

# AMS NEWSLETTER

American Musicological Society, Incorporated

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January 15, 1974



Janet Knapp, President-Elect



Rita Benton, Secretary

## Society Elects Knapp and Benton

The results of the recent election of officers were announced during the Annual Meeting of Members in Chicago on November 10, 1973. They are as follows: President-Elect, Janet Knapp (Mrs. G. Huntington Byles); Secretary, Rita Benton; and Directors-At-Large, Lawrence Bernstein, Robert L. Marshall and Eileen Southern. Professor Knapp will serve as a member of the Board of Directors until she assumes the office of President in November of 1974. Professor Charles Hamm of the University of Illinois, Urbana, remains President until that time.

Janet Knapp has been Mellon Professor of Music at Vassar College since 1971. She received her Ph.D. from Yale University and is the author of *The Polyphonic Conductus: The Florence Repertory*. A recipient of Sterling and Guggenheim awards, Professor Knapp has contributed articles to *Grove's Dictionary*, 6th ed., the *Journal of Music Theory* and the *Journal of the American Musicological Society*.

Rita Benton, Associate Professor of Music and Music Librarian at the University of Iowa, was re-elected for a second term. Dr. Benton is edi-

tor of the *Directory of Music Research Libraries* and is currently preparing a thematic catalogue of the works of Ignaz Pleyel, as well as articles for *Grove's Dictionary*.

Lawrence Bernstein received his Ph.D. from New York University and is on the faculty at the University of Pennsylvania. He has contributed articles to *Grove's*, *Fontes artis musicae*, the *Journal of the American Musicological Society*, and *Computers and the Humanities*. Robert Marshall is Chairman of the School of Music at the University of Chicago. He received his doctorate from Princeton University and is author of *The Compositional Process of J. S. Bach* and editor of the *Mendel Fest-schrift*. Eileen Southern, Head of the Department of Fine and Performing Arts at York College, City University of New York, received her Ph.D. from New York University. She has received the ASCAP-Deems Taylor Award and the 1971 achievement award of the University of Chicago Alumni Association. Professor Southern is author of the *Buxheim Organ Book*, several books on Afro-American music and editor of *Black Perspectives in Music*.

## 1974 Annual Meeting in Washington

The Annual Meeting of the Society will be held in Washington, D. C. from October 31 to November 3 at the Mayflower Hotel. Abstracts of papers and other proposals should be sent to the Program Chairman, Professor Anthony Newcomb of the University of California at Berkeley, by March 1.

1974 marks the 500th anniversary of the death of Guillaume Dufay, and a portion of the meeting will be devoted to music of this composer and his contemporaries. Performances by various collegia directed by members of the Society will be an important part of this meeting. Professor Owen Jander of Wellesley College, a member of the Program Committee, will act as coordinator of this aspect of the program, and all suggestions and inquiries should be addressed to him. A committee consisting of Professors Jander, George Hunter, and Gilbert Blount will select the groups to perform. Persons wishing to offer an ensemble for these performances are requested to submit an audition tape of three 15th-century pieces to: Owen Jander, Chairman, Concert Selection Committee, Music Department, Wellesley College, Wellesley, MA 02181. Tapes should arrive by March 1.

## Collegium Activities in Chicago and Plans for 1974

by Gilbert L. Blount

General reaction at the Chicago meeting to the first of a projected series of expanded Collegium Musicum activities at national AMS meetings was enthusiastic. The interest shown by the frequent overflow attendance at the various individual activities, together with corroborating post-session reports from performance lab and workshop directors, appear

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## PRESIDENT'S MESSAGE

It was my impression that our meeting in Chicago was one of the liveliest, most varied, and stimulating gatherings that we have had. I was impressed with both the quality and quantity of what went on. I would like to thank the Program Committee, chaired by Neal Zaslau, and the Local Arrangements Committee, headed by Philip Gossett, for their imaginative and smooth handling of this meeting.

I was particularly pleased with attendance and participation at our Business Meeting, or as it is now properly called under the new By-Laws, our Annual Meeting of Members. With the present size of our Society and with the varied and simultaneous sessions which mark our meetings, it is sometimes possible for our members to lose sight of the fact that we are, after all, one Society with certain common interests and goals. The Annual Meeting of Members is the one occasion each year when we all come together to review what the Society has been doing as a whole, to hear reports from our various committees, to honor scholars selected for our awards, to be introduced to our new officers, and to hear a wide range of announcements of interest to our membership at large. This session will be scheduled at a convenient time again next year,

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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 December 1. Copy for the August number must be received by July 1.

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

## American Musicological Society—Organization

### Board of Directors

Charles Hamm, *President*

James Haar, *Vice-President*  
Rita Benton, *Secretary*  
*Directors-at-large 1974-75*  
Lawrence Bernstein  
Robert L. Marshall  
Eileen J. Southern

Janet Knapp, *President-Elect*  
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*Directors-at-large 1973-74*  
Albert Cohen  
Frank D'Accone  
Leon Plantinga

Don M. Randel, *Editor-in-chief of the Journal of the AMS*  
Otto E. Albrecht, *Business Manager of Publications*  
Cecil Adkins, *Registrar and Director of the Placement Service*

### Council

*1974-76*  
William Austin  
Barry S. Brook  
George J. Buelow  
Louise Cuyler  
Vincent Duckles  
Donald J. Grout  
H. Wiley Hitchcock  
Imogene Horsley  
Paul H. Lang  
Lewis Lockwood  
James Pruett  
Gustave Reese  
Gloria Rose  
Colin Slim  
Nicholas Temperley  
Christoph Wolff

*1973-75*  
Philip Brett  
Michael Collins  
Robert S. Freeman  
Sarah Ann Fuller  
George H. Hunter  
Robert L. Marshall  
Frederick Neumann  
Anthony Newcomb  
Leeman K. Perkins  
Samuel F. Pogue  
Joshua Rifkin  
Ann B. Scott  
Eileen J. Southern  
Frank A. Traficante

*1972-74*  
Eva Badura-Skoda  
David Burrows  
Beekman Cannon  
Alan Curtis  
Philip Gossett  
Sven Hansell  
Theodore Karp  
J. Merrill Knapp  
Rika Maniates  
Dika Newlin  
Joel Newman  
Reinhard Pauly  
Edward Reilly  
Alexander Ringer  
Boris Schwarz  
Robert Stevenson  
Neal Zaslau

### Chapter Representatives

*1974-76*  
David D. Boyden,  
Northern California  
Malcolm S. Cole,  
Southern California  
Hanns-Bertold Dietz,  
Southwest  
Edgar Lewis, Rocky  
Mountain  
Charles Troy, Pacific  
Northwest

*1973-75*  
Robert Bailey, New England  
Stephen Bonta, New  
York State  
Patricia Myers,  
Greater New York  
Wayne Shirley, Capital  
Milton Sutter, Mid-Atlantic

*1972-74*  
Calvin Bower, Southeast  
Barton Hudson, Allegheny  
David Kushner, Southern  
Carol MacClintock, Midwest

### Student Members of the Council

*1974-75*  
James H. Cook, Southwest  
Samuel Douglas, Southern  
Richard A. Fuller, Pacific Northwest  
Harold D. House, South Central  
Joe Kotylo, Rocky Mountain  
James Moore, Southern California  
Ellen Jane Seretan, Northern California

*1973-74*  
Geoffrey Block, New England  
Barbara Mueser, Greater New York  
C. Kenneth Cooper, Southeast  
Keith Daniel, New York State  
Kathleen Moretto, Mid-Atlantic  
Louisa Spottswood, Capital  
Eleanor Stull, Allegheny (formerly  
North Central)

## Schedule of Chapter Rotations

### Election of Regular Council Members

*In 1974 for 1975-77*  
Allegheny  
Midwest  
South Central  
Southeast  
Southern

*In 1975 for 1976-78*  
Capital  
Greater New York  
Mid-Atlantic  
New England  
New York State

*In 1976 for 1977-79*  
Pacific Northwest  
Northern California  
Rocky Mountain  
Southern California  
Southwest

### Election of Student Members of the Council

*In 1974 for 1975-76*  
Allegheny  
Capital  
Greater New York  
Mid-Atlantic  
New England  
New York State  
Southeast

*In 1975 for 1976-77*  
Midwest  
Northern California  
Pacific Northwest  
Rocky Mountain  
South Central  
Southern  
Southern California  
Southwest

## PRESIDENT'S MESSAGE

(Continued from page 2)

and I look forward to seeing as many of our members there as can possibly attend.

The Board of Directors, at meetings held on November 8 and November 11, took the following actions:

1. Voted to accept the recommendations of the Bicentennial Committee, presented by chairman Cynthia Hoover, that the Society sponsor an edition of the complete works of William Billings and that the Annual Meeting in 1976 be devoted in part to American music. The Board referred to the Editorial Board of the Journal a third proposal that one issue of JAMS during the year 1976 be devoted to articles dealing with American music. The Editorial Board agreed to this proposal, at a meeting on November 10, with the provision that it would be done only if enough articles of sufficient quality were available. Contributions for this special issue should reach the editor of JAMS by May 1, 1975.
2. It was agreed that the Annual Meeting for 1975 will take place in Los Angeles, with UCLA as host institution. The President was instructed to investigate the possibility of making this a joint meeting with the Society for Ethnomusicology.
3. Larry and Marion Gushee were appointed co-chairmen of the Program Committee for 1975.
4. It was agreed that the Annual Meeting for 1976 will take place in Philadelphia, at the Bellevue Stratford Hotel, with the University of Pennsylvania serving as a host institution.
5. The Board voted to make a donation of \$1,000 to the Dutch Society (Vereniging voor Nederlandse Muziekgeschiedenis) for support of preliminary work on the new edition of the works of Josquin.

In addition, the Board discussed the possibility of establishing a new office in the Society, that of Executive Secretary. Discussion of this matter will be continued at the next meeting of the Board, in early March.

Our meeting next year in Washington promises to be just as varied and full as the one just concluded. There will be the usual papers, panels, and study sessions; some sessions will be devoted to the music of Dufay, since the year 1974 marks the 500th anniversary of his death; and there is a possibility that one or more of our sessions will take place at the Kennedy Center and will be concerned with the music of Arnold Schoenberg, whose centenary occurs this year. The attendance in Chicago was the largest in our history; I hope to see even more of you in Washington.

### Pending Copyright Legislation

(The following is a summary of current activity in Congress aimed at long-needed revision of present copyright laws. The report was submitted by Susan T. Somer of the New York Public Library at Lincoln Center, acting in her capacity as a member of AMS and not as a representative of any other organization.)

There is currently a bill pending in Congress to revise the existing laws for copyright coverage in the United States. This bill, S. 1361, for the first time recognizes the "fair use" doctrine and permits reproduction of single copies of copyright material in libraries for scholarly use. However, AMS members may be concerned to note that music is specifically excluded from this copying privilege.

The relevant portions of S. 1361 read as follows:

Sect. 108. Limitations on exclusive rights: Reproduction by libraries and archives. (a) . . . it is not an infringement of copyright for a library . . . to reproduce no more than one copy or phonorecord of a work . . . if (1) the reproduction is made without any commercial advantage; and (2) the collections of the library or archives are open to the public . . . [sections (b) and (c) concern library copying for preservation] (d) The rights of reproduction and distribution under this section apply to a copy of a work, *other than a musical work*, a pictorial, graphic or sculptural work, or a motion picture or other audio-visual work, made at the request of a user of the collections of the library . . . if: (1) The user has established to the satisfaction of the library that an unused copy cannot be obtained . . . from commonly

known trade sources . . . including authorized reproducing services; (2) . . . the library has had no notice that the copy would be used for any purpose other than private study, scholarship or research. . . .

It should be noted that this provision regards single copies only; multiple copying of any copyrighted material will still be disallowed. However, if the bill is passed as it now stands, it will be specifically illegal to xerox or microfilm copyright music including scholarly editions and out of print music held in libraries.

Musicologists and other interested parties who may wish to comment on this pending legislation should write to their own senators (c/o Senate Office Building, Washington, D.C.) urging them to communicate with the chairman of the Senate Subcommittee on Patents, Trademarks, and Copyrights, Senator John L. McClellan and the other members of the committee: Sen. Philip Hart (Michigan), Hugh Scott (Pennsylvania), Quentin Burdick (North Dakota), and Hiram Fong (Hawaii). The bill number (S. 1361) and the provision (Sect. 108 (d) ) should be mentioned in any correspondence.

A similar bill, H. 8186, has been introduced into the House of Representatives but no action has been taken on it as yet.

### Plans for Berkeley IMS Congress Move Forward

The central theme for the 1977 IMS Congress in Berkeley will be "Interdisciplinary Horizons in the Study of Musical Traditions, East and West," according to Claude Palisca, Charman of the Planning Committee. It has been decided that individual research papers will not be given. Instead, the membership will be invited to offer contributions within the contexts of particular discussion sessions. The topics will be published two or three years in advance to assure the greatest possible distribution and planning. Meanwhile, members of the AMS are invited to write to Lewis Lockwood, Department of Music, Princeton University, Princeton, NJ 08540, with any ideas they may have regarding topics for discussion, particularly such as might lead to interdisciplinary study or the involvement of non-western or ethnic musics.

## Visiting Scholars

*AMS Newsletter* will publish information concerning foreign scholars who are or intend to be in this country and who will be available for speaking engagements and other kinds of positions. Information concerning such persons should be sent to the Editor of the *Newsletter* at the address which is to be found on page 2 of each number.

*Dr. Hans Schmidt*, Beethoven specialist and one of the principal staff members of the Beethoven-Archiv in Bonn, has been tentatively scheduled to visit American universities in late March and early April of 1975. The Goethe House of New York City is helping to sponsor Dr. Schmidt's visit. He will bring pertinent materials with him and be prepared to give a talk of general interest on the work of the Beethoven-Haus and Beethoven-Archiv, and a more specialized talk on problems of Beethoven research—for example, on the definitive edition of the Beethoven letters that he has been helping to complete with his father, Dr. Joseph Schmidt-Görg. The cost to each university is not expected to be more, at most, than a pro-rating of the travel expenses between universities and the hospitality of the campus. Although there is still some time before Dr. Schmidt's visit, planning would be aided if interested persons and institutions could write at this time concerning their interest to: Mr. Henry Marx, Goethe House, 1014 Fifth Avenue, New York, NY 10028.

*Dr. Percy Young* of England will be available for visiting positions or funded lecture series at American institutions for the academic year 1974-1975. Dr. Young has been active as author, editor and composer. His most recent volume is a biography of Sir Arthur Sullivan. He is also the author of *The Choral Tradition* and of volumes on, among others, Britten, Handel, and Haydn. He is currently engaged in editing *H. M. S. Pinafore* for the critical edition of the Gilbert and Sullivan operas. He would be interested in a position focusing on choral music. Communications should be addressed to Dr. Young in care of: Broude Brothers Limited, 56 West 45th Street, New York, NY 10036.

## Walter H. Rubsamen

(1911-1973)

Walter H. Rubsamen was a scholar, a musician, a teacher, an administrator and lover of good books and performances of good music. As a scholar, his interests varied widely, ranging from Italian secular music of the early Renaissance to the English ballad opera of the eighteenth century. At the time of his death he was preparing for publication a monumental edition of English ballad operas as well as the complete works of the Franco-Netherlandish composer, Pierre de la Rue, with whose music he had worked for over thirty years. Early in his career, Dr. Rubsamen was a pupil of Meredith Willson and Georges Barrère in New York City, where he played the flute professionally for several years. After coming to Los Angeles he directed and played in many public concerts of the Renaissance Music Society and the UCLA Collegium Musicum. Mention of just a few of his many accomplishments provides a good measure of the happy combination of sound scholarship and solid musicianship that characterized his professional career.

As a professor, his interest in and commitment to teaching was manifest in the many courses, both undergraduate and graduate, which he helped develop and taught. In this aspect of his career, too, his interests were broad and varied, encompassing courses in several periods of musical history, music for the legitimate stage, and political influences on music.

His many friends and colleagues will miss him sorely.

Frank D'Accone  
Department of Music  
University of California,  
Los Angeles

## Chapter Elections of Council Members

In order to preserve continuity within the membership of the Council, the terms of various chapter representatives have been scheduled to begin and end at different times during any given three-year tenure of regular members or two-year tenure of student members. It is important therefore, that chapter officers be aware of the particular years during which their chapter will be expected to select representatives in order that appropriate elections can be held. For this reason a Schedule of Chapter Rotations appears in the January number of the *Newsletter*. Chapter officers are requested to take note of the Schedule as it appears elsewhere in this number of the *Newsletter*.

## Josquin Committee Works On New Edition

by Edward E. Lowinsky

In preparing the Josquin Festival Conference that took place at Lincoln Center in New York two years ago, one of my most cherished hopes was that the Dutch Musicological Society, which was responsible for the first edition of Josquin's works, would be willing to bring out a new critical edition based on international cooperation. I said in my opening remarks in New York that Smijers' edition, completed by Antonowycz and Elgers, was a heroic achievement—the more so because it becomes the clearer the longer one works on Josquin's music. No one person today could hope to match it. However, many new sources have been discovered since Smijers' death; new methods of evaluating and editing them have been worked out, such as the comparative study of manuscripts, practiced under the name "collation" by philologists for a long time; new approaches to *musica fida* and text underlay, in sacred as well as secular works, have been tried. It is certain that many of Josquin's works will appear in different readings based on other or newly found sources, with a different approach to text underlay and to *musica fida*, both of which are of particular importance in his work. The Symposium on "Problems in Editing the Music of Josquin des Prez: A Critique of the First Edition and Proposals for a Second Edition" underlined the need for a revised critical edition.

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## Josquin Committee

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In January of this year, the Dutch Musicological Society announced plans for a new Josquin edition, to be undertaken with international cooperation. A committee was formed consisting of four members of the Dutch Musicological Society (Myrosław Antonowycz, Willem Elders, René Lenaerts, and Chris Maas, chairman), three members of the International Musicological Society (Ludwig Finscher, Brian Jeffery, and Martin Staehelin), and three members of the AMS (Charles Hamm, Arthur Mendel, and myself).

The first meeting took place from August 23rd to 25th at the University of Utrecht and was a signal success. Under the energetic and fast-moving chairmanship of Professor Maas and working in a tight morning and afternoon schedule, we cleared the ground and laid the foundations for the work of the committee. On the last day the committee voted its own permanence, deciding that it would exercise not only a preparatory but an advisory and supervisory function once the work of the second edition was to begin. A number of fundamental papers were delivered and discussed:

Martin Staehelin spoke on "Criteria for identification and eventual inclusion of dubious and anonymous compositions in the new edition." A decision was made to publish the dubious pieces separately.

René Lenaerts spoke about "In-tabulations and other transcriptions." A decision on whether to include them was deferred.

Ludwig Finscher spoke on "Interdependence of the Sources" and proposed that the filiation method should be used in combination with a critical evaluation of the variant readings.

Myrosław Antonowycz brought proposals for an order of the compositions by genres subdivided according to text and number of voices.

Chris Maas gave a thoughtful paper on text underlay in which he combined Zarlino's and Stouffer's rules with an analysis of musical elements, particularly the melodic line.

Willem Elders made proposals concerning "Function, Contents, and Form of the Introduction and Critical Commentary." It was agreed that the tabular format used in Staehelin's Isaac edition and Elders' edition of a

Mass by Vinders offered the most practical solution.

Brian Jeffery spoke on the rendering of the texts; he stressed the need for reliable literary texts, modernized as little as possible, with the original version accompanied by an English translation in the introduction.

Arthur Mendel reported about the work done at Princeton University on Josquin with the aid of the computer which has led to an astonishing breakthrough achieved by a student and assistant of Professor Mendel, Thomas Hall, who developed a method of encoding music which the computer can print out in musical notation. The computer can be instructed to combine the voice parts in score, add barlines, ties, Mensurstriche, tactus marks, or whatever. Encoding a piece of music takes about as long as copying by hand. Thus many versions of one piece can be encoded, and the computer will print out all variant readings in musical notation. This will be an enormous aid for the work on the second edition of Josquin's works. Needless to say, Professor Mendel stressed that an edition is based on judgment, among other things, and that the computer has no judgment; anything that the computer furnishes is only grist for the mill of a good editor.

Charles Hamm's report on the Musicological Archive for Renaissance Manuscript Studies of the University of Illinois and his offer of full cooperation with the Josquin committee was likewise a fundamental contribution. Professor Hamm already has sent to Holland a preliminary list of no fewer than 250 manuscripts containing works by Josquin. It was agreed that microfilms of all sources containing works by Josquin will be collected at Urbana and at Utrecht.

I had been asked to make practical proposals on *musica ficta* for the second edition of Josquin's works. I illustrated that none of the at least three different *musica ficta* policies found in the first edition was ever applied with any sense of consistency. Identical cadence patterns were provided with various sets of accidentals, or no accidentals at all. Subsemitones were demanded or left out without any visible (or audible) justification. I played the various versions found in the first edition and then my own proposed edition, and an interesting discussion ensued.

I had proposed to speak also on how to achieve the most authentic readings and the greatest accuracy, but I withdrew my report on the last day in favor of a full discussion of the future work of the committee.

It was agreed that Utrecht remain the center and headquarters of the new edition, that Willem Elders be appointed Coordinator of the whole enterprise, and that next year another meeting be held, this time for five days. The following topics have already been assigned:

Maas to report on topics not covered at the meeting;

Mendel on proportions and tempo in Josquin's music;

Jeffery to make sample editions of a few chansons;

Staehelin to prepare a Mass section, and Finscher and his colleagues at the University of Frankfurt to work out a sample edition of a psalm motet—all of this for general debate;

Bonnie Blackburn, who had been allowed to audit, was drawn into the work and commissioned to prepare a bibliography of all literature dealing with Josquin;

I was asked to give my report on how to achieve the greatest accuracy and authenticity, and to prepare a paper on "Theoretical sources on *musica ficta* during the time of Josquin des Prez."

It was further agreed that the committee should feel free to invite any scholar who has a contribution to make to speak during its annual meetings.

• In conclusion, I should say that the small Dutch Society of Musicology bore the whole expense for convening the meeting, for travel and hotel. At the end, we were all treated to a sumptuous farewell dinner in one of the oldest inns of Holland, a magnificent 12th-century wood farmhouse outside of Utrecht. Now that the AMS is significantly involved in this great enterprise, and where it is already clear that a number of younger American musicologists, in the years to come, will function as editors, I trust that our Society will come to the aid of the Vereniging voor Nederlandse Muziekgeschiedenis and will share in the expenses for convening future meetings and eventually in aiding the publication of the second edition of Josquin's works.

## Collegium Activities

(Continued from page 1)

to validate the decision to move on to further activities of a similar nature. The following summary should serve to illustrate the considerable variety of topics and performances.

Highlighted in the November 10 evening laboratories were interesting marginal performance notes in the Huelgas Codex, the extent of Elizabethan broken consort music surviving in manuscripts together with flute improvisation projected to match the level of activity of the lute part played by Lyle Nordstrom, and skillful performances of fifteenth- and sixteenth-century chansons some impressively done from original manuscript and printed sources by Brenda Fairaday. At one point a number of the attending members formed an on-the-spot Palestrina chorus.

Also aptly treated was the tradition of the *lyra viol* with emphasis on the extant English sources and their diversity of tunings and tablatures, the flute suites of Michel de la Barre with special focus on aspects of performance and ornamentation, and the tradition of the *viola d'amore* as exemplified in trio sonatas of Telemann and Schuchbauer. Performances in the Baroque segment, directly involving the laboratory conductors Frank Traficante, Jane Bowers, and Myron Rosenblum each in turn, were consistently high in quality.

Laurence Libin in the historical keyboard workshop dealt with the practical aspects of selection and acquisition of various types of keyboards for Collegium utilization, while Clare Rayner focused on the application of historic tunings for modern performances of early keyboard music both in the solo and ensemble contexts. Edmund Bowles discussed percussion instruments of the Baroque, especially the *timpani*, giving details that would make possible authentic reconstruction, and he made added suggestions regarding playing techniques derived from Speer, Meyer, Eisel, and Altenburg that would promote greater authenticity in this performance area currently given little attention.

For the flute workshop, Jane Ambrose prepared a core bibliography of materials relating to Baroque flute, and Jane Bowers discussed the flutes and literature written for them during

the French Baroque beginning with Michel de la Barre's *Pieces pour la flute traversiere, avec la basse-continue*. Charlotte Crockett talked about the construction and use of the Renaissance flute based on literary and pictorial evidence from such early sources as the *Hortus deliciarum* and *Cantigas de Santa Maria* up through Mersenne's *Harmonie universelle*. Myron Rosenblum traced the history of the *viola d'amore* from its earliest use in the operas of the Hamburg school through its frequent appearance in solo, chamber, and ensemble music in the late Baroque. Peggie Sampson stressed techniques of teaching viols—basic bowings, the chromatic left hand, string changing, playing of divisions, etc.

Loren Anderson's recorder workshop was a practical one oriented towards pedagogy and articulation, how to accommodate modern instruments to mean tone temperament, and how to revoice instruments currently out of balance. Gilbert Blount discussed the history and development of the *crumhorn* from the 13th through the 17th centuries. Descriptions and pictorial evidence from contemporaneous documents were displayed, and pieces either written for or known to have incorporated *crumhorns* in their performance were cited.

Thomas Heck and Peter Danner considered three primary areas in the plucked string workshop: appropriate embellishments for the non-texted lines of Burgundian chansons, the role of the lute and guitar as continuo instruments, as well as music for lute consorts, and the difficulties of assembling the instruments required by the repertory. Lyle Nordstrom's session dealt with the different styles of playing the *shawm* pre-1500 and during the 16th and 17th centuries.

During the early brass workshop, Alan Moore demonstrated the problems involved in playing the *serpent*, and Edgar Lewis explored the possibilities of incorporating the natural trumpet into the collegium context citing Fantini's *Modo per imparare a sonare di Tromba*, 1638 as a source of repertory for the beginning player. Don Smithers performed Bach excerpts illustrating the brilliance of the *clarino* register of the trumpet, and showed a marked improvement in the problematic 7th and 11th overtones achieved by proper venting. Monteverdi excerpts played on a *cornettino* in D provided a striking demon-

stration of the difference in timbre between the *cornett* and trumpet. James Wheat provided a brief history of the *sackbut*, stressing the instrument's origins during the fifteenth century. The session concluded with a performance on three *sackbuts* of the anonymous *Tuba gallicalis*.

Plans for the 1974 meeting in Washington include additional workshops in the areas of early keyboards, brass, open and capped double reeds, percussion, plucked and bowed strings, flutes, recorders, and, in addition, early vocal performance practice, all scheduled at separate times so that those with a multiplicity of interests can attend any part or all of the workshop sessions. Continuing as well will be the tradition of performance laboratory segments in Medieval, Renaissance, and Baroque music. At the request of several members, there will be a panel presentation-discussion of the problems facing directors eager to develop active collegium and early music degree programs on their campuses. The Collegium Committee Chairman is hoping to arrange for guided tours of the instrument collections at the Library of Congress and the Smithsonian Institution. Persons interested in being included on the AMS Collegium list, directing any of the instrument workshops or performance laboratories, or participating in the panel discussion should correspond with the Collegium Committee Chairman Gilbert L. Blount, Music Department, University of Texas at Austin, Austin, Texas 78712 before February 15, 1974.

### Phi Mu Alpha Grant

Phi Mu Alpha Sinfonia offers a Research Assistance grant, with a stipend up to \$1,000 for scholarly research in American music. Applicants should write for further details to: Phi Mu Alpha Sinfonia, 10600 Old State Road, Evansville, IN 47711.

### NEH Fellowships

The National Endowment for the Humanities has awarded a fellowship for the period August, 1973 to May, 1974 to Elinor Jane Perry-Camp, enabling her to do research in Paris and London on "Mozart and His Sense of Timing and of Time." A senior fellowship for the year 1974 has been awarded to Robert J. Snow to support his investigation of Mozarabic liturgical chant. Professor Snow's project is to be carried out in Spain.



Rebecca A. Baltzer



H. Colin Slim

## Einstein and Kinkeldey Awards Go To Rebecca Baltzer and Colin Slim

The Einstein and Kinkeldey awards were presented to this year's winners during the Annual Meeting of Members in Chicago on November 10, 1973. Rebecca A. Baltzer of the University of Texas, Austin, received the Einstein award for her article "Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript" which was published in the *Journal of the American Musicological Society*, XXV (Spring, 1972), pages 1-18. H. Colin Slim of the University of California, Irvine received the Kinkeldey award for his book *A Gift of Madrigals and Motets*, published in 1972 by the Newberry Library in conjunction with the University of Chicago Press.

Professor Baltzer did graduate work at Boston University, where she held an American Association of University Women fellowship during 1966-1967. Her recently completed dissertation is entitled "Notation, Rhythm, and Style in the Two-Voice Notre Dame Clausula." She has completed two articles which are soon to be published—"Polyphonic Contrapuncts in the *Magnus liber organi de antiphonario*" and "Music in the Life and Times of Eleanor of Aquitaine." She is presently writing articles on Johannes de Garlandia and Magister Lambertus for the sixth edition of *Grove's Dictionary*. Professor Baltzer has taught at the University of Texas,

Austin, since 1967 and served on the 1973 Nominating Committee for the AMS.

Professor Slim published his book, *Musica Nova*, in 1964. This work formed Volume I of "Monuments of Renaissance Music." His published articles include "Keyboard Music at Castell' Arquato by an Early Madrigalist," *Journal of the American Musicological Society*, XV (1962), pages 35-47 and "Gian and Gian Maria: Some Fifteenth- and Sixteenth-Century Namesakes," *The Musical Quarterly*, LVII (1971), pages 562-574. He received his Ph.D. at Harvard in 1961 and has taught at the University of Chicago. He is presently Chairman of the Department of Music at the University of California, Irvine. Professor Slim is currently working on an edition of Alessandro Scarlatti's *Massimo Puppieno*, 1685, for the Harvard University Press and a book to be entitled *Musical Inscriptions in Medieval and Renaissance Art* for which he has received a fellowship from the American Council of Learned Societies.

Guidelines for the Einstein and Kinkeldey awards appear in *AMS Newsletter*, Volume II, Number 2 (September 15, 1972), pp. 9, 11. Members of the 1973-1974 selection committees for these two awards have been listed in Volume III, Number 2 (August 15, 1973) of the *Newsletter* on page 2.

## Smithsonian Fellowships and Scholarships

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments or iconography, ethnomusicology, and performance practices. Fellowships—with stipends of \$10,000 for post-doctoral research, \$5,000 for pre-doctoral—are granted to investigators working in residence at the Smithsonian and with Smithsonian staff members. The deadline for fellowship applications is January 15. Scholarships—with stipends of \$800 to \$1,000 for a period of 10 to 12 weeks—are available to both undergraduate and graduate students, for work on research projects proposed by them or by Smithsonian staff members. Scholarship periods may be scheduled at any time during the year; however, the deadline for application for summertime scholarships is March 1. For further details interested persons should write to the Office of Academic Studies, R. 356, SI Building, Smithsonian Institution, Washington, D. C. 20560.

## CMS Lists Vacancies

The College Music Society has established a vacancy-listing service. It will consist of a monthly mailing during the hiring season which will be sent exclusively to the CMS membership of nearly 2000 faculty and student members in the United States and Canada. There will be no charge for the service either to institutions listing vacancies or to CMS members for the first year. If the first year proves to be successful the CMS will consider continuing the service. Walter S. Collins, President of CMS, stresses his belief that institutions listing vacancies with CMS will thereby demonstrate their compliance with the affirmative action aspects of the United States Department of Health, Education, and Welfare Guidelines for Higher Education. Institutions are urged to place the CMS listing service on their mailing list for notification of vacancies and to send such notices to CMS Executive Secretary Craig Short at the Society's National Office in care of the Department of Music, SUNY, Binghamton, NY 13901.

## Chapter Fund Committee Report

by Paul J. Revitt

During the year between the National Society's meetings in Dallas, in 1972, and in Chicago, in 1973, the Chapter Fund Committee authorized \$732.50 in eight expenditures to six chapters. No request was denied.

The requests are usually in one of two categories. One is to pay the expenses of a chapter meeting, usually to defray transportation costs of a guest speaker, and less often to cover incidental costs related to facilities required at the meeting. The general policy is to provide money for half the expense. The other type of allocation, having become more common in the past two years, is assistance in paying the cost of sending a student to a meeting of the National Society. The general policy is to provide half of the cost of transportation. Seven of the eight requests were in one of these two categories and came from the Rocky Mountain, Mid-Atlantic, Southeast, Pacific Northwest, and Capital Chapters. The one different request was from the South Central Chapter to help in its project to print (mimeograph and bind) abstracts of papers read in its meetings from 1971 to 1973.

Underlying the entire idea of the Committee is the principle that money allocated must serve to benefit the chapter as a whole. Specifically, the original guidelines stipulated that only partial expenses would be approved by the Committee. The policy evolved has been that of "matching funds." That is to say the Committee will meet half the documented expense if the chapter can provide the other half. As indicated above, the original guidelines and current policy provide that funds may be granted for half the transportation cost for sending one student chapter-representative per year to the national meeting. In the past year, the Committee has been generous with this kind of request, but it may be necessary to reconsider the policy in view of certain unpredictable complications that have developed. The Committee does not fund clerical expenses of chapter management (*i.e.* stationery supplies, post office charges, etc.).

Requests must be made in the name of a chapter by one of its officers and should be addressed to: Paul J. Revitt, Chairman, Chapter Fund Committee, Conservatory of Music, Uni-

versity of Missouri at Kansas City, Kansas City, MO 64111. Usually a chapter secretary makes the request which carries the endorsement of the chairman. Applications for funds should include an itemized statement of anticipated expenses. Travel expenses can be easily documented by receipt or ticket stub.

### Austrian Musicological Society Founded

On October 10, 1973, the "Austrian Musicological Society" (Österreichische Gesellschaft für Musikwissenschaft) held its inaugural meeting, organized by persons active in the musicological institutes of the Austrian universities, in the Commission for Music Research of the Austrian Academy of Sciences, and in the music divisions of the Austrian National Library and the City Library of Vienna. Professor Erich Schenk was elected President. The Society addresses itself especially to Austrian musicologists, and beyond these also to graduates of Austrian musicological institutes active throughout the world, and to all scholars interested in Austrian music research. A journal is planned, and other publications may follow, as financial conditions permit. Further information concerning the Society may be obtained from its Secretary, Dr. Theophil Antonicek, Österreichische Gesellschaft für Musikwissenschaft, A-1010 Vienna, Universitätsstrasse 7.

### New Critical Scores Series

The University of North Carolina Press at Chapel Hill, which has already been sponsoring a series of monographs on music in American cities, is considering the publication of a number of critical scores of lesser-known masterworks, especially masterworks before Bach. These critical scores are expected to be similar in both format and scope to the fine critical scores already published by W. W. Norton. This project should open a significant new avenue of publication for musicologists. Persons having work underway that might be appropriate for the series should communicate with one of the members of the editorial board which at present includes: Vincent H. Duckles, Music Library, University of California at Berkeley, Berkeley, CA 94720, and William S. Newman, Department of Music, University of North Carolina at Chapel Hill, Chapel Hill, NC 27514.

### A. Louis Scarmolin Bequest

Nearly 400 published musical compositions of A. Louis Scarmolin (1890-1969), in addition to several biographical accounts of the composer, have been presented to the College of Saint Elizabeth by his widow, Aida Balasso Scarmolin of Wyckoff, New Jersey. Earmarked for eventual inclusion in the collection as they are released by publishers are the composer's letters and manuscripts.

Students at the College of Saint Elizabeth, as well as interested members of the scholarly community, will have informal access to the resources of the collection. Musicologists are cordially invited to visit the collection and may contact Dr. Margery Stomne Selden for further information at: Music Department, College of Saint Elizabeth, Convent Station, NJ 07961.

### Reader's Communications

The following communication was received from William S. Newman, Department of Music, University of North Carolina at Chapel Hill 27514. Persons interested in further information should write directly to Professor Newman:

An important German publisher is interested in publishing an elite historical collection of American piano music in time for the bicentennial celebrations of 1976. The search is now on for the scholar expert enough, devoted enough, and prompt enough to edit the collection.

Dean Bryan N. S. Gooch, Department of English, University of Victoria, Victoria, British Columbia, Canada writes:

Dr. David S. Thatcher and Dr. Bryan N. S. Gooch of the University of Victoria are working on the preparation of a volume to be entitled *Musical Settings of British Literature, 1870-1970: A Catalogue*. They are attempting to ascertain which composers have taken their vocal texts—or whose orchestral works have been inspired by—the works of major British authors who were writing between the years 1870 and 1970. Their research is being carried out with the generous assistance of the University of Victoria and of the Canada Council.

From Cecelia Porter, 3859 Gramercy Street, N. W., Washington, D. C. 20016 the following communication was received:

In your AMS Newsletter of August 15, 1973, Paul Hume was incorrectly listed on page 13 as participating in the panel discussion for the Capital Chapter at Goucher College on October 4, 1972.

In fact, I represented the *Washington Post* on that panel.