12:15 Concert: MUSIC OF DUFAY (University of Iowa Collegium Musicum, Edward L. Kottick, director)**
12:15-1:15 Student luncheon
1:30-4:15 LINGUISTIC METHOD IN MUSICAL ANALYSIS (R. Sterling Beckwith, York U)
 Jean-Jacques Nattiez (Groupe de recherches en sémiologie musicale, U de Montréal)
 Jan LaRue (New York U)
 Charles Boiles (Indiana U)
 Thomas Fay (Yale U)
- 1:30-4:15 RENAISSANCE II (Maria Rika Maniates, U of Toronto)**
 David Fallows (U of California, Berkeley), John Bedyngham and the composition of *O rosa bella*
 Enrique Alberto Arias (Chicago Conservatory College), Cerone and his enigmas
 Charles Jacobs (Kingsborough Community College, City U of New York), Fuenllana's *Orphenica lyra* (Seville, 1554)
 James Haar (New York U), Melodic formulas (*arie*) in the mid-16th-century Italian madrigal
- 1:30-4:15 BAROQUE (Robert Marshall, U of Chicago)**
 Ernest May (Amherst College), Breitkopf's role in the transmission of Bach's works
 Franklin B. Zimmerman (U of Pennsylvania), Purcell's Ayre
 Frederick Hammond (U of California, Los Angeles), Frescobaldi in Florence (1628-34)
 Howard E. Smither (U of North Carolina, Chapel Hill), Carissimi's Latin oratorios: their terminology, function, and position in oratorio history
- 1:30-4:15 ROMANTIC (Alexander L. Ringer, U of Illinois, Urbana)**
 Bea Friedland (City U of New York), Louise Farrenc (1804-75): composer, performer, scholar—a chapter in the intellectual and cultural history of 19th-century France
 James Sykes (Dartmouth College), The significance of the three-asterisk mark in some Robert Schumann compositions
 Steven Lubin (Cornell U), The Tristan Prelude: an old approach
 Daniel Coren (U of Pennsylvania), Leitmotifs and musical form in a scene from Wagner's *Siegfried*
- 1:30-4:15 Study session: TRANSCRIPTION PROBLEMS IN MEDIEVAL MUSIC (Sarah Fuller, State U of New York, Stony Brook)**
 Louisa Spottswood (U of Maryland), A new approach to the Transcription of polyphonic conductus
- Hendrik Van Der Werf (Eastman School of Music), Transcription of non-liturgical monophonic song from western Europe
 Hans Tischler (Indiana U), Why a new edition of the *Montpelier Codex*?
- 1:30-4:00 Study session: EDITIONS AND GESAMTAUSGABEN (Christoph Wolff, Columbia U)**
1:30-4:00 Study session: THE COLLEGIUM MUSICUM (Gilbert L. Blount, U of Texas, Austin)
 For details of this session, please see the description elsewhere in this issue of the Newsletter.
- 4:30-6:00 Business meeting of the Society (Charles Hamm)**
8:30- Concert: CONTEMPORARY MUSIC (U of Chicago Contemporary Chamber Players, Ralph Shapey, director)

SUNDAY, NOVEMBER 11

- 8:00-9:30 Board of Directors breakfast**
9:00-12:00 Book exhibit
9:30-12:00 OPERA (Philip Gossett, U of Chicago)
 Ellen Rosand (New York U), Dramatic continuity and comic contrast in the operas of Francesco Cavalli
 Mary Térey-Smith (Western Washington State College), *Petit chœur* vs. *Grand chœur*: a hitherto little-known aspect of baroque performance practice
 Gordana Lazarevich (Barnard College, Columbia U), Pasticcio: the historian's Gordian knot
 Albert Seay (Colorado College), The serious and comic combined: Traetta's *Il Cavaliere Errante* (1778)
- 9:30-12:00 MUSICAL ICONOGRAPHY (Rebecca A. Baltzer, U of Texas, Austin)**
 Mary Rasmussen (U of New Hampshire), Problems in the cataloging and classification of bowed stringed instruments depicted in western European art, c. 1300-1750
 Edwin M. Ripin (New York City), The organ in the Ghent altarpiece: a cautionary note
 George K. Diehl (LaSalle College), The illuminations in the Cambrai manuscript 125-128
- 9:30-12:00 KEYBOARD (Leon Plantinga, Yale U)**
 Mildred Parker (Temple U), The French keyboard suite of the 17th and 18th centuries: a study from the French point of view
 William D. Gudger (Eastman School of Music), Handel's organ concertos: a reexamination
 Howell Price (Ohio State U), Robert Schumann's *Concert pour piano seul* (Sonata No. 3 in F minor, op. 14): an examination of an overlooked manuscript
- 9:30-12:00 CLASSIC (George Buelow, Rutgers U)**
 Eugene Wolf (U of Pennsylvania), Stamitz and the Italian opera sinfonia
 James Webster (Cornell U), Part-crossings in the basses of Haydn's string quartets
 Floyd Sumner (Rutgers U), Haydn and Kirnberger: a documentary report
 A. Peter Brown (U of Hawaii), Haydn's second style crisis (c. 1788-90)
- 9:30-11:30 Study session: NOTES INÉGALES (Robert Donington, State U of New York, Buffalo)**
 David Fuller (State U of New York, Buffalo)
 Sol Babitz (Early Music Laboratory, Los Angeles)
 Friedrich Neumann (U of Richmond)
- 9:30-11:30 Study session: MUSIC PRINTING (Samuel Pogue, U of Cincinnati)**
 Donald W. Krummel (U of Illinois, Urbana), Identification and classification of movable type faces for music used by printers in the 16th and 17th centuries
- 9:30-11:30 Study session: POST-ROMANTIC MUSIC (Rey M. Longyear, U of Kentucky)**

THE 1973 PROGRAM COMMITTEE

Eugene Helm (U of Maryland)
 Leeman Perkins (U of Texas, Austin)

Leon Plantinga (Yale U)
 Charles Hamm, *ex officio* (U of Illinois, Urbana)

Neal Zaslaw, chairman (Cornell U)

AMERICAN MUSICOLOGICAL SOCIETY, INCORPORATED

By-Laws

(Passed by the Council of the AMS, November 4, 1972)

ARTICLE I. NAME

The name of the Corporation shall be the American Musicological Society (the "Society").

ARTICLE II. OBJECT

The object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship. The Society shall be operated as a non-profit corporation exclusively for this object.

ARTICLE III. MEMBERSHIP

A. The Society shall consist of *Regular Members, Student Members, Patron Members, Life Members, Sustaining Members, Emeritus Members, Honorary Members, and Corresponding Members.*

1. *Regular Members* shall be any persons who join the Society out of interest in its stated object (Article II).

2. *Student Members* shall be students in residence in any accredited institution of higher learning who join the Society. Their rights and responsibilities shall be the same as those of *Regular Members* except that: (a) they shall be eligible for *Student Membership* for a period of not more than five years; (b) they shall pay a lower rate of annual dues as determined by the Board of Directors; (c) they shall be ineligible to hold national posts in the Society other than that of nonvoting *Student Member* in the Council, as defined in Article IV.

3. *Patron Members* shall be *Regular Members* in all respects except that *Patron Members* shall pay a higher rate of annual dues as determined by the Board of Directors.

4. *Life Members* shall be *Regular Members* in all respects except for the payment of annual dues. Instead, *Life Members* shall pay one fixed sum of money, the amount being determined by the Board of Directors.

5. *Sustaining Members* shall be *Regular Members* in all respects except for the payment of annual dues. Instead, *Sustaining Members* shall contribute one fixed sum of money, the minimum amount being determined by the Board of Directors.

6. *Emeritus Members* shall be persons who have been *Regular Members* for ten years or more and who have passed their 68th year, provided they choose to be classified as *Emeritus Members*. *Emeritus Members* shall pay a reduced rate of annual dues as determined by the Board of Directors but shall retain all rights and privileges of *Regular Members*.

7. *Honorary Members* shall be long-standing members of the Society who have

made outstanding contributions to furthering its stated object and whom the Society wishes to honor. They shall be exempt from paying dues but shall continue to have all the rights and privileges of *Regular Members*. They shall be elected by a two-thirds majority of the *Regular Members* of the Council upon unanimous nomination by the Board of Directors.

8. *Corresponding Members* shall be persons who, at the time of their election, are nationals of countries other than the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor. They shall not vote, nor hold a national post, nor pay annual dues. They shall be elected by a two-thirds majority of the total *Regular Members* of the Council upon unanimous nomination by the Board of Directors.

B. *Members* of all classes as described in Article III, A, shall each be entitled to receive one copy of the *JOURNAL* of the Society as well as of any unpriced publications. Libraries and other organizations, institutions, and persons may subscribe to the *JOURNAL* without acquiring membership, at a rate of subscription to be determined by the Board of Directors.

C. ANNUAL DUES

1. The rate of annual dues for each class of membership shall be fixed by the Board of Directors and published in each issue of its periodical publications.

2. Any married couple may apply for a *Joint Membership* at a rate of dues less than that for two single memberships. *Joint Members* shall be entitled to only one copy of the *JOURNAL* but otherwise shall have the same privileges as single members.

3. *ANNUAL DUES OF STUDENT MEMBERS* shall be approximately one-half that of *Regular Members*.

4. *ANNUAL DUES OF PATRON MEMBERS* shall be twice that of *Regular Members*.

5. *LIFE MEMBERS* shall pay one sum twenty times the current rate for *Regular Members*.

6. *ANNUAL DUES OF EMERITUS MEMBERS* shall be one fourth the amount for *Regular Members*.

7. *SUSTAINING MEMBERS* shall have contributed at least fifty times the amount of the annual dues of *Regular Members*.

8. Dues shall be payable on January 1 or on application for membership. Dues of

new members shall be credited to the year in which received and shall receipt of all issues of the *JOURNAL* for that year, but new members joining after may request that their membership be following calendar year. After July 1, members from the previous calendar year have not yet paid current dues will be considered delinquent in dues and shall receive no further issues of the *JOURNAL* no mailings until dues in arrears are paid. Members in arrears at the end of the calendar year shall be dropped from membership and shall be restored only on payment of the arrears.

ARTICLE IV. COUNCIL

A. The Council of the Society shall consist of not more than sixty *Regular Members*, one *Student Member* representative and one *Chapter* active in the Society.

1. The *Regular Members* of the Council shall be scholars who have made notable contributions to the stated object of the Society.

2. The *Student Members* of the Council shall be students who have embarked on doctoral programs in musicology. *Student Members* shall be ineligible to participate in the Council.

B. *Regular Members* of the Council shall serve terms of three years, a quota of more than twenty being elected in any year. *Student Members* shall serve terms of one year, one half of their number being replaced each year. Neither *Regular Members* nor *Student Members* of the Council may be elected to succeed themselves. Terms of Council members shall begin on January 1 and end on December 31.

C. ELECTION OF ANNUAL QUOTA

1. The quota of not more than sixty new *Regular Members* each year shall consist of representatives elected by approximately one third of the Chapters plus five nominees elected by the Council itself. The quota of new *Student Members* each year shall consist entirely of representatives elected by approximately one half of the Chapters.

2. Within two months after each Annual Meeting of the Society, the Secretary shall make known to all Chapter officers and Chapter representatives that Chapters are responsible for electing *Regular Members* and *Student Representatives* in the next year. Chapter officers shall report the election of Council representatives to the Secretary at least four months before the next Annual Meeting.

3. To complete the annual quota of more than twenty new *Regular Members*, the Board of Directors shall prepare a slate of at least twenty as many nominees as the

(Continued on page 7)

(Continued from page 6)

remaining after the Chapter representatives are elected, making up a ballot to be presented to current Regular Members of the Society at least two months, and mailed to the Secretary at least one month, in preparation for the Annual Meeting.

The Council shall advise the Board of Directors concerning the general policies of the Society.

Meetings of the Council shall take place at the annual meetings of the Society and shall be called in writing on one month's notice at other times by the President or by the Secretary upon direction by the President on request signed by twenty Regular Members of the Council, a meeting must be called by the President or Secretary.

QUORUM. A quorum of the Council shall consist of fifteen Regular Members and shall be presided over by the President and the Secretary or other officers specifically authorized by the Board of Directors to act for them in each such instance.

ARTICLE V. OFFICERS

The Officers of the Society shall be six in number but only five at any one time.

The President, except where otherwise directed by the Board of Directors, shall be the chief executive officer of the Society. He shall preside at all meetings of the members of the Council. He shall have the general management of the affairs of the Society and shall have power to enforce all orders and resolutions passed by the members or directors. He shall execute bonds, mortgages, and contracts requiring a seal, under the authority of the Society, when, as and if authorized by the Board of Directors. Subject to the approval of the Board of Directors, he shall have the seal of the Society to any instrument and when so affixed it shall be attested by the signature of the Treasurer or Secretary. He shall perform all duties incidental to his office and such other duties as may from time to time be delegated by the Board of Directors.

The Vice-President, during the absence, incapacity or disability of the President, shall exercise all the functions of the President and, when so acting, shall have all the powers of and be subject to all the restrictions upon the President. In the event that the office of the President becomes vacant before the conclusion of his term, the Vice-President shall succeed to that office. The Vice-President shall also have all the powers and discharge such duties as may be assigned to him from time to time by the Board of Directors.

The Past President shall serve as a counselor to the new President and shall be a member of the Board of Directors.

The President-Elect shall serve as a member of the Board of Directors immediately before his own term as President and shall be a member of the Board of Directors to acquaint himself with the business of the Society.

5. The Treasurer shall have the care and custody of all the funds and securities of the Society and shall deposit the same in the name of the Society in such bank or trust company as the Board of Directors may select. He shall sign all checks, drafts, notes and orders for the payment of money and shall pay out and dispose of the same when, as and if authorized to do so by the Board of Directors and shall keep full and accurate accounts of receipts and disbursements in the books of the Society. He shall render to the President and directors whenever they may require an account of all transactions and of the financial condition of the Society. The Treasurer shall dispose of funds only as provided by the budget or otherwise authorized by the Board of Directors, except that he shall be empowered to expend petty cash at his own discretion to the extent of \$250.00 per annum. Checks amounting to more than \$500.00 shall be signed by the Treasurer and countersigned by any other Officer. The Treasurer shall be bonded at the expense of the Society in an amount to be determined by the Board of Directors.

6. The Secretary shall attend to such correspondence as may be assigned to him, perform all the other duties incidental to his office and shall keep the minutes of the meetings of members, the Council, and the Board of Directors. He shall attend to the giving and serving of all notices on behalf of the Society and shall have charge of such books, records and papers of the Society as the directors may direct. He shall also be responsible for maintaining liaison between the Board of Directors and the Council, the Chapter Officers, and the administrations of other, and affiliated sister societies. The Secretary shall also administer by-mail elections and balloting.

B. TERMS OF OFFICE. Officers shall serve terms of two years, except that the President shall serve one year as President-Elect before his two-year term as President begins and one year as Past-President after his term is concluded. The President's term shall be concurrent with that of the Vice-President and Treasurer and with the successive one-year terms of the Past-President and the President-Elect. The Secretary's term shall be concurrent with the successive one-year terms of the President-Elect and the Past-President. The term of officers shall begin at the first session of the Board of Directors after the Annual Meeting, except that the President-Elect shall assume the Presidency at the first such session the year following his election. Except for the Secretary and Treasurer, Officers may not be elected to succeed themselves. Any office vacated in the course of a term, aside from the President's, may be filled by the Board of Directors until the next term begins.

C. NOMINATIONS AND ELECTIONS. The Board of Directors shall present to the members each year a double slate of candidates, acting on proposals by a Nominating Committee appointed by the Board, except that the Board may by a two-thirds vote decide to present only one candidate for the post of Treasurer and one for the post of Sec-

retary, provided the candidate has already served at least one term in the same post. The slate of Officer candidates shall be mailed to the voting members of the Society in the form of a printed ballot at least two months before each Annual Meeting of the Society. Officers shall be elected by a majority of votes cast in sealed ballots by mail at least one month before each Annual Meeting. No person shall hold more than one national elective office in the Society at the same time.

ARTICLE VI. BOARD OF DIRECTORS

A. The Board of Directors shall consist of eleven Directors, of whom five shall be the Officers of the Society. The remaining six Directors shall be Directors-at-Large and shall be elected by the members of the Society from a double slate of twelve nominees drawn by the Board of Directors from present or past Regular Members of the Council upon the recommendation of the Nominating Committee. The slate of candidates for Directors shall be mailed to the voting members of the Society in the form of a printed ballot at least two months before each Annual Meeting of the Society, and Directors shall be elected by a majority of votes cast in sealed ballots by mail at least one month before each Annual Meeting. Directors-at-Large may not be elected to succeed themselves. No person shall hold more than one national elective post in the Society at the same time.

B. The terms of Directors-at-Large shall overlap so that three will retire and three will be added each year. Newly elected Directors shall assume office at the first session of the Board of Directors after the Annual Meeting of the Society. Any position of Director-at-Large that is vacated in the course of a term may be filled by the Board of Directors until the term expires.

C. Meetings of the Board of Directors shall be called by the President or by the Secretary whenever directed by the President, the Board of Directors or five members thereof. Notice of the time and place of such meetings shall be mailed at least ten days in advance.

D. The President shall be Chairman of the Board of Directors. In the absence of the President, the Chairmanship shall devolve upon the succeeding Officer who is present in the following order: Vice-President, President-Elect, Secretary. Decisions shall be by absolute majority vote of the Directors present unless otherwise provided by these By-Laws or by the laws of the State of New York. A quorum of the Board of Directors shall be seven and shall include at least two Officers. The President and Secretary shall be empowered to act in emergencies, subject to the earliest possible ratification by the Board.

E. APPOINTMENTS. The Editor-in-Chief of the JOURNAL of the American Musicological Society, the Business Manager of Publications, and the Registrar shall be appointed by the Board of Directors for specified terms of office not to exceed three years and shall be eligible for reappointment. They shall receive such compensation as the Board may determine.

(Continued on page 8)

By-Laws

(Continued from page 7)

ARTICLE VII. COMMITTEES

A. Except when otherwise stipulated in these By-Laws, the President of the Society shall appoint Chairmen and members of such Committees as are necessary and shall himself be an *ex officio* member of all committees. Committees shall consist of no fewer than three members. Terms of members of all committees shall be one year unless specified in the appointment.

B. Standing Committees shall be *Executive, Nominating, Program, and Publications*.

1. Any four Officers of the Society shall constitute an *Executive Committee* to conduct any urgent business of the Society between meetings of the Board of Directors.

2. The *Nominating Committee* shall be appointed by the Board of Directors.

3. It shall be the duty of the *Program Committee* to prepare the program of the annual meetings of the Society. One member of the Committee shall be a resident of the locality where the meeting takes place.

4. The *Publications Committee* shall make recommendations to the Board of Directors for special publications (except the *JOURNAL of the Society*) as are authorized by the Board, shall assign editorial responsibility, and shall collaborate in the execution of all business in connection with their manufacture and distribution.

C. With the approval of the Board of Directors the President may remove members of Committees.

ARTICLE VIII. OFFICIAL PUBLICATIONS

A. The official publications of the Society shall include the *JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY*, and such publications as are controlled by the Board of Directors and the *Publications Committee*.

1. **EDITORIAL BOARD.** The *JOURNAL* of the Society shall be controlled by an Editorial Board, elected by the Board of Directors. The number of Editors, their duties, and their terms of office shall be determined by the Board of Directors. The Editorial Board shall be responsible to the Board of Directors for the conduct of the *JOURNAL*, and shall make periodic reports to the Board of Directors.

2. **BUDGET.** The *JOURNAL* shall be provided by the Board of Directors with a yearly appropriation, which the Editorial Board shall budget and within which it shall keep the cost of the *JOURNAL*.

B. **DISTRIBUTION OF PUBLICATIONS.** The Board of Directors shall determine what publications, besides the *JOURNAL*, shall be distributed to the eight classes of members gratis, and what discount, if any, shall be allowed on other publications.

ARTICLE IX. MEETINGS OF MEMBERS

A. An Annual Meeting of members shall be held at a time and place to be determined by the Board of Directors, but not earlier than August 15 nor later than December

27 of each year. The Council shall advise the Board of Directors concerning any significant changes of policy regarding the place and date of the Annual Meeting. Ten percent of the membership shall constitute a quorum.

B. At or prior to the Annual Meeting the Board of Directors shall present an Annual Report to the members including the following information:

1. Assets and liabilities, including trust funds, as of the end of the last fiscal year.

2. Major changes in assets and liabilities, including trust funds, during the year immediately preceding the date of the report.

3. The Society's receipts, both unrestricted and restricted to particular purposes, during the year immediately preceding the date of the report.

4. The Society's disbursements, for both general and restricted purposes, during the year immediately preceding the date of the report.

5. The number of members of the Society, a statement of increase and decrease in such number during the year immediately preceding the date of the report, and a statement of the place where the names and places of residence of the current members may be found.

C. The Annual Report must be verified by the President and Treasurer and filed with the records of the Society. An abstract shall be entered in the minutes of the Annual Meeting.

D. Special Meetings of members may be called on a petition by 20% of the members of the Society or twenty Regular Members of the Council.

E. The members at any Annual or Special Meeting by a majority vote, or one hundred or more members of any class by petition may initiate proposals to the Board of Directors of any kind concerning the affairs of the Society. If such proposal is not adopted by the Board, it shall be referred to the decision of the membership by means of a mail ballot.

ARTICLE X. FISCAL YEAR

The fiscal year of the Society shall be from July 1 to June 30.

ARTICLE XI. CHAPTERS

A. A group of at least ten members of the Society in any one locality may apply to the Secretary for recognition as a Chapter of the Society. The Secretary shall refer the question to the Council, which shall advise the Board of Directors on whether to recognize the Chapter.

B. REGULATIONS GOVERNING CHAPTERS

1. **MEETINGS.** Chapters shall schedule their own meetings and elect officers, including at least a Chairman and a Secretary or Secretary-Treasurer.

2. **MEMBERSHIP.** No Chapter shall accept or retain as a member any person who is not a member of the Society.

3. **PUBLICATIONS.** Chapters may not issue publications in the name of the American Musicological Society or in the name of a Chapter thereof without permission of the Board of Directors.

4. **GUIDELINES OR CONSTITUTION.** Each Chapter shall adopt its own Guidelines or By-Laws in consonance with the Certificate of Incorporation and By-Laws of the Society. The document should include: (a) the Chapter's boundaries, as determined by the Council; (b) the eligibility and duties of Chapter officers and the method of replacing them when unexpected vacancies occur; (c) the procedures for electing officers and both Regular and Student Members as representatives on the Council of the Society; (d) the procedures for transacting business; (e) the provisions for Chapter meetings; (f) the nature and method of financial operations; (g) regular services, such as newsletters and directories; (h) procedures for changing the Guidelines or By-Laws of the Chapter.

5. **CONTINUITY.** Chapters shall preserve the continuity of their operations by electing their officers to overlapping terms.

6. **GRANTS.** The Board of Directors may make or authorize money grants to chapters that have fulfilled all obligations, the said grants to be based upon per capita membership or to be awarded upon application from a Chapter for particular projects within a Chapter's official activities or functions.

7. **REPORTS.** Chapters shall report each year to the Secretary about meetings and financial operations.

8. **ACTION OF CHAPTER.** No action of a chapter shall be considered an action of the Society unless approved by the Board of Directors.

ARTICLE XII. AMENDMENTS

Amendments to these By-Laws may be proposed to the Board of Directors by a Constitutional Committee, by the Annual Meeting of members, by the Council, or by a petition of fifty or more members. Amendments thus proposed shall be made known to the membership through one of the Society's publications or by other means at least six weeks before the next Annual Meeting; and they shall be placed on the agenda of that meeting for discussion and possible revision. Two thirds of the ballots cast in a mail ballot submitted to the entire membership shall be required for the acceptance of an amendment. The ballot shall state whether the amendment has the endorsement of the Board of Directors.

ARTICLE XIII. DISSOLUTION

In the event of the dissolution of the Society, any assets remaining shall be disposed of by the Board of Directors with the approval of a Justice of the Supreme Court of the State of New York, exclusively for one or more of the charitable, literary and educational purposes of the Society, and shall be distributed in accordance with law to one or more organizations (including without limitation organs of federal, state or local government) engaged in activities substantially similar to those of the Society.

ARTICLE XIV. RULES

Robert's Rules of Order shall govern all meetings of the Society, its Board, Council, and committees where these rules are applicable and not inconsistent with these By-Laws.

AMERICAN MUSICOLOGICAL SOCIETY, INCORPORATED

Certificate of Amendment of Certificate of Incorporation

(Under Section 803 of the Not-For-Profit Corporation Law)

The undersigned, being the president and the secretary, respectively, of the American Musicological Society, Inc. (the "Corporation"), hereby certify as follows:

1. The name of the Corporation is the AMERICAN MUSICOLOGICAL SOCIETY, INC.

2. The Certificate of Incorporation of the Corporation was filed by the Department of State on July 23, 1972, under the Membership Corporations Law.

3. The Corporation is a corporation as defined in sub-paragraph (a) (5) of section 102 of the Not-For-Profit Corporation Law; the Corporation is and shall continue to be after the filing of this certificate, a Type B corporation under section 201 of the Not-For-Profit Corporation Law.

4. The post office address to which the Secretary of State shall mail a copy of any notice required by law is University of Pennsylvania, 201 South 34th Street, Philadelphia, Pennsylvania 19104.

5. Article "SECOND" of the Certificate of Incorporation stating the purpose for which the corporation is formed is amended to add the following:

A. To the extent permitted by law and in furtherance of the foregoing exclusively charitable, literary and educational purpose, the Corporation shall have the following powers:

1. To acquire by any means, including without limitation solicitation of contributions from the general public and from any source whatsoever, property of every kind and description wheresoever situated, and to hold, deal with and dispose of such property, including without limitation to invest and reinvest such property, in any manner whatsoever as shall be deemed appropriate to the effectuation of its purposes, subject only to the limitations prescribed by law.

2. To possess and exercise all the rights, powers and privileges now or hereafter conferred by law

upon a corporation organized for exclusively charitable, literary and educational purposes, and in general to do everything necessary, suitable or proper for or incidental to the attainment or furtherance of any of the purposes and powers hereinabove set forth, whether alone or in association with others, to the same extent as a natural person or partnership might or could do, subject to the limitations prescribed by law.

B. Nothing herein shall authorize the Corporation, directly or indirectly, to engage in or include among its purposes, any of the activities mentioned in Not-For-Profit Corporation Law, section 404(b)-(p) (except insofar as the above mentioned purpose may be included in section 404(d)) or Executive Law, section 747.

6. Article "FIFTH" of the Certificate of Incorporation providing for nine directors of the corporation is eliminated and the following new Article "FIFTH" is substituted in its place and stead:

FIFTH: A. No substantial part of the activities of the Corporation shall be the carrying on of propaganda, or otherwise attempting to influence legislation, nor shall the Corporation participate or intervene in (including the publishing or distributing of statements) any political campaign on behalf of any candidate for public office.

B. No part of the net earnings of the Corporation shall inure to the benefit of any private member or individual, and no officer, director, member or employee of the Corporation shall receive or shall be lawfully entitled to receive any pecuniary profit of any kind from the operations of the Corporation or upon the dissolution of the Corporation, except reasonable compensation for services rendered the Corporation in effectuating one or more of its purposes.

C. In the event of voluntary dissolution of the Corporation pursuant to the laws of the State of New York or in the event of dissolution due to

such other circumstances as are permitted or required by law, the balance of all funds, assets and other property belonging to the Corporation, after proper payment of all debts, obligations and liabilities, shall be used and distributed with the approval of a Justice of the Supreme Court of the State of New York, exclusively for the charitable, literary and educational purpose set forth in Article SECOND hereof and shall be distributed in accordance with law to one or more organizations (including without limitation organs of federal, state or local government) engaged in activities substantially similar to those of the Corporation.

D. The foregoing provisions are intended to comply with section 501(c) (3) of the Internal Revenue Code of 1954, as amended, and they shall be construed and interpreted in accordance with the meaning of said section, as the same may be amended from time to time, or any comparable provision of a succeeding Internal Revenue Law.

7. Article "SEVENTH" of the Certificate of Incorporation describing the incorporators is eliminated and the following new Article "SEVENTH" is substituted in its place and stead:

SEVENTH: The written consent of ten percent of the members of the Corporation is sufficient for corporate action.

8. The foregoing amendments of the Certificate of Incorporation were authorized by vote of the Members present at the Annual meeting of Members of the Corporation on November 4, 1972, the affirmative votes being at least equal to the quorum required for such meeting.

9. The approval of a Justice of the Supreme Court of the State of New York, First Judicial Department and the consent of the State Education Department were endorsed on and annexed to the Certificate of Incorporation of the Corporation and prior to delivery of this certificate to the Department of State for filing such approval and consent will be endorsed hereon and annexed hereto.

Report of the Treasurer

Statement of Receipts and Expenditures July 1, 1972 to June 30, 1973

RECEIPTS	<u>Current Operations</u>	
Membership dues		34,727.69
Journal	subscriptions 17,924.50	
	advertising 2,590.00	
	off-print covers 155.18	
	author's revisions 123.20	20,792.88
Placement Service	registrations	2,585.74
Annual Meeting, 1972		870.87
Sale of labels		616.77
Gifts		91.25
Miscellaneous		<u>20.00</u> 59,705.20
	<u>Publications</u>	
Interest & dividends	Endowment Fund 8,211.30	
	Savings account 1,063.22	9,274.52
Sale of publications	Studies & Documents 1,806.28	
	Back issues, Journal 5,214.90	
	Doctoral dissertation list 1,953.75	
	Masters' Theses list 130.00	
	Abstracts 102.40	
	Papers & Bulletins 77.00	9,284.33
Royalties		4,173.07
Gift	Eva H. Einstein	<u>400.00</u> 23,131.92
Total receipts		82,837.12
	<u>Current Operations</u>	
EXPENDITURES	President 1,709.95	
Administration	Secretary 176.70	
	Treasurer 191.38	
	Board of Directors 1,729.54	
	Business Manager, Publications 2,275.15	
	Registrar 6,890.64	12,973.36
Journal	Vol. XXV-2, 3 & XXVI-1	31,395.49
Placement Service		5,141.70
Annual Meeting		3,382.98
Newsletters		2,147.03
Chapter allotments and grants		1,191.50
Dues	ACLS, IMS	650.00
Legal fees		537.86
Award	Einstein	433.77
Miscellaneous		<u>19.50</u> 57,873.19
	<u>Publications</u>	
Thirteenth-century motets, editorial		622.60
Journal, cumulative index preparation		350.00
Award	Kinkeldey	400.00
Royalties		<u>128.35</u> 1,500.95
Total expenditures		59,374.14
Excess of receipts over expenditures, Current Operations		1,832.01
Excess of receipts over expenditures, Publications		<u>21,630.97</u>
Total		23,462.98

Statement of Assets

	<u>July 1, 1972</u>	<u>June 30, 1973</u>
Checking account	19,102.35	21,344.03
Savings acct. (Publication Reserve)	11,820.42	33,041.87
Endowment Fund		
Savings account	3,995.76	10,338.00
Bonds	9,106.25	9,483.15
Mass. Inv. Trust	<u>92,851.25</u>	<u>80,313.75</u>
Net worth	136,876.03	100,134.90
		154,520.80

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson

Report of the Finance Committee

Report of the Auditor

January 10, 1973 the Society received \$ 6,342.39 from the estate of Alfred Bukofzer, this being the final distribution. With this sum \$ 3,995.61 of Endowment Fund capital held in our Savings Account, purchased a six per cent Savings Certificate in the amount of \$ 288.00 on March 6.

Earnings of the Endowment Fund	
July 1, 1972 - June 30, 1973	
Massachusetts Investors Trust, dividends	2,824.63
Massachusetts Investors Trust, capital gains	4,557.75
Massachusetts Investors Trust, interest	521.25
Savings Account, interest	149.80
Savings Certificate, interest	157.87
total	8,211.30

The rate of earnings of the Massachusetts Investors Trust stock over the past year, based on market values of July 1, 1972, is exactly equal to the average rate over the past decade - 7.95 per cent. The rate of earnings for the Endowment Fund, taken in its entirety, was 7.6 per cent.

Anticipated, budgeted expenditures of \$ 26,000.00 for new publications in the past fiscal year did not materialize. Consequently, we have on hand in publication reserves, sufficient demand deposits to cover this year's anticipated expenditures without depending upon income.

The depreciation in the value of the MIT stock over the past year is a reflection of the present state of the securities market. "It stretched first half-year for stocks and bonds, with the securities slogging their way doggedly past one problem after another. For the bad news, it has affected the markets over the last six months. Watergate, brokerage-house fraud, corporate fraud, a wobbly soaring gold price, inflation, high interest rates, a ceiling on dividends, the energy crisis and escalating food costs. The economy and rising corporate earnings have been ignored." (New York Times, July 1, 1973). The last sentence of the quotation takes the heart out of whatever anxiety we may have over the falling value of our holdings. If earnings remain at previous levels - and the second dividend of MIT is slightly above last year's average - the depreciation of our stock does not adversely affect our financial condition.

Respectfully submitted,

Charles Hamm
Gustave Reese
Alvin H. Johnson, Chairman

July 1, 1973

William C. Collenberg
Certified Public Accountant
336 Dickinson Avenue
Swarthmore, Pennsylvania

July 24, 1973

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, 1972 to June 30, 1973. 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, 1973, was reconciled with the amount on deposit as shown by the statement of The Philadelphia National Bank, Philadelphia, as of June 30, 1973. The amount shown in the savings account at June 30, 1973, 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, 1973, as well as for its financial transactions in the period June 30, 1972 to June 30, 1973.

s/William C. Collenberg
CERTIFIED PUBLIC ACCOUNTANT

AIM Collaboration Sought

Discussions have been initiated between the AMS and Dr. Armen Avakyan, Director of the American Institute of Musicology, concerning possible collaboration between these organizations. The matter was discussed at the meeting of the Board of Directors held in Chicago on March 17, 1973, and at a meeting of the Finance Committee in New York City on April 17. The Board charged President Charles Hamm to travel to Italy to discuss the matter directly with Dr. Avakyan. This trip took place on April 18-22. The entire matter will be discussed further at the meeting in

Chicago in November, where it will be brought up before the Council and the membership at large.

Studies In Romanticism Welcomes Articles on Music

The eleven year old international journal *Studies in Romanticism* carries articles on all aspects of the Romantic period. In order to achieve a better balance among the arts the editors would like to publish a larger number of articles on musical topics concerning this period. Typescripts should be

sent to: *Studies in Romanticism*, 236 Bay State Road, Boston, MA 02215.

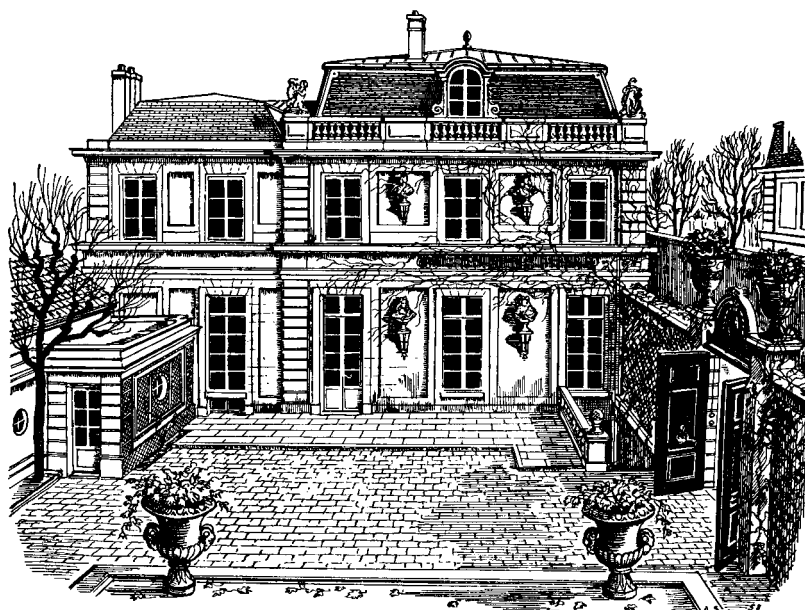
AMIS Seeks New Members

The American Musical Instrument Society, currently in its second year, is seeking new members interested in all aspects of the study of musical instruments. Membership in the society is \$5.00 per year and includes a subscription to the quarterly newsletter. A scholarly journal is being planned. Persons interested in becoming members should apply to the Treasurer, Dr. James M. Swain, 3929 Bayouwood Road, Lake Charles, LA 70601.

Debussy Documents Center

A center for documents relating to Claude Debussy has recently been opened at Saint-Germain-en-Laye. An inaugural concert was given on February 9, 1973. The center is intended to serve as a focal point for all those who are interested in Debussy and his music. It will gather together as complete a collection of documents as possible including books, articles, letters, recordings, pictures, and reproductions of manuscripts.

The *Centre de Documentation Claude Debussy* is located at 11, rue d'Alsace, 78100 Saint-Germain-en-Laye. Officials of the center are: François Lesure, president; Charles Guy, vice-president; and Henri Gadmer, secretary-treasurer. Mme Gallatin Cobb is in charge of the center which is open to the public on Tuesdays and Thursdays from 2:00 to 6:00 PM.



Centre de Documentation Claude Debussy

AMS CHAPTER OFFICERS

AMS Secretary Rita Benton reports considerable improvement over last year: all chapters responded within several days of the deadline (last year several were very late and one never did report). Further progress may be noted in the fact that the name of only one chapter officer is lacking from the membership list this year, presumably for non-payment of dues.

1. ALLEGHENY (formerly 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-Treasurer: Norris Stephens, Department of Music, University of Pittsburgh, Pittsburgh, PA 15213.

2. CAPITAL

Chairman: Jon Newsom, Music Division, Library of Congress, Washington, D. C. 20540. Secretary-Treasurer: Charles J. Warner, Department of Music, Hood College, Frederick, MD 21701.

3. 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: Richard Koprowski, Department of Music, Columbia University, New York, NY 10027.

4. MID-ATLANTIC

Chairman: John W. Hill, Department

of Music, University of Pennsylvania, Philadelphia, PA 19104. Secretary-Treasurer: Sterling E. Murray, School of Music, West Chester State College, West Chester, PA 19380.

5. MIDWEST

Chairman: Gwynn McPeck, School of Music, University of Michigan, Ann Arbor, MI 48105. Secretary-Treasurer: Hilde Junkerman, Department of Music, University of Wisconsin, Milwaukee, WI 53201.

6. NEW ENGLAND

Chairman: Paul Evans, Department of Music, Smith College, Northampton, MA 01060. Secretary-Treasurer: John E. Hasson, School of Fine and Applied Arts, Boston University, 855 Commonwealth Ave., Boston, MA 02215.

7. NEW YORK STATE

Chairman: Hendrik Van Der Werf, Eastman School of Music, Rochester, NY 14604. Secretary-Treasurer: Daniel Nimetz, Department of Music, SUNY at Albany, Albany, NY 12203.

8. NORTHERN CALIFORNIA

Chairwoman: Imogene Horsley, Department of Music, Stanford University, Stanford, CA 94305. Secretary-Treasurer: Sydney Charles, Department of Music, University of California, Davis, CA 95616.

9. PACIFIC NORTHWEST

Chairman: Robert J. Dietz, Department of Music, Olympic College, Bremerton, WA 98310. Secretary: Peter Bergquist, School of Music, University of Oregon, Eugene, OR 97403.

10. ROCKY MOUNTAIN

Chairman: James R. Anthony, Department of Music, University of Arizona, Tucson, AZ 85721. Vice-Chairman:

Edgar Lewis, Department of Music, University of Wyoming, Laramie, WY 82070. Secretary: Diran Akmajian, Department of Music, University of Arizona, Tucson, AZ 85721.

11. SOUTH CENTRAL

Chairman: Gerhard Herz, School of Music, University of Louisville, Louisville, KY 40206. Secretary-Treasurer: Willis H. Hackman, Department of Music, Austin Peay State University, Clarksville, TN 37040.

12. SOUTHEAST

Chairwoman: Luise Eitel Peake, Music Department, University of South Carolina, Columbia, SC 29208. Secretary-Treasurer: John W. Wagner, Music Department, Newberry College, Newberry, SC 29108.

13. SOUTHERN

Chairman: David Z. Kushner, Music Department, University of Florida, Gainesville, FL 32601. Secretary-Treasurer: John H. Baron, Music Department, Tulane University, New Orleans, LA 70118.

14. SOUTHERN CALIFORNIA

Chairman: Jaroslav Mráček, Department of Music, San Diego State College, San Diego, CA 92115. Vice-Chairman: Roland Jackson, Claremont Graduate School, Claremont, CA 91711. Secretary-Treasurer: Malcolm S. Cole, Music Department, University of California, Los Angeles, CA 90024.

15. SOUTHWEST

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

Papers Read at Chapter Meetings

1. CAPITAL

Goucher College
October 4, 1972

Panel Discussion: *MusicoLOGY and the Working Critic*. Elliott Galkin, moderator; Paul Hume (Washington Post); Wendell Margrave (Washington Star-News); Samuel diBonaventura (Baltimore Sun).

American University
February 10, 1973

Alan Jabbour and Wayne Shirley, *Why a Course in American Music?*

Waldo H. Moore, *Sound Recordings: Their Copyright Status Today*.

Jon Newsom, *Band Music of the Civil War*. Gillian Anderson, *Comments on the Performance Practice of 18th-Century American Sacred Music*.

Catholic University
April 28, 1973

David Sommerfield (Peabody Conservatory of Music), *Monteverdi's Concerto*.

Amanda M. Burt (George Mason University), *Fire and Ice*.

Edmund A. Bowles, *Illuminated Manuscripts in the British Museum and the Bibliothèque Nationale*.

Clyde Brockett, Jr., *Differentia, Distinctio, or Saeculorum Amen*.

Edward Roesner (University of Maryland), *The Origins of W-1*.

2. GREATER NEW YORK

October, 1972

Richard A. Kramer, *A Reconstructed Concertante Fragment (1802) by Beethoven*.

Robert A. Falck, *Counterpoint and Rhythm in the Two-Part Notre Dame Conductus*.

Reports: Arthur Mendel, *The Bach Archive at Princeton University*. William H. Scheide, *Rare Books and Manuscripts in the Scheide Library*.

November, 1972

Charles Jacobs, *Antonio Valente's Intavolatura de Cimbalo (Naples, 1576)*.

December, 1972

David Burrows, *Music and the Biology of Time*.

January, 1973

Ellen Rosand, *Aria As Drama in the Operas of Francesco Cavalli*.

Joshua Rifkin, *The Chronology of Bach's St. Matthew Passion*.

February, 1973

Ursula Günther, *Beethoven's Metronome Markings and Modern Performance Practice*.

March, 1973

Reports: *The Current State of Iconographical Research*. Barry S. Brook (C.U.N.Y.); Mme G. Thibault de Chambure (Paris); Harald Heckmann (Frankfurt/Main); Richard D. Leppert (C.U.N.Y.); Mary Rasmussen, *Musical Instruments As*

Portrait Props in Western European Paintings and Drawings, c.1600-c.1830.

Jerzy Golos, *Musical Scenes in Old Polish Paintings*.

Emanuel Winternitz, *Open String and Stopped String Cultures in Classical Antiquity: A Chapter in the Iconology of Music*.

April, 1973

Panel Discussion: *The Role of the Graduate Student in American Musicology*. Brief reports given by a panel of graduate students (from C.U.N.Y., Columbia University, Cornell University, New York University, Princeton University, Rutgers University, and S.U.N.Y. at Stony Brook) followed by an open discussion.

May, 1973

Israel J. Katz, Kurt Schindler, *1882-1935: A Re-evaluation of His Significance As Musician and Scholar*.

Gregory G. Butler, *The Rhetorical Loci and Their Musical Application in the German Baroque*.

3. MID-ATLANTIC

West Chester State College

October 14, 1972

Daniel Coren (University of Pennsylvania), *Schubert's Recapitulations*.

Gregory Diehl (LaSalle College), *The Illuminations in Cambrai Manuscript 125-128*.

University of Pennsylvania

February 17, 1973

Miriam Barndt-Webb (Lafayette College), *Andreas Hofer Re-examined*.

Wilbert D. Jerome (Bryn Mawr College), *Some Aspects of the Solo Oboe Concerto Before 1775*.

Francisco Curt Lange (Interamericano de Musicologia, Uruguay), *Religious Music in Colonial Brazil*.

Glassboro State College

April 28, 1973

Ralph S. Grover (Lafayette College), *Ernest Chausson; A Study of Influences*.

James C. Kidd (University of Delaware), *Gabriel Fauré and Louis Niedermeyer's Traité de l'Accompagnement du Plainchant*.

4. MIDWEST

University of Wisconsin

September 30, October 1, 1972

Donald Gresch (University of Missouri, Kansas City), *Matheus Le Maistre and His Plans for a Complete Polyphonic Graduate*.

Joyce E. Newman (University of Michigan, Ann Arbor), *Lacunae and Errors in the Biography of J.-B. de Lully*.

Clayton Henderson (Beloit College), *Structural Importance of Borrowed Music in the Works of Charles Ives: A Preliminary Assessment*.

Alexander L. Ringer (University of Illinois, Urbana), *Schoenbergiana in Jerusalem*.

Frank Tirro (University of Kansas, Law-

rence), *Constructive Elements in Jazz Improvisation*.

William Pepper (Bowling Green State University), *How Telemann Improvised Free Embellishment*.

Lowell Greitz (University of Wisconsin, Madison), *An Acoustical Analysis of the Cello in Relation to Performance*.

Edward L. Kottick (University of Iowa, Iowa City), *The Medieval Lute*.

Patricia DeWitt (University of Michigan, Ann Arbor), *Speculation in the Writings of Thirteenth-Century Musicians*.

Oliver Chamberlain (Bowling Green State University), *An Early Isorhythmic and Isomelic Design: Analysis of Number 7, 275 from the Montpellier MS H.196*.

Karin Pendle (University of Western Ontario), *The Transformation of a Libretto: Goethe's Jery und Bätely*.

Arnold Perris (University of Missouri, St. Louis), *Historic and Ethnic Traditions in the Music of the U.S.S.R. Today: Translations of Two Papers by Dmitri Kabalevsky and Viktor Vinogradov at the Meeting of the I.S.M.E. in Tunis, July 1972*.

Ramada Airport Inn, St. Louis

April 28-29, 1973

Natalie Jenne (Concordia Teachers College), *The Use of Dance Rhythms in Bach's Fugues*.

Maribel Meisel (Ann Arbor, Michigan) and Philip R. Belt (Battle Ground, Indiana), *Reconsideration of Sources Relating to the History of the Piano until 1800*.

Donald E. Hall (University of Iowa), *Contextual Evaluation of Tunings and Temperaments with a Computer*.

Katya Georgieff (Maryville College), *E. T. A. Hoffmann's Contribution to Music*.

Marlyn Evers (University of Kansas), *Classical Ragtime: A Truly American Art*.

Hans Tischler (Indiana University), *Rhythmic and Melodic Organization in Troubadour and Trouvère Melodies*.

Newman W. Powell (Valparaiso University), *Proportionality in Some Late Fifteenth-Century Masses*.

John F. Ohl (Northwestern University), *A Very Easie Thing To Do: Purcell and the Ground Bass*.

Miloš Velimirović (University of Wisconsin, Madison), *The Future of Musicological Studies in the U.S.A.: One Man's Point of View*.

John Boe (Southern Illinois University, Carbondale), *Rhythmical Notation in the Beneventan Gloria Trope Aureas Arces*.

William E. Melin (University of Kansas), *An Interpretation of the Meaning of the Sign Ø, Based on the Theoretical Writings and Music of Johannes Tinctoris*.

Bradford R. DeVos (Marshall University), *Another Look at Morley's Modes—or Non-Modes*.

Harrison Ryker (University of Wisconsin, River Falls), *William Pijper and Polytonality*.

J. Bunker Clark (University of Kansas), *American Musical Homages of 1824-25 to Lafayette*.

(Continued on page 14)

Papers Read

(Continued from page 13)

5. NEW ENGLAND

Massachusetts Institute
of Technology
March 17-18, 1973

Keith Polk (University of New Hampshire), *Musical Instruments and Ensembles circa 1500: A Survey of Archival, Iconographic, and Manuscript Sources Relating to Performance Practices.*

David Josephson (Brown University), *Foxe Outfoxed: The Demythologising of John Taverner.*

Fr. Reinhard Van Hoorickx, OFM (Ghent), *Fragments and Sketches in the Works of Schubert.*

Miriam K. Whaples (University of Massachusetts), *Style in Schubert's Piano Music of 1817-1818.*

Joseph Dyer (Boston State College), *Psalmody and Reciting Tones in Old Roman Chant.*

Nors Josephson (Smith College), *The Music of Nicholas Champion.*

Daniel Fallon (Yale University), *Saint-Saëns and the Parnassian Poets.*

6. NEW YORK STATE

S.U.N.Y., Fredonia
Fall, 1972

Richard Bunting (S.U.N.Y., Fredonia), *Arnold Schoenberg's Songs with Piano Accompaniment.*

Reports and Papers from the International Musicological Society Meeting in Copenhagen, August, 1972: Stephen Bonta (Hamilton College), *A Formal Convention in 17th-Century Italian Instrumental Music.* Albert M. Cohen (S.U.N.Y., Buffalo), *René Ouyrad and the Beginnings of French Baroque Theory.* Neal Zaslau (Cornell University), *Mozart's Tempo Conventions.*

Erich Schwandt (Eastman School of Music), *L'Affilard on the French Court Dances.*

Robert Donington (S.U.N.Y., Buffalo), *Neoplatonic Images and the Origins of Opera.*

Eastman School of Music
Spring, 1973

Gloria Rose, *Towards a New History of the Italian Cantata.*

Charles Warren Fox, *The Parody Mass: Some Reflections.*

Anne Parkes, *Varèse's Rhythms in Space.*

Larry J. Solomon, *New Symmetric Transformations.*

Earle Hultberg, *Diego Pisador's Libro de Musica de Vihuela: Practical, Pedagogical, Theoretical Considerations.*

Jonas L. Waits, Jr., *Harry T. Burleigh: His Legacy.*

Richard C. Burns, *Performance Style in Mozart Vocal Recordings.*

7. NORTH CENTRAL

University of West Virginia,
Morgantown
October 14, 1972

James W. Scholten (Ohio University, Athens), *Amzi Chapin: Frontier Singing Master and Folk-Hymn Composer, 1768-1835.*

William B. Stacy (Marshall University), *Rhythm in American Shape-Note Hymnody: Wyeth's Repository of Sacred Music Part Second.*

Norris Stephens (University of Pittsburgh), *Charles Avison: Eighteenth-Century English Composer, Musician, and Author.*

Edward C. Wolf (West Liberty State College), *Musical Life at St. Michael's and Zion Lutheran Church, Philadelphia, 1750-1825.*

California State College,
California, PA
March 31, 1973

Eleanor Stull, *Analysis of Metrical Problems As an Interpretative Aid for the Performance of 15th-Century Vocal Polyphony.*

Bradford R. DeVos, *The Later History of Strenuous-Note Notation.*

David Lewis, *Two Parameters of Melodic Line As Stylistic Discriminants.*

Alan Krueck, *The Symphony-Concertante in the 19th Century.*

8. NORTHERN CALIFORNIA

University of California, Davis
January 27, 1973

Sydney Charles (University of California, Davis), *Hyllayre and Penet.*

Jane Bernstein (Can. Phil., University of California, Berkeley), *A Lassus Discovery in an English MS Source.*

Daniel Hertz (University of California, Berkeley), *Mary Stuart and French Court Music.*

9. PACIFIC NORTHWEST

University of Washington, Seattle
October 27-28, 1972

Michael Coolen (University of Washington), *The Life and Orchestral Music of George Frederick McKay.*

Roderick C. Knight (University of Washington), *Mandinka Music of Africa.*

Tharald Borgir (Oregon State University), *The Accompaniment of Italian Chamber Cantatas Around 1700.*

Richard Trombley (University of Oregon), *An Informal Introduction to 16th-Century Diminution Manuals.*

Silvia Kind (University of Washington), *Jeu inégale: Tempo Rubato within the Strict Tempo and in the Free Style in Harpsichord Music of the Baroque.*

Kenneth Peterson (University of Washington), *The Mass Movements of Ciconia and Dunstable.*

William Brandt (Washington State University), *The Russian Enigma of Beethoven.*

University of Oregon, Eugene
May 11-12, 1973

Tharald Borgir (Oregon State University),

The Basso Continuo in Baroque Ensemble Sonatas: Chordal Instrument, Bass Line Instrument, or Both?

Jane Stevens (University of Washington), *Some Observations on 18th-Century Analyses of Sonata and Concerto Form.* Karl Geiringer (University of California, Santa Barbara), *Pictorialism and Symbolism in the Music of Bach.*

Richard Trombley (University of Oregon), *Twelve Ornamentations of Rore's And the col partire.*

10. ROCKY MOUNTAIN

The Colorado College
April 13-14, 1973

Danny Butler, *Paschal de L'Estocart, do musicien.*

Harrison Powley, *The Contrafacta Marenzio's Leggiadre Ninfe.*

William Melin, *The Interpretation of the Sign Ø During the Period of Johann Tinctoris.*

Milton Swenson, *The Ricercars of Claudio Monteverdi and Little Long Hair.*

Alan Lühring, *Monteverdi's Orfeo, Act Quinto: Some Observations Prior to Performance.*

Karen Weissenbuehler, *Evidences of Expressive Intentions in the Choral Preludes of Dietrich Buxtehude.*

Douglas Bush, *J. S. Bach's Art of Fugue: Examination According to the Principles of Fux.*

Panel Discussion: *The Problems of the Collegium Musicum.* Michael Grace, chairman.

James Anthony, *The Four Faces of Michel Richard Delalande.*

Charles White, *The Masses of Franz Liszt.*

Robert Nisbett, *A Catalogue of the Works of Louis Gruenberg.*

Kim Sorvig, *Computerized Generation Scales: Method, Outcome, and Implications.*

11. SOUTH CENTRAL

Belmont College
April 7-8, 1972

David Bridges (Peabody College), *The 17th-Century Madrigal.*

Clyde Brockett (University of Kentucky), *The Meaning and Use of the Neuma.*

Schuman Yang (Louisiana Polytechnic College), *Twentieth-Century Choral Solo Song.*

Robert Lee Weaver (Rust College), *Musical Ficta in the Music of Waelrant.*

Edward Barrett (University of Louisville), *The Cadence, Syntax and Rhythmic Structure of the Chanson of the Late 15th Century.*

Efrim Fruchtman (Memphis State University), *Observations on Recitative Classifications in the 18th Century.*

Teresa Boone (University of Kentucky), *Larger Form Works of Percy Grainger.*

Gerhard Herz (University of Louisville), *New Light on the Performance-History of Bach's B Minor Mass.*

Gilbert Trythall (Peabody College)

(Continued on page 15)

Papers Read

(Continued from page 14)

Role of Electronic Music in the Teaching of Contemporary Music.

Dia Jones (Fisk University), Ornamentation in the Vocal Style of W. M. Thornton.

Darius Thieme (Fisk University), Demonstration Lecture on Nigerian Music and Instruments.

Abstracts of these papers are available for \$1.00 upon request to Robert L. Weaver, George Peabody College, Nashville, Tennessee 37203.)

Austin Peay State University
April 6, 1973

Robert L. Weaver (George Peabody College for Teachers), *The Second Roman School of Comic Opera*.

Barbara Garvey Jackson (University of Arkansas), *Performance Indications in the Violin Sonatas of Giovanni Antonio Piani (Paris, 1712)*.

Watsy Farlow (Western Carolina University), *The Untouchables: Aspects of White Gospel Music*.

W. M. Longyear (University of Kentucky), *The Instrumental Music of Niccolò Zinbenedetti (1752-1837)*.

Robert S. Nichols (George Peabody College for Teachers), *F. J. Fetis' Theories of Tonality and the Aesthetics of Music*.

Anneth Merrill (University of Arkansas), *The Role of Music in the Works of Hermann Hesse*.

Anneth E. Olson (Austin Peay State University), *A Fine Band of Music Was Present*.

SOUTHEAST

McMaster College
October 7, 1972

Frederick Handel (University of South Carolina), *Motion, Growth, and Shape: A Look at Form Through Contemporary Music*.

Ermine Stafford Ingram (University of South Carolina), *Tempo and Notation in the Seventeenth-Century Italian Opera*.

Christiana White (Bob Jones University), *Mozart's Forgotten Pupil, Anton Eberl*.

John Barroll (University of South Carolina), *Schumann, Liszt, and the Dedication of the Fantasia Op. 17*.

Speaker: John Clapham (University of Edinburgh), *Smetana and the Czech Nationalist Movement*.

John Borroff (Visiting Professor, University of North Carolina), *Savages, Shakespeare, and Schoenberg: The Darwinian Idea of Evolution in the History and Theory of Music*.

University of North Carolina,
Chapel Hill
April 14, 1973

W. W. Brockett (Norfolk, Va.), *The Theory of the Epilogus in *Modorum Formae**.

Thomas Higgins (Visiting Prof., University of North Carolina, Chapel Hill), *Chopin's*

Fate: A Century of Error and Exploitation.

John W. Wagner (Newberry College), *Henry Gilbert: A Voice for American Music*.

Christoph Wolff (Visiting Prof., Columbia University), *The Opening Chorus of Bach's St. Matthew Passion*.

Anthony Milner (University of London), *The Castrato in Italian Church Choirs 1580-1890*.

13. SOUTHERN
Louisiana State University,
New Orleans
April 6-7, 1973

William K. Gallo (Rollins College), *Music and the 1876 Centennial Celebration in Philadelphia*.

Harold Thompson (Mississippi State University), *Whole-Tone Sound in Liszt's Original Piano Works*.

Charles M. Carroll (St. Petersburg Junior College), *A Beneficent Poseur: Charles Ernest, Baron de Bagge*.

S. Philip Kniseley (University of Florida), *Soriano's 110 Canons and Lessons*.

Mary Hansard (Northport, Alabama), *Harmonic Considerations in the Polyphonic Music of Thomas Tallis: Functions of the Interval of the Sixth*.

Gayle Henrotte (Mississippi State College for Women), *Franz Asplmayr, Composer of Divertimenti*.

David Z. Kushner (University of Florida), *Ernest Bloch as Music Educator*.

Raymond Barr (University of Miami), *Mozart's Last Three Lieder*.

14. SOUTHERN CALIFORNIA
University of California,
Riverside
November 18, 1972

Allen B. Skee (California State University, Fresno), *Text Setting in the Music of Jacob Handl*.

Diane K. Gordon, *The Child's Voice in Modern Opera*.

Walter Unterberg (Westchester Comm. Adult School), *English Lyra Viol Concertos of the 17th Century*.

Kenneth Gaburo (University of California, San Diego), *Extraction (A Linguistic Composition)*.

15. SOUTHWEST
University of Texas, Austin
October 14, 1972

Hanns-Bertold Dietz (University of Texas, Austin), *Cimarosa's Il Matrimonio Segreto Autograph and Its Manuscript Copies: A Solution to the Puzzle of Two Versions*.

Charles Lintz (North Texas State University), *A Different View of Western Neumatic Development*.

Ellsworth Peterson (Southwestern University), *The Methodist Hymn Settings of John Frederick Lampe*.

Ernest Trumble (University of Oklahoma), *Changing Conceptions of the Perfect Fourth as a Harmonic Interval from the Tenth to the Sixteenth Centuries*.

Edna Kilgore (University of Houston), *Time Signatures of the Well-Tempered Clavier and Their Place in Notational History*.
North Texas State University,
Denton
April 28, 1973

Paul Pisk (University of Texas), *Webern's String Quartet (1905)*.

Malcolm Clyne (North Texas State University), *The String Quartets of Elliott Carter*.

Donna Arnold (North Texas State University), *Two Unpublished Schubert Opera Fragments, D.791 and D.982*.

Theodore Albrecht (North Texas State University), *The First Sangerfest in Texas*.
Susan C. Harden (Baylor), *The Epic Opera of Kurt Weill and Bertolt Brecht*.

Delmer D. Rogers (University of Texas), *The Urban Way of American Music: A Methodological Comparison*.

JOINT MEETING: SOUTHERN CALIFORNIA, NORTHERN CALIFORNIA, AND PACIFIC NORTHWEST CHAPTERS
California Institute
of the Arts
April 27-29, 1973

Ingolf Dahl Memorial Award Competition:
Lester Brothers (University of California, Los Angeles), *A New-World Hexachord Mass by Francesco Lopez Capillas (Award winning paper)*. Gary Simons (Seattle Pacific College), *Singing Among the Anggor (a Sepik People of Papua, New Guinea)*. Kathleen Hansell (University of California, Berkeley), *Opera Seria as Intermezzo to the Ballet*.

Stanley Buetens (San Jose State University), *Theorbo Realization of 17th Century Monodic Accompaniments*.

Boris Kremenliev (University of California, Los Angeles), *The Major Second As a Structural Element in Bulgarian Folk Diaphony*.

Richard Wingell (University of Southern California), *Anonymous XI: Vocabulary As a Clue in Dating Medieval Theory*.

Sven Hansell (University of California, Davis), *The Scenographic Designs of the Galliari Brothers: Sketches and Drawings of Opera Seria Productions of the 18th Century at the Royal Theaters of Milan and Turin*.

Walter Rubsamen (University of California, Los Angeles), *Irish Folk Music in Midas: A Ballad Burlesque of the 18th Century*.

Gerard LeCoat (University of Washington), *The Rhetorical Element in Monteverdi's Combattimento*.

Sol Babitz (Early Music Laboratory), *Spoken and Performed Accents in Baroque Music*.

Growing Pains

(Continued from page 1)

meeting or through their elected representatives on the Board of Directors. Alternatives might be: presenting fewer papers; extending meetings for four or five days; scheduling sessions (as at some other societies) straight through from 8 a.m. to 10 p.m., including meal times; or, meeting semi-annually instead of annually. (I feel that, all things considered, our present arrangement is preferable to any of these alternatives.)

Scholar A wrote to me that we should have more emphasis on *p* and less on *q*. Fortunately scholar B wrote soon after insisting that less emphasis on *p* and more on *q* would be desirable. This confirmed me in my belief that our Society needed both *p* and *q*; if there has been any underlying principle in working out this year's program, that has been it. As our membership grows, so does the variety of its interests. The number and types of sessions offered at the meetings naturally must reflect that growth. Many members may remember with pleasure the days in which all members knew each other, and events at meetings were few enough that all could be scheduled for plenary sessions. (My own feeling, however, is that we are better off with the smorgasbord of simultaneous sessions than with the fixed menu of plenary sessions.) Once meetings could be held on any lovely campus which could house a few hundred visitors. That must have been *gemütlich*, but I assume that, unless we choose to meet during the summer, the present size of the Society makes it impossible for us to meet anywhere other than in large hotels in urban centers. (I should add that I would be happy to be proven wrong on this last point, by offers of hospitality to the Society.)

This year's program committee was hardly overwhelmed by innovative suggestions for study groups, workshops, concerts, symposia, and the like. Proposals for the traditional scholarly papers (always important) were received in large number; approximately two out of three of these were accepted for presentation. Since one of the central reasons for all of us to gather together in Chicago surely should be the opportunity for mutual exchanges of musicological information and opinions, it is my hope that the paper-reading sessions will take on, whenever possible, the

atmosphere of the study group or seminar—that listeners will not hesitate to question the speakers. I believe that the chairmen of the sessions will be making every effort to encourage such exchange.

Collegium Sessions

(Continued from page 1)

their services to help make the occasion a really successful one. Needed are nine specialists, one to preside at each of the projected instrument workshops (recorders, flutes, plucked strings, bowed strings, capped double reeds, open double reeds, early brass, early keyboards, and percussion) on Saturday, November 10th from 3:00-4:00 p.m., as well as nine to twelve members to lead or sponsor a 15-20 minute laboratory performance segment in the Medieval, Renaissance, or Baroque genres mentioned on Saturday from 8:00-11:00 p.m.

Prepared-in-advance data sheets, with topics reflecting the personal scholarly and practical experiences of Collegium directors, will be distributed and discussed during the 2:00-3:00 p.m. program development segment. Each regular member attending will be expected to provide multiple copies (100) of permanent copy handouts (maximum of 10 pages) treating one of the following: recommendations for repertory and library development, guides to early foreign language pronunciation, abstracts or excerpts from treatises or didactic manuals on performance practice, annotated bibliographies of instrument instruction manuals, suggestions for instrument maintenance and repair, role of the Collegium in undergraduate and graduate curricula, public and private funding for Collegium projects, concert preparation and exchange, or miscellaneous instructional materials and techniques. While the data sheets are not to be viewed as anything approaching publishable papers, authors' names and addresses should be appropriately appended to allow for inquiry and comment beyond the Chicago session.

Since a number of preliminary decisions will have to be made early, anyone wishing to make suggestions or contributions should correspond with the Committee chairman at his or her earliest convenience. Such correspondence should be addressed to: Professor Gilbert L. Blount, Department of Music, University of Texas, Austin, TX 78712.

New Josquin Edition

A new edition of the works of Josquin des Prez is projected by the Dutch government. The edition is to be prepared under the direction of the *Vereeniging voor Nederlandse Muziekgeschiedenis*. An international committee of ten scholars has been formed to lay preliminary plans. Four members of the committee are from the Dutch society, three were appointed by the International Musicological Society, and three are from the AMS. The first session was held in Utrecht on August 22-24. Representing the AMS were Professors Edward Lowinsky and Arthur Mendel, and President Charles Hamm. A report on this meeting will be given to the membership of the AMS at the annual meeting in Chicago.

1974 Convention in Washington

The annual meeting for 1974 will be held in Washington, D. C. on the weekend of October 31 to November 3. The convention center will be the Mayflower Hotel. Professors Ruth Steiner of Catholic University and Howard Serwer of the University of Maryland will serve as co-chairmen of the Local Arrangements Committee.

LC Music Division Discontinues Evening Service

On May 31 the Music Division of the Library of Congress discontinued the Tuesday and Thursday evening service which had been instituted on a trial basis approximately three years ago. Lack of adequate staff and insufficient demand for the service prompted this action. The Division continues to remain open on Saturdays. Weekly hours of service are 8:30 AM to 5:00 PM Monday through Saturday.

Readers' Communications

The following communication was received from Henry Schwarzschild, 4 Alan Place, White Plains, NY 10607:

I am working on the first full, scholarly study of the life and career of the violin virtuoso George Augustus Polgreen Bridgetower (c.1779-1860), for whom Beethoven originally wrote his opus 47 and with whom he played its premiere performance in Vienna in 1803. Bridgetower spent most of his life after 1789 in England. I shall be grateful for references to source material, especially contemporaneous documents, relating to Bridgetower.