

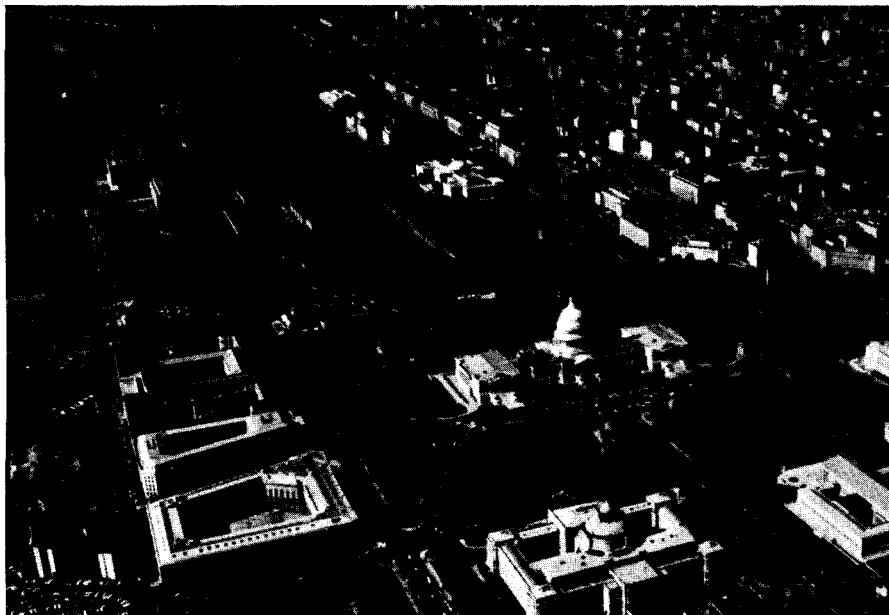
# AMS NEWSLETTER

American Musicological Society, Incorporated

Constituent Member of the American Council of Learned Societies

Vol. IV, No. 2

August 15, 1974



Washington, D.C., Site of 1974 Annual Meeting

## Mechanical Instruments Session at Annual Meeting

By David Fuller

Mechanical instruments—barrel organs, music boxes, automatic carillons—are our only sounding link with the performing past, our only opportunity to share with early musicians an actual listening experience; and they provide us with the only historical performances that are completely free of modern thought and interpretation. So far, they have been studied only sporadically, and the methods used have been unrefined: transcriptions into conventional notation rarely render accurately the actual durations of the notes, especially ornamental ones. Furthermore, only instruments in playing condition are usable as yet.

The purpose of the Study Session on mechanical instruments scheduled for the Annual Meeting in Washington is to call attention to the value of these instruments as a primary source for the music historian, comparable in certain ways to manuscripts. It will explore the possibility of an international team effort directed towards establishing an inventory of instruments and their contents of potential interest to musicology (taking as a point of departure American and European instrument inventories which are now being completed),

and towards the development of sophisticated methods for the study and interpretation of their contents. Such methods include techniques (using computers) for directly recording the cylinders of unrestored instruments in sound and on paper.

## Mozart Festival-Conference, 1974

By Jan LaRue, New York University

It has often been pointed out that the word "Musikwissenschaft" is less than one-third "Musik" and more than two-thirds "Wissenschaft." Trends in the United States, however, seem definitely to be putting the music back into musicology, if we can judge by the emphases in dissertation topics and the growing number of performer-musicologists, and—even more significant—of musicologist-performers.

This general direction has been confirmed by a change from purely musicological events to festival-conferences more closely integrated with performance. The first of these events was the Josquin Festival-Conference in June 1971, during which outstanding performing groups not only gave concerts of appropriate music but also participated in discussions of performance problems. Yet understandably, the balance remained heavy on the musicological side.

The next initiative came from Irving Lowens, who suggested that a more di-

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## Discussion and Live Music Mark Washington Meeting

By Anthony Newcomb, Chairman

1974 Program Committee

The program for this year's national convention does not bring any basic modifications to the format followed in conventions of recent years. As program chairman I have tried, however, to encourage a pair of gentle modifications within this format. I have done so first out of conviction that the major advantage of the convention (as opposed to the printed word) for the presentation of information is that we are all together at a convention and can exchange information rather than simply presenting it. Time must be reserved for such exchange. Second, while I am aware of the importance of the national convention as a place where one can become acquainted with the work and the personal style of as many as possible of one's colleagues, I have also been sensitive to the request from many members of the Society to reduce the number of simultaneously scheduled activities. Accordingly I have tried to schedule no more than five events at one time; I have also held to three the number of papers in any given 2½ hour session in order that there may be ample time for discussion, and I have provided for most papers a discussant who

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## Convention Materials to be Mailed from Washington

Materials for the Annual Meeting to take place at the Mayflower Hotel, Washington, D.C., October 31-November 3, 1974 will be sent out as first class mail by September 10. Members are urged to register by mail to assure themselves hotel reservations and a place at the vesper service on November 1 in commemoration of the 500th anniversary of the death of Guillaume Dufay.

The Local Arrangements Committee is arranging group air travel from Boston, Buffalo, Chicago, Cleveland, Dallas, Greensboro, Los Angeles, New Orleans, San Francisco, and Toronto. The mailing will include schedules, prices and a reservation coupon.

Inquiries about convention materials may be sent to either Professor Howard Serwer, Department of Music, University of Maryland, College Park, Maryland 20742 or to Professor Ruth Steiner, School of Music, The Catholic University of America, Washington, D.C. 20017.

## AMS COMMITTEES, 1973-74

**NOMINATING:** Kenneth Levy, Chairman; Ann Scott, Albert Seay, Howard Smither.

**PUBLICATIONS:** James Haar, Chairman; Gustave Reese, H. Wiley Hitchcock, Arthur Mendel, William Austin, Lawrence Bernstein.

**U.S. BICENTENNIAL:** Cynthia Hoover, Chairman; Richard Crawford, Eileen Southern, H. Wiley Hitchcock.

**PROGRAM COMMITTEE:** Anthony Newcomb, Chairman; Neal Zaslaw, Lawrence Gushee, Marion Gushee, Owen Jander, Charles Hamm.

**COUNCIL COMMITTEE:** Alexander Ringer, Chairman; Neal Zaslaw, Frank Traficante, Carol MacClintock, Walter Gerboth.

**EINSTEIN AWARD:** Lewis Lockwood, Chairman; Ruth Steiner, Leonard Meyer.

**KINKELDEY AWARD:** Paul Henry Lang, Chairman; Victor Yellin, Daniel Heartz.

**CHAPTER FUND:** Paul Revitt, Chairman; Aubrey Garlington, Albert Seay.

**FINANCIAL:** Alvin Johnson, Chairman; James Haar, Charles Hamm.

**COLLEGIUM:** Gilbert Blount, Chairman; George Hunter, Owen Jander.

**RISM (JOINT COMMITTEE WITH MLA):** Otto Albrecht, Chairman; Gustave Reese, Frank Campbell, Donald Leavitt.

**AMS DELEGATE TO ACLS:** Donald Grout.

**AMS DELEGATE TO ACAE:** Claude Palisca.

## New AMS Publications

### Resources

**By James Haar, Chairman  
Publications Committee**

The most important publications of the Society, in addition to the Journal, have been the books and editions in the series *Studies and Documents*. Until recently, the Society has not had any regular source of funds to subsidize these publications; finding the money for each required an extraordinary effort on the part of the Publications Committee and the Treasurer.

The financial situation of the Society has now changed somewhat; a substantial amount of money has been left to the AMS by several former members, and this money has been put in a special fund and invested by the Treasurer, Alvin Johnson. Details may be studied in the Annual Financial Report. The result is that now, for the first time, some funds earmarked specifically for the support of publications will be in each annual budget.

The Publications Committee is thus in a position now to issue a general call for manuscripts to be considered for publication in *Studies and Documents*. The Committee will consider and examine extended studies in any area of musicology. To be considered for publication, a new study must, of course, exhibit a level of scholar-

ship equivalent to that of the present items in the series.

In addition, the Publications Committee hopes to initiate a new series of monographs. These will be inexpensively produced studies of varying lengths, falling in scope somewhere between a journal article and a full-length book, and dealing with any aspect of musicology.

### Ethnomusicology Meeting

The 1974 Annual Meeting of the Society for Ethnomusicology will be held jointly with the Committee on Research in Dance, October 24-27 in San Francisco. Inquiries should be addressed to: Fredric Lieberman, Program Chairman, Department of Music, Brown University, Providence, RI 02912.

### Report of the Registrar

Cecil Adkins reports that the total number of AMS members and subscribers came to 4,305 as of June. The membership numbered 3,125, and there were 1180 subscribers. A division into the various categories of membership follows:

Regular Members	2,117
Regular Members' Spouses	87
Student Members	785
Student Members' Spouses	25
Emeritus Members	84
Patron Members	1
Life Members	6
Honorary Members	10
Sustaining Members	0
Exchange Members	0
Corresponding Members	10
Individual Subscribers	35
Institutional Subscribers	1,131
Exchange Subscribers	14

This year showed an improvement in Placement Service activities. There was an increase in the number of vacancies listed in *Candidates and Vacancies in Musicology*. A summary of activities follows:

Universities Participating	208
Candidates	210
Vacancies Listed	116
Candidates Employed	19
Candidates Receiving Positions from Our Vacancies	14

AMS NEWSLETTER is published twice each year by the American Musicological Society and mailed to all members and subscribers. Requests for additional copies of both current and back numbers should be mailed to: Otto E. Albrecht, Business Manager of Publications, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104.

Material for publication in the *Newsletter* should be sent to: Janet Knapp, Department of Music, Vassar College, Poughkeepsie, NY 12601. 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.

This *AMS Newsletter* was produced in Lexington at the University of Kentucky, Frank Traficante, Editor.

## Berkeley IMS Congress, 1977

The IMS will hold its Twelfth Congress in August 1977 at the University of California at Berkeley, CA. The Chairman of the Program Committee is Professor Lewis Lockwood, Department of Music, Princeton University, Princeton, NJ 08540. The unifying theme of the Congress is: *Interdisciplinary Horizons in the Study of Musical Traditions, East and West*.

The following topics have been tentatively established by the Program Committee and approved by the Board of the International Musicological Society.

1. Iberian Festivals in the Old and New Worlds
2. Transmission and Form in Oral Traditions
3. Current Problems in Notation
4. Current Advances in Computer Methods
5. Nineteenth-Century Staging and Romantic Visual Symbolism
6. Approaches to Musical Perception
7. Humanism and Music
8. Court Dance, East and West
9. Approaches to the Understanding of Contemporary Music
10. Present State of Iconographical Research
11. World-wide Transmutations of American Popular Music
12. Music in Urban Centers Past and Present
13. Recent Research on American Musical Traditions
14. East Asian Studies
15. "Renaissance" as an Historical Concept
16. Eastern and Western Concepts of Mode
17. Cultural and Historical Aspects of Musical Terminology
18. Music of Oceania
19. Mediterranean Studies
20. Music and Archeology
21. Islamic Influences
22. Music and the Mass Media
23. Seventeenth-Century Music Drama
24. Concepts of Music History in East and West
25. Opera and the Enlightenment

Any individual specialist who may be interested in participation in one of the panel discussions is urged to submit a brief outline of his proposed contribution. This should be sent to the Chairman of the Program Committee by not later than June 30th, 1975.

## 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 1975-1976. Candidates should be between the ages of twenty-five and forty, have their doctorate or its equivalent and be working on a project related to the Italian Renaissance. Preference is usually given to candidates whose projects require their presence in Florence or other nearby Italian cities. Stipends will be adjusted according to need, but the maximum will be approximately \$9,000. Each Fellow is offered a study of his own, use of the Biblioteca Berenson and Fototeca, lunches during the weekdays, participation in the activities of the Center, and an opportunity to meet scholars of other countries working in related fields.

A limited number of non-stipendiary fellowships are offered to scholars working in Florence on Renaissance subjects with support from other sources such as the Fulbright Commission or the Guggenheim Foundation. Non-stipendiary Fellows have the same privileges as those whose stipends are derived from I Tatti funds.

Applicants are requested to send their *curriculum vitae* and project description to: The Director, Villa I Tatti, Via di Vincigliata, 50135 Florence, Italy. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendation directly to the Center. The deadline for receipt of applications and supporting materials is December 1, 1974.

## Nine ACLS Awards in Music

Fellowships and Grants-In-Aid awarded by the American Council of Learned Societies in 1974 include nine in music. Fellowship recipients are: Don Harrán (Senior Lecturer in Musicology, Hebrew University, Jerusalem), *The Theory and Practice of Text Underlay in Music of the Renaissance*; J. Warren Kirkendale (Associate Professor of Music, Duke University), *Studies in Florentine Music History at the Court of Ferdinand I de' Medici*; and Christoph Wolff (Associate Professor of Music, Columbia University), *Instrumentation and Composition in the Orchestral Works of Mozart, 1784-86*. Grants-In-Aid were awarded to: Steven J. Ledbetter (Assistant Professor of Music, Dartmouth College), *Late 16th-Century Music in Florence, as Revealed in the Dispatches of the Ferrarese Ambassador*; Clare G. Rayner (Associate Professor of Music, University of California, Santa Barbara), *Research for Authentic Performance of Early Keyboard Music*; Roland Lewis Jackson (Associate Professor of Music History, Claremont Graduate School), *A Complete Edition of the Latin Sacred Music of Luca Marenzio*; Craig A. Monson (Teaching Assistant in Music, University of California, Berkeley), *An Edition of the English*

*Liturgical Music and Anthems of William Byrd (1543-1623)*; W. Ronald Schuchard (Assistant Professor of English, Emory University), *Arnold Dolmetsch and the Alliance of Poetry and Music, 1890-1920*; and Marilyn J. Ziffrin (Associate Professor of Music History in the Humanities Division, New England College), *Biography of Carl Ruggles*.

A brochure, *Aids to Individual Scholars: Competitions to Be Held in 1974-1975*, 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.

## NEH Awards

The National Endowment for the Humanities has made a number of awards in the area of music history. Youth Grants have been received by: Gillian B. Anderson, *American Political and Patriotic Music in the Colonial Newspapers—1773-1783*; and Miss Joel DeMott, *Eubie Blake: Portrait of a Jazz Musician* (Film Biography). A Summer Stipend was received by Jerald Graue (Eastman School of Music), *An Early American Musical Entertainment*; a Younger Humanist Fellowship by Richard Beams (Suffield Academy), *Literature and the Opera*. Senior Fellowships were granted to: Eugene Helm (University of Maryland), *C. P. E. Bach*; Dragan Plamenac (University of Illinois, Urbana), *Studies in the History of Music on the Eastern Coast of the Adriatic during the Renaissance and Baroque Periods*; and Mark Schorer (University of California, Berkeley), *Life and Work of George Balanchine*. Research Grants were awarded to: Barry Brook (City University of New York), *International Repertory of Music Literature*; Raymond F. Erickson (Queens College, City University of New York) and Anthony B. Wolff (State University of New York, Binghamton), *Programs for Preparing Musical Scores Encoded in DARAMS*; Maurice Peress (KEDT TV, Corpus Christie), *Our Latin American Music Heritage* (Three Half-Hour Television Programs); and Frank Trafficante (University of Kentucky), *The Lyra Viol and its Music in 17th-Century England: Anthology and Monograph*. A grant was also made to Jan LaRue (New York University) in support of the Mozart Festival-Conference held in Washington in May, 1974.

Information concerning the purposes and programs of NEH is contained in a brochure, *National Endowment for the Humanities: Program Information for Applicants*. Copies may be obtained by writing to: National Endowment for the Humanities, Washington, D. C. 20506. Two NEH representatives will be present at the Washington AMS Convention to speak and answer questions about areas in which the Endowment is active.

## Guggenheim Fellowships For 1974

The John Simon Guggenheim Memorial Foundation has announced three Fellowship awards in Music History for 1974. The recipients and their proposed studies are: Ira Gitler (Assistant Professor of Music, City College, City University of New York), *The Transition from the Big Band Swing Era to Modern Jazz*; Israel J. Katz (Assistant Professor of Music, Columbia University), *A Comparative Musicological Study of the Sephardic and Spanish Traditional Ballads*; and Clement A. Miller (Professor of Fine Arts, John Carroll University), *An Annotated Edition of a Correspondence of Renaissance Musicians*.

## Senior Fulbright Grants

The following information concerning the Senior Fulbright-Hays Program, also known as the Council for International Exchange of Scholars, was received too late for inclusion in the January Newsletter. It is included here even though the deadlines for this year have now passed. Much of the information remains pertinent.

Applications were accepted this spring for more than 550 university lecturing and advanced research awards during 1975-76 in over 75 countries under the Senior Fulbright-Hays Program. Specialists in the arts who are U.S. citizens and have a doctorate or college teaching experience are invited to indicate their interest in an award by completing a simple registration form, available on request from the Senior Fulbright-Hays Program, 2101 Constitution Avenue, N.W., Washington, D.C. 20418. Registrants for this year received a detailed announcement of the 1975-76 program in April. July 1, 1974 was the deadline for applying for research awards and was also the suggested date for filing for lectureships.

Each year Fulbright-Hays agencies abroad forward to the Council applications of senior foreign scholars who are interested in remunerative appointments for lecturing and postdoctoral research at American colleges or universities for temporary periods. The scholars are eligible for Fulbright-Hays travel grants if arrangements are confirmed for remunerative appointments. An announcement regarding these scholars is issued in March. The Council would also be pleased to receive at any time information regarding appointments available at American educational institutions for foreign scholars for temporary periods of three months to one year. A directory of senior Fulbright-Hays foreign scholars who are in the United States this academic year is also available on request to the Council. A number of these scholars welcome invitations to give lectures or to participate in conferences under the sponsorship of academic institutions and educational organizations.

# FORTIETH ANNUAL MEETING of the AMERICAN MUSICOLOGICAL SOCIETY

OCTOBER 31-NOVEMBER 3, 1974

Mayflower Hotel, Washington, D. C.

## Preliminary Program

### THURSDAY, OCTOBER 31

- 1:30-5:00 Board of Directors' Meeting  
3:30-evening Registration  
7:30 No host party  
7:30 Council Meeting  
8:45 CONCERT: Spanish, German, English, and Franco-Flemish Music of the middle and late 15th century (American Early Music Consort, director, Gilbert Blount)

### FRIDAY, NOVEMBER 1

All Day

Registration

Book Exhibit

Morning

#### Paper Sessions

- 9:00-12:15 **ARNOLD SCHOENBERG (Alexander Ringer)**  
Rudolph Stephan: Schoenberg's 'Lighter' Music  
Carl Dahlhaus: Schoenberg and Schenker  
David Lawton: Schoenberg's Pieces of 1910 for Chamber Orchestra (including a live performance thereof)  
Joel Sachs: Schoenberg and History: the Performer's Problems (including live illustrations)
- 9:00-11:30 **16th-CENTURY TOPICS (James Haar)**  
Lawrence Bernstein: The 'Parisian Chanson': Problems in Terminology  
Discussant: Howard Mayer Brown  
William Prizer: Marchetto Cara at Mantua: New Documents and Deductions  
Discussant: George Nugent  
Dale Hall: Jachet Berchem's Capriccio  
Discussant: James Haar
- 9:00-11:30 **NORTH AMERICAN MUSIC (Gilbert Chase)**  
Gillian Anderson: The Temple of Minerva and Francis Hopkinson: A Reappraisal of America's First Poet-Composer  
Richard Crawford: Sukey Heath's "Collection from Sundry Authors"  
Discussant: Irving Lowens  
William Austin: Foster, Ives, and Copland: Questions about the "Integration of an American Music"  
Discussant: Gilbert Chase

#### Study Sessions

- 9:00-11:30 **THE BAROQUE ORATORIO AND RELATED GENRES (Howard E. Smither)**  
Panelists: Michael Grace (Colorado College), **Rome—M. Marazzoli**; David Poultney (Illinois State University, Bloomington-Normal), **Rome—A. Scarlatti**; Rudolf Schnitzler (Queen's University, Kingston, Ontario), **Vienna—A. Draghi**; H. Wiley Hitchcock (Brooklyn College, City University of New York), **Paris—M.-A. Charpentier**; Stanley A. Malinowski, Jr. (California Polytechnic State University), **Germany—Oratorio Passion and Passion Oratorio**; Jens Peter Larsen (Copenhagen), **London—G. F. Handel**.
- 9:00-11:30 **PROBLEMS FACING LARGE MUSIC LIBRARIES, WITH ESPECIAL REFERENCE TO THE MUSIC**

### DIVISION OF THE LIBRARY OF CONGRESS (Lenore Coral)

Panelists: To be announced.

### 9:00-11:30 HOLOGRAM READERS AND PROJECTORS IN ORGANOLOGICAL RESEARCH AND TEACHING (William P. Malm)

A demonstration, plus question and answer period. The demonstration will be repeated as many times during the convention as is required by the interest of those attending the convention. The device and someone to explain it will remain in the New York Suite throughout the convention.

### 9:00-11:00 COLLEGIUM WORKSHOPS

Directors: BRASS: Don Smithers (Syracuse University), **The Performing and Practice of Bach Brass, or When Is a Corno Not a Tromba?**

LUTE: Tom Heck (John Carroll University), Chairman, with Peter Danner, Deborah Minkin, and Stanley Buetens, **Editions of Lute Music Published Since 1960, and The Lute Ensemble, Written and Unwritten.** (This workshop will include performances of lute ensemble music.)

VOICE: Russell Oberlin (Hunter College, City University of New York), **Elizabethan Lute Song.**

PERCUSSION: Edmond Bowles (IBM).

RECORDER: Bernard Krainis (Great Barrington), **A Survey of Recorder Techniques.**

FLUTE: Shelley Gruskin (Tomkins Cove, New York).

DOUBLE REEDS: George Houle (Stanford), **The Baroque Oboe.**

VIOL: Judith Davidoff (New York City).

HARPSICHORD: James Weaver (Smithsonian Institution).

11:30-12:15 **CONCERT: Italian, French, and English Music of the late 14th and early 15th Centuries (University of Pennsylvania Collegium Musicum, Mary Ann Ballard, director)**

12:15-1:15 Chapter officers' luncheon

### Afternoon

#### 1:30-5:30 GUILLAUME DUFAY

##### 1:30-2:45 Papers (Gustave Reese)

Craig Wright: Dufay at Cambrai: Discoveries and Revisions

Discussant: Herbert Kellman

Charles Shackford: Parody and Paraphrase in Dufay's Missa "Se la face ay pale"

Discussant: Martin Picker

##### 3:00-5:30 Laboratory on Performance Practice (Thomas Kelly)

Cappella Cordina (Alejandro Planchart)

University of Illinois, Urbana, Collegium Musicum (George Hunter)

#### Paper Sessions

##### 1:45-4:30 TUNES (Bruno Nettl)

John M. Ward: Variations on "Greensleeves"

Henry Leland Clarke: The Habitat of the Homing Melody

Discussant: Norman Cazden

Dorothy Packer: French Song Clusters of Psalmic Origin, 1615-1749

Discussant: Bruno Nettl

(Continued on page 5)

## Fortieth Annual Meeting

(Continued from page 4)

### 1:45-4:30 THE FRENCH BAROQUE (James R. Anthony)

Albert Cohen: The Ouyard-Niçaise Correspondence (1664-93): A Glimpse into the Evolution of Attitudes in French Baroque Music

Discussant: Edith Borroff

R. Peter Wolf: Metrical Relationships in Recitative of the French Baroque

Discussant: Neal Zaslaw

Mary Cyr: French and Italian Styles of Singing: Rameau's Writing for the Voice

Discussant: James Anthony

#### Study Sessions

### 1:45-4:30 MUSICAL SOURCES FOR THE HISTORY OF JAZZ (Lawrence Gushee)

Panelists: James Patrick, Martin Williams, other panelists to be announced.

### 2:45-5:15 PATRONAGE IN THE RENAISSANCE (Herbert Kellman)

Panelists: To be announced.

### 1:00-3:00 COLLEGIUM WORKSHOPS

#### 5:30-7:30 Reception

#### Evening

### 8:00 Vespers Service at St. Matthew's Cathedral, with music of Dufay (Collegium Musicum, University of Maryland, Edward Roesner, director)

## SATURDAY, NOVEMBER 2

#### All Day

##### Book Exhibit

##### Hologram Reader and Projector

#### Morning

### 8:00-9:00 JAMS editorial board breakfast

#### Paper Sessions

### 9:00-11:30 MEDIEVAL MONODY (Richard Crocker)

David Bjork: The Interlocking Syllabic and Melismatic Versions of Early Kyries

Discussant: Thomas Kelly

Thomas Connolly: The 11th-Century *Graduale* of S. Cecilia in Trastevere and the Old Roman Tradition

Discussant: Joseph Dyer

Robert Snow: The Music of the Restored Mozarabic Liturgy

Discussant: Don Randel

### 9:00-11:30 COMPOSERS' SKETCHES AND REVISIONS I (Robert Bailey)

Linda C. Roesner: Schumann's Revisions in the First Movement of the Pianoforte Sonata in g, Op. 22

Discussant: Rufus Hallmark

D. Kern Holoman: Sketches for Works by Hector Berlioz

Discussant: Nicholas Temperley

Paul Machlin: Wagner's Sketches for *The Flying Dutchman*

Discussant: Thomas Dunn

### 9:00-11:30 MUSIC IN THE CLASSIC ERA (Daniel Heartz)

Sven Hansell: Transposition of Solo Motets in 18th-Century Venice

Susan Kagan: Clementi's *Didone Abbandonata* and Beethoven's "Les Adieux"

Discussant: Leon Plantinga

Lyn Tolkoff: Jommelli, Gluck, and the Concept of Reform Opera

Discussant: Daniel Heartz

#### Study Sessions

### 9:00-11:30 CRITICAL EDITIONS OF RENAISSANCE MUSIC BASED ON MULTIPLE SOURCES (Arthur Mendel)

Panelists: Allan Atlas, Raymond Erickson, Thomas Hall, Charles Hamm, Leeman Perkins, H. Colin Slim.

### 9:00-11:30 MUSIC IN SPANISH AMERICA (Robert Stevenson)

Panelists: To be announced.

### 9:00-11:00 COLLEGIUM WORKSHOPS

### 11:30-12:15 CONCERT: Music of Guillaume Dufay (Brandeis Early Music Ensemble, James C. Olesen, director)

At the Smithsonian Institution

#### Study Session

### 9:30-12:00 MECHANICAL INSTRUMENTS AS A SOURCE FOR MUSICOLOGICAL RESEARCH (David Fuller)

Panelists: Barry Brook, Howard Fitch (editor, *Bulletin of the Musical Box Society*), George Hill, Cynthia Hoover, Marvin Minsky (director Artificial Intelligence Laboratory, MIT), Graham Pont, Edwin Ripin, Howard Mayer Brown.

See the statement of purpose elsewhere in this Newsletter.

### 12:15-1:15 Student Luncheon

#### Afternoon

#### Paper Sessions

### 1:30-4:15 MUSIC FROM MANUSCRIPTS (Lewis Lockwood)

Ernest H. Sanders: The Early Motets of Phillipe de Vitry

Discussant: Lawrence Gushee

Richard Sherr: Manuscripts Written in Rome in the early 16th Century for the Use of Papal Singers

Discussant: Joshua Rifkin

Alexander Silbiger: Frescobaldi in Manuscript Sources

Discussant: W. Richard Shindle

### 1:30-4:15 RHETORIC AND MUSICAL EXPRESSION IN THE BAROQUE (George Buelow)

Patricia Myers: Monteverdi and the *stile molle*, or the Changing Language of Passions and Pain in Selected Laments, 1608-42

Discussant: Glenn Watkins

Gerard LeCoat: The Rhetorical Element in Monteverdi's *Combattimento*

Discussant: Gavriel Moses

Gregory Butler: The Fugue as a Rhetorical-Musical Structure in the Late Baroque

Discussant: George Buelow

### 1:30-4:15 CHARLES IVES (H. Wiley Hitchcock and Vivian Perlis)

Neely Bruce: Ives and 19th-Century American Music

Discussant: Judith Tick

Allen Forte: Ives and Atonality

Discussant: Robert P. Morgan

Frank Rossiter: Charles Ives: Good American and Isolated Artist

Discussant: Richard Crawford

#### At the Smithsonian Institution

#### Paper Session

### 1:15-3:45 THE SOUND OF INSTRUMENTS (Howard Mayer Brown)

Elias Dann: A Second Revolution in the History of the Violin: A Twentieth-Century Phenomenon

Discussant: Boris Schwarz

Mark Lindley: Elastic Temperaments in 18th-Century Keyboard Music (with illustrations on instruments in various tunings)

Discussant: Joel Mandelbaum

#### Study Sessions

### 1:30-4:15 THE CLASSIFICATION OF TUNES (Anne Dhu Shapiro)

Panelists: Norman Cazden, Stephan Erdley, Dorothy Packer, Nicholas Temperley, Leo Treitler.

### 1:30-4:15 TECHNIQUES AND METHODS OF PRODUCING INEXPENSIVE EDITIONS (Marion S. Gushee)

Panelists: To be announced.

(Continued on page 6)

## Fortieth Annual Meeting

(Continued from page 5)

### 1:30-4:30 COLLEGIUM ACTIVITIES

1:30-2:00 General Meeting (Gilbert Blount)

2:00-3:30 Panel Discussion: The Formation and Development of Collegium Programs on American College Campuses

(There will be brief lectures with ample time for discussion from the floor.)

Panelists: George Houle (Stanford), **The Importance of Dance to the Early Music Performer**; Bruce Bellingham (University of Connecticut), **The Development of an Historical Instrument Collection**; Edward Kottick (University of Iowa), **The Qualifications of a Collegium Director**; Gilbert Blount (University of Southern California), **Collegium Library Development**.

3:30-4:30 Collegium Workshops

### 4:30-6:00 BUSINESS MEETING OF THE SOCIETY

Evening

8:45 CONCERT: Music of Schoenberg and Ives (The Performer's Committee for Twentieth-Century Music, Cheryl Seltzer and Joel Sachs, directors)

[Berlin Philharmonic at the Kennedy Center]

## SUNDAY, NOVEMBER 3

Morning

8:00-9:30 Board of Directors' Breakfast

9:00-12:30 Book Exhibit

9:00-12:30 Hologram Reader and Projector

Paper Sessions

9:30-12:15 THE NINETEENTH CENTURY (Joseph Kerman)

Charlotte Greenspan: Embellishing Bellini

Discussant: Philip Gossett

James Kidd: Wit and Humor in Tonal Syntax (with reference to Beethoven's Sonata, Op. 54)

Discussant: Peter Kivy

Charles Timbrell: The Sources of Beethoven's Opus 111 as an Argument against 'Uniform Editorial Procedure'

Discussant: Joseph Kerman

### 9:30-12:15 COMPOSERS' SKETCHES AND REVISIONS II

Fred Millner: The Two Versions of Hasse's *Siroe*

Discussant: Sven Hansell

Alan Lessem: Schoenberg's *Die Jakobsleiter*

Discussant: Claudio Spiess

Douglass Green: Debussy's *Jeux de vagues* and the Orchestral Sketches in the Sibley Music Library

Discussant: Laurence Berman

### 9:30-12:15 THE HISTORY OF THEORY

James W. McKinnon: Jubal vel Pythagoras, quis sit inventor musicae? An Essay in Musical Historiography

Patricia DeWitt: Johannes de Grocheo as *Speculator*

Discussant: Hendrik VanderWerf

Mary Ann Bonino: The *Discorsi e regole* of Don Severo Bonini

Discussant: Barbara Hanning

### Study Sessions

### 9:30-12:15 ANCIENT NEAR-EASTERN MUSIC (Richard Crocker)

Panelists: Judith Becker, Anne Kilmer (Assyriology), Harold Powers, Eric Werner.

### 9:30-12:15 PROBLEMS AND PROJECTS IN THE 16th- AND EARLY 17th-CENTURY MADRIGAL (Don Harran)

Panelists: James Haar, Steven Ledbetter, Gavriel Moses (Italian Literature), Anthony Newcomb, Glenn Watkins.

Primarily a colloquium for those working in the field, the purpose of which is to co-ordinate our efforts in making available the music in score and in gaining control of the immense body of texts set.

### 9:30-12:15 IMPROVISED EMBELLISHMENTS IN THE SECOND HALF OF THE 18th CENTURY (Eva Badura-Skoda)

Panelists: Denes Bartha, Malcom Bilson, George Buelow, Ellwood Derr, Robert Levin, Frederick Neumann, Fred Petty, Stanley Sadie, Neal Zaslaw.

### 9:00-12:00 COLLEGIUM WORKSHOPS

Afternoon

[Berlin Philharmonic at the Kennedy Center]

## Conference on New Notation

An International Conference on New Musical Notation is scheduled to take place at the University of Ghent, Belgium on October 22-25, 1974. The objective of the conference, as stated in a brochure concerning it, is:

to help reduce the unintentional ambiguities, duplications, and contradictions in contemporary musical notation, and to strive toward an international consensus on new notational standards by way of determining which of the multitude of existing notational signs and procedures are the most effective (for music that will benefit from such notational standards).

The Conference is open to any person professionally interested in the subject. American participation is an extension of the project, entitled *Index of New Musical Notation*, which was established in 1971 in the Music Division of The New York Public Library at Lincoln Center. Readers are invited to send for a questionnaire which has been prepared by the *Index*. Persons who fill this out and return it will aid the Conference in its work. Requests for the questionnaire and for more in-

formation may be addressed to: Index of New Musical Notation, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, NY 10023.

## Haydn Festival-Conference, 1975

In cooperation with the American Musicological Society the John F. Kennedy Center in Washington is planning a Haydn Festival-Conference for the fall of 1975. Projected on an international scale, the event is intended to serve as a broad review of the present state of Haydn scholarship. Participants are to include a large number of specialists from this country and abroad. The Conference is planned in three major sections, dealing with problems of documentation, form and style, and performance practice. Professor Jens Peter Larsen of the University of Copenhagen will be the coordinator for the event. Professor Larsen would welcome the inclusion of Haydn projects in the seminars of college and university music departments during the academic year 1974-75 in preparation for the Conference. Details of program and schedule will be available in time for publication in the spring issue of the *AMS Newsletter*.

## 1975 Annual Meeting in Los Angeles

The Annual Meeting of the Society for 1975 will be held at the Century Plaza Hotel in Los Angeles from Thursday, October 30 to Sunday, November 2 with the University of California, Los Angeles serving as host institution. The Local Arrangements Committee is made up of Marie-Louise Göllner, Chairman, Malcolm Cole, Thomas Marrocco, and Robert Winter.

Co-chairmen of the Program Committee for this meeting are Lawrence and Marion Gushee, 2010 Madison Street, Madison, Wisconsin 53711. The Co-chairmen request that five copies of abstracts of papers and other proposals "(e.g. study sessions, demonstrations, musical happenings, etc.)" be mailed in time to be received by February 1, 1975 at the latest. It is also requested that abstracts be limited to about one typewritten page.

# Report of the Finance Committee

Reflecting conditions in the nation's financial community, the current value of our Endowment Fund has declined for the second successive year. Our immediate concern, however, is not with market values for we are not in need of selling these securities, but rather with the annual income we may realize from the Fund. Although Massachusetts Investors Trust did better than many mutual funds, our income dropped from \$7,365.38 last year to \$3,997.26 in the year ending June 30, 1974. The difference was in the decline in capital gains, from \$4,577.75 to \$1,106.25. We have been able to offset, in part, this decline with a very considerable increase in interest on our publication reserves. Taking advantage of the currently high interest rates, we have purchased 90-day U.S. Treasury bills paying about eight per centum per annum. As long as these funds, against which commitments have been made, are available, we shall endeavor to invest them in short-term securities at the highest interest rates without risking the principle. U.S. Treasury bills, at the moment, fulfill our requirements.

The size of the Publication Reserve is, admittedly, decent. Commitments against present reserves and anticipated new monies in the years to come have been made by the Board of Directors. Through June 30, 1978 the Board has authorized expenditures in excess of \$70,000.00 and as funds become available new ventures will be undertaken.

Respectfully submitted,

Charles Hamm  
James Haar  
Alvin H. Johnson

# Report of the Auditor

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

July 15, 1974

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, 1973 to June 30, 1974. 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 accounts balances as shown by the Statement of Receipts and Expenditures as of June 30, 1974, were reconciled with the amounts on deposit as shown by the statements of The Philadelphia National Bank, Philadelphia, as of June 30, 1974. The amount shown in the savings account at June 30, 1974, 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, 1974, as well as for its financial transactions in the period June 30, 1973 to June 30, 1974.

*William C. Collenberg*  
CERTIFIED PUBLIC ACCOUNTANT

# Report of the Treasurer

Statement of Receipts and Expenditures  
July 1, 1973 to June 30, 1974

## CURRENT OPERATIONS

Receipts		
Memberships dues		35,825.14
Journal		
Subscriptions	18,046.00	
Advertising	1,743.00	
Off-print covers	43.65	
Author's revisions	59.20	
Registrations	19,892.15	
1969	3,150.00	
1973	578.74	
	<u>3,774.63</u>	
Placement Service	17,500.00	
Annual Meetings	3,400.00	
Sale of labels		
NEH		
Miscellaneous		
Expenditures		
Administration		
President	1,078.67	
Secretary	244.86	
Treasurer	207.10	
Board of Directors	1,161.41	
Business Manager, Publications	2,383.53	
Registrar	<u>9,077.20</u>	
Vol. XXVI-2,3 & XXVII-1	14,150.77	
Journal	31,002.48	
Placement Service	4,822.00	
Annual Meeting	2,144.95	
Newsletters	2,846.37	
Chapter Allotments, Grants	1,871.39	
Dues	713.65	
Legal fees	623.52	
AMS-MLA RISM Committee	6.60	
Mozart Festival-Conference	10,551.57	
IMS Congress Planning Committee	<u>3,151.36</u>	
IMS Congress Planning Committee		71,884.66
Excess of receipts over expenditures		<u>13,566.71</u>

## PUBLICATIONS

Receipts		
Interest & dividends		
Endowment Fund	5,216.51	
Savings Account	2,353.47	
Studies & Documents	<u>2,670.67</u>	
Back issues, JAMS	4,910.55	7,569.98
Doctoral dissertation list	753.60	
Masters' Theses list	96.00	
Abstracts, Papers, Bulletins	<u>117.00</u>	
Royalties		8,547.82
Gifts		3,377.00
Eva H. Einstein	400.00	
Members	<u>117.00</u>	
Expenditures		
Thirteenth-century motets, editorial		517.00
Dutch Musicological Society, Josquin Committee		20,011.80
Reprints, JAMS	237.40	
Vol. III-1, IV-2, XIV-2	1,000.00	
Royalties	2,048.00	
Awards	321.30	
Einstein, Kinkeldey	<u>810.00</u>	
Excess of receipts over expenditures		<u>4,416.70</u>
		15,595.10

## Statement of Assets

	July 1, 1973	June 30, 1974
Checking account	21,344.03	33,878.47
Publication reserve		
Savings account	33,041.87	10,491.04
Endowment Fund		
Savings Certificate	10,338.00	49,669.24
Bonds	9,483.15	
Mass. Inv. Trust	<u>80,313.15</u>	<u>68,071.25</u>
		169,899.46

Respectfully submitted,

*Alvin H. Johnson*  
Alvin H. Johnson

## Obituaries

Until several years ago, it was a practice in the Society to devote a part of the Business Meeting at the Annual Meeting to obituaries. A decision was made to discontinue this practice, and since that time there has been no well-defined policy in the Society of paying respects to recently deceased members. The Board of Directors, at its meeting in Washington last March, agreed that in the future obituaries would be printed in the *Newsletter*. The Secretary has agreed to handle this important and sensitive matter. Members of the Society are requested to send information or brief eulogies for inclusion in future *Newsletters* to: Professor Rita Benton, School of Music, The University of Iowa, Iowa City, Iowa 52242.

Belated notice is hereby recorded of the regretted death of two AMS members, **Ernest T. Ferand** (1887-1972) and **Walter E. Buszin** (1899-1973).

Born in Budapest, Ernest Ferand received his training mostly in that city and in Vienna. He also studied with Jaques-Dalcroze, whose method he later taught and whose successor as director of the Schule Hellerau-Laxenberg (near Vienna) he became in 1925. He held that position until 1938, when he joined the faculty of the New School for Social Research in New York. In 1950 he was elected to the AMS Council and in 1954 became chairman of the New York Chapter. Ferand's best known work is *Die Improvisation in der Musik* (Zürich, 1939). He also was the author of many articles on the subject, as well as on music education, rhythmic movement, dance and Greek drama. He died in Basel, where he had been residing for some years.

Walter Buszin was born in Milwaukee, where he attended parochial schools. In 1924 he graduated from the Concordia Seminary in St. Louis and later received Master of Sacred Theology and Master of Sacred Music degrees from the same school. Musical studies were also pursued at the American Conservatory of Music in Chicago, and at Northwestern University. He was ordained in 1946. He taught at several Lutheran colleges and seminaries but mainly at Concordia Seminary in St. Louis, from 1947 to 1966, when he retired. In 1958 he joined the AMS Council. Besides publishing many articles, Buszin was the author of liturgical, choral and organ music, editor of several hymnals and of *Response*, the journal of the Lutheran Society for Worship, Music and the Arts. He was the recipient of honorary doctorates from three Lutheran colleges. At his death he was serving as music librarian at Boys Town, Nebraska.

The sad news of the recent death of **Gloria Rose** has been received. For the last few years a resident of Buffalo, where her husband Robert Donington was teaching, Dr. Rose maintained her productive

record to the end. She was born in 1933 in New York, where she graduated *magna cum laude* from Hunter College, and later received the Ph.D. from Yale. In 1958 to 1960 she was music librarian at Wellesley College and from 1960 to 1962 taught at the University of Pittsburgh. During her student days she received numerous awards such as Italian Government Fellowship, AAUW, and Fulbright and continued the record with more recent honors from the ACLS, American Philosophical Society, Donald Tovey Memorial Prize of Oxford University, NEH, and Howard Foundation Fellowship.

Her chief area of activity was the Italian cantata of the 17th century, and especially Carissimi, but her research embraced other subjects as well, including Bach, Purcell, thorough-bass, and the book trade. On these and other topics she was a frequent contributor to the *Musical Quarterly*, *Music and Letters*, *JAMS*, and *Notes*.

**Frank W. Asper**, a member of the Society, died in Salt Lake City at the age of 81. Besides being organist of the Tabernacle of the Church of Jesus Christ of Latter-day Saints for 41 years, Dr. Asper was an active concert artist and teacher.

French musicology has sustained the loss of two distinguished practitioners, both known and loved by many American musicologists. **Solange Corbin de Mangoux** (1903-1973) was a specialist in medieval liturgical music, especially that of Portugal. She was professor at the University of Poitiers and later in Paris. A moving tribute to her life and career appears in the second issue of the *Revue de musicologie* for 1973.

**Marc Pincherle** (1888-1974) was best known for his biography and catalogue of the works of Vivaldi, but he also wrote books on Corelli, Leclair, Roussel, the violin, and the string quartet. He was editor of the *Revue Pleyel* and its successor, *Musique*; music director of the festival at Aix-en-provence for several years; president of the Académie Charles Cros, which distributes annual awards for distinguished recordings; and until his death on the 20th of June, regular critic of the *Nouvelles littéraires* as well as honorary president of the Société française de musicologie. He was in addition an enthusiastic violinist and an accomplished raconteur who could illustrate his stories with skillfully-drawn caricatures. Several of the latter appear in the Fasquelle *Encyclopédie de la musique*.

## Mozart Festival-Conference

(Continued from page 1)

rectly applicable model for festival-conferences might be achieved by an approach from the performance side. This idea struck fertile ground both in the AMS—President Hamm had been working toward broader contacts with the performance world—and in the Kennedy Center, whose executives (Roger Stevens, Julius Rüdell, and Martin Feinstein) acting with Antal

Dorati, Director of the National Symphony Orchestra, saw the value of increased musicological participation.

A long-range plan was set in motion for an extensive Haydn Festival-Conference in October 1975. Also, despite limitations in time, a pilot project to accompany the Mozart Festival of May 1974 quickly became a reality with the appointment of the first musicologist-in-residence (the present writer). As a particularly significant evidence of cooperation, the Mozart project received an initial small budget from the Kennedy Center. Later, the National Endowment for the Humanities showed strong interest in these plans and provided a grant to bring the Mozart Festival-Conference into being.

The Conference consisted of two panel discussions organized to allow maximum participation by the visiting experts. All twenty-six members of the giant panel were on stage for the two programs, creating a potential traffic problem among the many competing points of expertise. However, a new format increased the possibilities of interchange and exposure; one hour prior to the main discussions, four subgroups met to compare views on central questions that had been circulated in advance (compiled from suggestions of the experts). Then, at the main meeting, the subgroup chairman reported various points of consensus, leaving more time for the public to hear the points of difference.

The first discussion, *Questions of Authenticity in the Works of Mozart*, concerned both criteria and specific problems, alternating with three appropriate musical works. The afternoon began with "A Symphony that used to be by Mozart" (K. 17/Anh.C11.02); the middle work made progress in "A Symphony that may be by Mozart" (K.84/73q); and the finale threw out all doubts: K.132, "A Symphony that is definitely by Mozart." A chamber group led by James Weaver gave authentic readings, crisp or sensitive as needed, of the three works.

The second discussion, *Problems of Performance in the Works of Mozart*, began with instruments and orchestration but devoted most emphasis to improvised additions such as ornamentation, figured bass, soloists in tuttis, and cadenzas. An unexpected high point of the meeting was the stentorian pronouncement of Daniel Leeson, "Anybody who doesn't ornament is a communist!" The conference closed with a reconstruction on authentic instruments of Mozart's Piano Quartet in G minor, by Sonya Monosoff, Cynthia Kitt, Lawrence Brown, and Malcolm Bilson.

Copies of an informal report of the two Mozart discussions will be circulated to all those attending the Annual Meeting in Washington. After October 15th copies may also be obtained from the Department of Music, Waverly 268, New York University, New York, NY 10003.



## Musica Mensurata Offers to Assist at Convention

The early music ensemble, *Musica Mensurata*, heard during last year's AMS convention offers its services to participants of the coming AMS convention in Washington. The members of *Musica Mensurata* perform directly from 14th-, 15th-, and 16th-century notation as well as from transcriptions. Participants interested in providing live musical illustration with their papers or panel discussions should communicate with the director: Bernard Bailly de Surcy, 210 Riverside Drive, New York City, NY 10025.

### AMS CHAPTER OFFICERS

#### 1. ALLEGHENY

Chairman: Frank Lorince, West Virginia University, Morgantown, WV 26506. Vice-Chairman: Richard Wetzel, Ohio University, Athens, OH 45701. Secretary-Treasurer: Alice Moerk, Fairmont State College, Fairmont, WV 26554.

#### 2. CAPITAL

Not reported.

#### 3. GREATER NEW YORK

Not reported.

#### 4. MID-ATLANTIC

Chairman: George Diehl, 6518 Lincoln Drive, Philadelphia, PA 19119. Secretary-Treasurer: Sterling E. Murray, West Chester State College, West Chester, PA 19380.

#### 5. MIDWEST

Chairman: J. Bunker Clark, University of Kansas, Lawrence, KS 66045. Secretary-Treasurer: Hilde H. Junkermann, University of Wisconsin, Milwaukee, WI 53201.

#### 6. NEW ENGLAND

Not reported.

#### 7. NEW YORK STATE

Chairman: Hendrik VanderWerf, Eastman School of Music, Rochester, NY 14604. Secretary: Mary Jane Corry, State University College, New Paltz, NY 12561.

#### 8. NORTHERN CALIFORNIA

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#### 10. ROCKY MOUNTAIN

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#### 11. SOUTH-CENTRAL

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#### 12. SOUTHEAST

Chairman: Luise Eitel Peake, University of South Carolina, Columbia, SC 29208. Secretary-Treasurer: John W. Wagner,

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#### 14. SOUTHERN CALIFORNIA

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#### 15. SOUTHWEST

President: Michael Collins, North Texas State University, Denton, TX 76203. Secretary-Treasurer: Susan Harden, Baylor University, Waco, TX 76703.

## Papers Read at Chapter Meetings

#### 1. ALLEGHENY

West Virginia University  
March 16, 1974

Donald Shipley, *The "Appoggiatura Cadence" in Organa Dupla.*

Mark Lindley, *Pythagorean Intonation and the Rise of the Triad.*

Alejandro Planchart, *Manuscript Tradition and Performance Practice in Dufay's Time.*

#### 2. CAPITAL

No report filed.

#### 3. GREATER NEW YORK

No report filed.

#### 4. MID-ATLANTIC

Bryn Mawr College  
October 20, 1973

Mark Lindley (Philadelphia), *Mersenne on Keyboard Tuning.*

Thomas H. Connolly (University of Pennsylvania), *Tempora Statuta: Feast and Formula in Early Christian Chant.*

Temple University

February 9, 1974

Workshop in performance practices of late Renaissance and early Baroque music, under the direction of George Houle of the New York *Pro Musica*. Performing organizations from Dickinson College, Pennsylvania State University, University of Pennsylvania, and Temple University appeared.

Haverford College

April 28, 1974

Sterling E. Murray (West Chester State College), *Music at the Court of Oettingen-Wallerstein: A Contribution to a Neglected Aspect of Late-Eighteenth-Century Research.*

Carl B. Schmidt (Bryn Mawr College), *Antonio Cesti's Il Pomo d'Oro: The Re-examination of a Famous Hapsburg Court Spectacle.*

#### 5. MIDWEST

Northwestern University

February 15-17, 1974

Malcolm Brown (Indiana University), *Soviet Efforts to Promote a Pan-socialist*

*Marxist Musicology.*

Theodore Karp (Northwestern University), *Dust Under the Trouvère Carpet.*

Ruth K. Inglefield (Bowling Green State University), *Two Books of Lute Tablature (1572-1573) by Bernhard Jobin.*

Roger L. Hall (Case Western Reserve University), *Oliver C. Hampton: Ohio Shaker Hymnodist.*

Anne Schnoebelen (University of Cincinnati), *Padre Martini's Collection of Letters: An Overview.*

Bernard Frum (Case Western Reserve University), *Dramatic Aspects in Mozart's Piano Sonata, K. 284b: A First Step Towards a Typology of the Classical Sonata.*

Walter T. Atcherson and Michael Rogers (University of Iowa), *Structure and Proportion in Chopin's A-minor Prelude.*

Thomas Higgins (Northeast Missouri State University), *Chopin's Most Poetic Symbol Corrupted in Print and Ignored in Performance.*

Carol MacClintock (Indiana University), *Caccini's trillo—A Reexamination.*

Graham Hardie (University of Michigan), *Gennaro Antonio Federico's Amor vuol sofferenza (1739) and the Neapolitan Comic Opera.*

Edith Borroff (State University of New York at Binghamton), *The French Pièces en concert—Visited.*

Jno L. Hunt (St. Olaf College), *Giovanni Paisiello and Napoleon Bonaparte: A Special Relationship between Composer and Patron.*

University of Iowa

April 26-28, 1974

John N. Parsons (Colorado State University), *The Anonymous "Libellus musicae" ex Codice Vaticano Latino 5129: How Many Authors?*

Sister Mary Ellen Nagle (Mary Manse College), *Some Unknown Obrecht Motets in the Segovia Manuscript.*

Maxine R. Kanter (DePaul University), *Sephardi Melodies: An Analysis of the Hymn Tunes of the Spanish and Portuguese Jewish Congregation in London.*

H. Jean Hedlund (Chicago State University), *The Aesthetic Response to Music in Terms of Empathy and Psychological Distance.*

Doris J. Dyen (University of Illinois at Urbana-Champaign), *Musical Acculturation in a German-American Community in Illinois.*

Thomas Schleis (University of Wisconsin), *Opera in Milwaukee: 1850-1900.*

Symposium: *Research in Midwest Music History.* Frederick Crane (University of Iowa), Frederick Freedman (Case Western Reserve University), Jack L. Ralston (University of Missouri at Kansas City), and Johannes Riedel (University of Minnesota).

Austin Caswell (Indiana University), *Vocal Improvisation in 19th-Century Opera.*

(Continued on page 10)

## Chapter Papers

(Continued from page 9)

Anne Trenkamp (Case Western Reserve University), *The Concept of ALEA in Boulez's Constellation-miroir*.

Gordon S. Rowley (University of Victoria), *CIPHØR: A Computer-Assisted Bibliography of Organ and Harpsichord Music*.

Frank E. Kirby (Washington University), *The Newberry Schlag Buech—A Preliminary Report*.

### 6. NEW ENGLAND

No report filed.

### 7. NEW YORK STATE

State University College, Geneseo  
Fall, 1973

Jameson Marvin (Vassar College), *Ferrarese Masses of the Late Renaissance*.

Barry S. Brook (Eastman School of Music), *Recent Developments in RISM, RILM, and RIDIM; An Informal Report*.

Peter Yates (State University College, Buffalo), *A Sampling of John Cage*.

Paul Berliner, *Shona Mbira Music of Zimbabwe (Rhodesia)*.

K. D. Hartzell (State University of New York, Albany), *An Unknown English Benedictine Gradual of the Eleventh Century*.

Gaynor G. Jones (University of Toronto), *Weber's Secondary Worlds: The Later Operas of Carl Maria von Weber*.

Gilbert Chase (State University of New York, Buffalo), *The Significance of Oscar Sonneck: A Centennial Tribute*.

Colgate University  
April 20-21, 1974

Edith Borroff (State University of New York, Binghamton), *Savages, Shakespeare, and Schoenberg: The Darwinian Theory of Evolution Applied to Histories of Music*.

Hugh J. McLean (University of Western Ontario, London), *Mozart and Haydn in Polish Sources*.

Karen A. Hagberg (Eastman School of Music, Rochester), *Daniel Steibelt (1765-1823): A Sketch of His Life and a Word on His Operas*.

Arthur B. Wenk (Boston), *Debussy's Corner of Paris, 1908*.

Hendrik VanderWerf (Eastman School of Music, Rochester), *Chanson de Geste and Chanson de Toile*.

Peggie Sampson (York University, Toronto), *Viol Pedagogy*.

Paul F. Marks (McGill University, Montreal), *The Late Eighteenth-Century Melodrama as Evidence of the Growth of Nineteenth-Century Romanticism*.

Louise Goldberg (Eastman School of Music, Rochester), *Dramatic and Musical Structure in Berlioz's Les Troyens*.

### 8. NORTHERN CALIFORNIA

University of California, Berkeley  
January 26, 1974

David Bjork (University of California, Berkeley), *Kyrie Cunctipotens*.

William P. Mahrt (Stanford), *On the French Declamation of Latin*.

John Robison (Stanford), *Right Hand Lute Techniques in the Folger Manuscript*.

Paula Sabin (University of California, Berkeley), *Stravinsky's In memoriam Dylan Thomas*.

### 9. PACIFIC NORTHWEST

Eastern Washington State College  
October 20, 1973

Henry Leland Clarke (University of Washington), *The Habitat of the Homing Melody*.

Zoltan Roman (University of Calgary), *A Structural Stylistic Study of Three Preludes by Debussy*.

Jane Stevens (University of Washington), *Two Harpsichord Concertos by C. P. E. Bach*.

Gordon B. Wright (University of Alaska), *Ludwig Spohr and the Development of the Double String Quartet*.

Josephine S. Hart (University of Oregon), *The Songs of the Troubadours*.  
University of British Columbia  
April 6, 1974

Gregory Butler (University of British Columbia), *The Fantasia as Musical Image*.

Mary Téry-Smith (Western Washington State College), *The Practice of Subdivision in the Paris Opera Orchestra during the Eighteenth Century*.

Virginia Hancock (University of Oregon), *Schütz and Italian Singing: A Study of Early Baroque Performance Practice and Its Application to the Works of Heinrich Schütz*.

Peter Hardwick (University of Alberta), *Old English Music Influences in the Works of Howells, Rubbra, and Tippett*.

Donald M. McCorkle (University of British Columbia), *Recent Research Concerning Brahms' Manuscripts*.

Eugene C. Cramer (University of Calgary), *The Quatuor Parium Vocum Lamentationes Hieremiae Prophetae . . . Quibus adiunctae sunt Exclamationes Passionum of Wacław z Szamotuł*.

### 10. ROCKY MOUNTAIN

University of Arizona  
April 19-20, 1974

Gordon B. Childs, assisted by Alex Chavez (Adams State College, Alamosa), *Folk Songs of the San Luis Valley*.

Joyce Newman (University of Utah), *Lacunae and Errors in the Biography of Lully*.

Mary Linda Luhring (Boulder), *Thomas Greeting's Pleasant Companion: A 17th-Century Tutor*.

Michael D. Grace (Colorado College), *Some Meanings of the Term "Oratorio" in 17th-Century Italy*.

Frances Turrell (Tucson), *Musical References in the Iliad and the Odyssey: An Introduction to the Song and Saga of the Homeric World*.

Wallace Rave (Arizona State University),

*An Autograph Manuscript of Charles Mouton*.

Edgar J. Lewis (University of Wyoming), *Instrumental Virtuosity in Selected Works of G. F. Handel*.

Ida Schenck (Metropolitan State College), *The Interrelationship of Music and Drama: A Comparison between Die Zauberflöte and Don Giovanni*.

Donald Booth (University of Arizona), *George Crumb's Ancient Voices of Children*.

Edward W. Murphy (University of Arizona), *Sonata-Rondo Form in the Symphonies of Gustav Mahler*.

### 11. SOUTH CENTRAL

University of Louisville  
March 29-30, 1974

Gordon Kinney (University of Kentucky), *Fray Juan Bermudo's Methods of Measuring Frets*.

Thomas J. McGary (University of Cincinnati), *Implications of the use of Partial Signatures in the Repertoire of the Escorial Manuscript V.III.24*.

James P. Fairleigh (Hanover College, Indiana), *Transition and Retransition in Mozart's Sonata-type Movements*.

Jeanne Holland (Eastern Kentucky University), *Chopin as a Teacher*.

William F. Prizer (University of Kentucky), *Pasotti's and Dorico's Libro primo della croce (Rome, 1526) and the Later Frottola*.

Almonte Howell (University of Georgia), *The Elusive Reformación del canto llano of Tomás Gómez*.

Kristine Forney (University of Kentucky), *A New Look at Street Cry Settings in the Works of English Renaissance Composers*.

Gayle A. Henrotte (Mississippi State College for Women), *Armenian Liturgical Music: An Encounter in Jerusalem*.

Edith Gerson-Kiwi (Bingham Professor, University of Louisville), *Documentary Sound Films of West Asiatic Folk Traditions*.

Hans Tischler (Indiana University), *The Rhythm of Troubadour, Trouvère and Minnesinger Songs*.

Phillip D. Crabtree, assisted by Ben Bechtel (University of Cincinnati), *The Canzoni Francese of Gioseffo Guami*.

R. Lee Bostian (Denison University), *Three Settings of the Aria Io non so dove mi sto: Questions of Influence and Authorship*.

Chappell White (Emory University), *More Thoughts on Form in the Classical Violin Concerto*.

Stephen Young (University of Tennessee), *The Structure of the Love Duet from Berlioz's Les Troyens*.

Robert S. Nichols (George Peabody College for Teachers), *Francis Salabert, Éditeur Extraordinaire*.

Malcolm H. Brown (Indiana University), *The Concepts of Intonazia and Musical*

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## Chapter Papers

(Continued from page 10)

Imagery in Soviet Russian Musical Thought.

Don Franklin (University of Pittsburgh), *The Prologue to Castor and Pollux: Problems in Reviving a Baroque Opera*.

### 12. SOUTHEAST

Bob Jones University  
October 13, 1973

A. Duane White (Bob Jones University), *The Last Composition of the CELEBRATED MOZART*.

William S. Newman (University of North Carolina), *Freedom of Tempo in Schubert's Instrumental Music*.

Howard E. Smither (University of North Carolina), *Historia and Oratorio: A Study in 17th-Century Terminology*.

Miloš Velimirović (University of Virginia), *Problems in the Study of Byzantine Chant*.

Moravian Music Foundation,  
Winston-Salem  
April 20, 1974

Frances A. Cumnock (Moravian Music Foundation), *The Salem Congregation Music: Problems Then and Now*.

Charles Stevens (East Carolina University), *The Music of Christian I. Latrobe at York Minster*.

Gordon Spice (Washington and Lee University), *Johann Gottfried Gebhard: A Non-American Moravian Musician*.

Richard Crawford (University of Michigan), *American Studies in American Musicology*.

James R. Hine (Norfolk, Virginia), *Some Aspects of Concert Life in Ante-Bellum America*.

Addison W. Reed (St. Augustine College), *Rhetoric of Rag*.

Karl Kroeger (Moravian Music Foundation), *Isaiah Thomas as a Music Publisher*.

### 13. SOUTHERN

University of Miami  
April 19-20, 1974

Violet Vagramian (Florida International University), *Gomidas (1869-1935): Founder of Classical Armenian Music*.

Agnes Youngblood (University of Miami), *Noh: Its Musical Aspects*.

Charles M. Carroll (St. Petersburg Junior College), *Barataria: An Elusive Operatic Utopia, or The History of Sancho Panza on the Lyric Stage*.

Raymond A. Barr (University of Miami), *Mozart's Assassination: Fact or Fiction?*

David McAllester (Connecticut Wesleyan University), *Peyote Indian Music*.

William K. Gallo (Rollins College), *Some Aspects of the Music of Martinique*.

Brian L. Taylor (Spring Hill College), *The 17th-Century French Keyboard Chaconne and Passacaille*.

Robert F. Schmalz (University of Southwestern Louisiana), *The Missa Sig, Sald und Heil: A Compendium of 15th-Century Unifying Techniques*.

Charles Blanco (Louisiana State Univer-

sity in New Orleans), *Melodic Improvisation: Its Evolution in American Jazz*.

Panel Discussion: *Musicology in Southern Colleges and Universities*. David Z. Kushner (University of Florida), moderator, with S. Philip Kniseley (University of Florida), and Robert Nicolosi (University of Alabama).

David Z. Kushner (University of Florida), *Jose Vianna da Motta (1868-1948)*.

Robert Nicolosi (University of Alabama), *Tempo di Minuetto: A Formal Inquiry*.

Donald Thompson (University of Puerto Rico), *Resources for Musical Research in the Caribbean: An Interim Report*.

### 14. SOUTHERN CALIFORNIA

California State University, San Diego  
November 16-18, 1973

James Tenney (California Institute of the Arts), *The Life and Music of Carl Rugles*.

Richard Bunker (California State College, Dominguez Hills), *The Well-Prepared Piano*.

Leonard Stein (California Institute of the Arts), *Schoenberg's Sketches and Compositional Procedures*.

John Crawford (University of California, Riverside), *Expressionism in Text and Music*.

Jaroslav Mráček (San Diego State University), *Recent Developments in Czechoslovak Music*.

Malcolm Cole (University of California, Los Angeles), *Eric Zeisl's American Period*.

Panel Discussion: *Problems of Critical Evaluation in Recent Music*. Roland Jackson (University of Southern California), moderator, with Donald Johns (University of California, Riverside),

Allen Skei (California State University, Fullerton), Barney Childs (University of Redlands), and David Burge (University of Colorado).

University of California, Irvine  
February 2, 1974

Frederick Gable (University of California, Riverside), *Collegium Musicum Session*.

Maurice Allard (University of California, Irvine), and Roland Jackson (University of Southern California), *Performance Practice Problems in the St. Matthew Passion*.

15. SOUTHWEST

University of Texas, Austin  
October 13, 1973

Jerry Dean (University of Texas, Austin), *Progress in Schoenberg's Stylistic Evolution, 1894-1896*.

Theodore Albrecht (North Texas State University), *Anton Bruckner and the Liedertafel Movement*.

Hanns-Bertold Dietz (University of Texas, Austin), *Reflections on the "Classical" Element in the Music of the Wiener Klassiker*.

Delmer Rogers (University of Texas, Austin), *Charles Ives' General William Booth Ascends into Heaven*.

James H. Cook (University of Texas, Aus-

tin), *Anima iugi and the Besançon Index of Thirteenth-Century Motets*.

John Kimmy, assisted by Donna Arnold (North Texas State University), *A Dialogue Concerning a Cognitive Theory of Aesthetics*.

Baylor University  
April 27, 1974

Elwyn A. Wienandt (Baylor University), *American Church Music in the First Decade of the Nineteenth Century*.

Jerry Dean (University of Texas, Austin), *Asymmetrical Meters in Rock Music*.

Hanns-Bertold Dietz (University of Texas, Austin), *Reflections on the "Classical" Element in the Music of the Wiener Klassiker. Part II: Conclusion*.

### JOINT MEETING OF THE SOUTHERN AND NORTHERN CALIFORNIA CHAPTERS

Stanford University  
April 5-7, 1974

Ingolf Dahl Memorial Award Competition: Bruce Lamott (Stanford University), *The Spiridion Novo Instructio: Source Book for Keyboard Improvisation* (Award winning paper). Mary Cyr (University of California, Berkeley),

*French and Italian Styles of Singing: Rameau's Writing for the Voice*. Thomas Griffin (University of California, Los Angeles),

*The Serenata and the Serenade*. (This year each of the two runners up received a gift certificate for \$25 from Theodore Front, the Los Angeles music dealer.)

D. Kern Holoman (University of California, Davis), *Fragments of Berlioz's "Lost" Opera*, Les Francs-Juges.

Clare Rayner (University of California, Santa Barbara), *W. Kuhnle's Approach to Historic Tunings and Temperament*.

Anthony Newcomb (University of California, Berkeley), *Frescobaldi in Rome, 1608-9*.

Albert Cohen (Stanford University), *The Dictionnaire Matématique-Musique (1691) of Jacques Ozanam*.

Arthur Ness (University of Southern California), *Domenico Bianchini Called Il Rossetto: Some Recent Findings*.

William Pepper (San Francisco), *Observing Form and Improvising Embellishments in the Telemann Style*.

Birgitta Moyer (Menlo Park), *Berlin and Leipzig: Two Different Approaches to the Analysis of Musical Form in the 19th Century*.

Vincent Duckles (University of California, Berkeley), *The Revival of Early Music in 18th-Century Italy, Based on Correspondence between Girolamo Chiti and Padre Martini*.

Stanley Buetens (University of California, Los Angeles), *Theorbo, Chitarrone, Archlute: The Instruments behind the Names*.

Robert N. Freeman (College of the Canyons), *Monks, Monasteries, and Minuets: Secular Music at Melk Abbey in the 18th Century*.

## Washington Meeting

(Continued from page 1)

will have read the paper and thought about it for several weeks. The basic purpose of this last provision is not to check up on the reader of the paper, but to insure the presence at the session of someone who is prepared to set in motion careful and informed discussion of each paper read. Incidentally this setup increases the number of active participants in our national convention.

The program committee hoped that this year's convention might focus on Guillaume Dufay. One must deal largely with material submitted in the form of abstracts, however, and very few strong abstracts concerning Dufay were submitted. On the other hand, many fine proposals were submitted concerning Arnold Schoenberg and Charles Ives. Perhaps this reflects the membership's view that births are more worthy of commemoration than deaths.

Another decision reached by the program committee was to increase the amount of live music heard as part of the convention's activities. Thus you will see several concerts and sessions-with-live-performances scattered throughout the program. In this way we were able to maintain the chosen focus on Dufay, for we received a considerable number of fine tapes of music around Dufay's time, from which we were able only with difficulty to isolate those groups who should be put on the program. The program committee hopes that such heartening response to our call for tapes will continue in coming years. You will note also the considerably expanded program of activities related to *collegia*.

In the course of its meeting last March, the program committee toured the rooms in which our sessions are to be held this November. We were all most impressed with the size of the rooms, with their convenience of entrance and exit, and with their proximity to each other. The hotel has agreed to hold available for us on Friday and Saturday evenings four conference rooms to accommodate either seminars organized spontaneously by our ir-repressible membership or continuations of valuable discussions for which adequate time was not available in the scheduled sessions of the day.

I hope to see many of you in Washington.

## Festival-Conferences and Meetings

The Mozart Festival-Conference held at the Kennedy Center in Washington, D. C. in May of 1974 and the Haydn Festival-Conference projected for 1975 have been mentioned elsewhere in this *Newsletter*. A number of other composers are being memorialized with festival-conferences, meetings, and celebrations at various uni-

versities in the United States. Those which have come to our attention are listed here with addresses to which one may write for further information.

1. *Guillaume Dufay Festival-Conference*: Brooklyn College, City University of New York, December 6-7, 1974. (Write: Allan Atlas, Department of Music, Brooklyn College, CUNY, Brooklyn, NY 11210.)

2. *Charles Ives Centennial Festival-Conference*: Institute for Studies in American Music, Brooklyn College, City University of New York and School of Music, Yale University, October 17-21, 1974. (Write: H. Wiley Hitchcock, Department of Music, Brooklyn College, CUNY, Brooklyn, NY 11210 or Vivian Perlis, 3283 Morse College, Yale University, New Haven, CT 06520.)

3. *American Liszt Society Annual Meeting*: State University of New York, Buffalo, October 25-27, 1974. (Write: Yvar Mikhashoff or Terry Charles Schwarz, Department of Music, SUNY, Buffalo, NY 14214.)

4. *Arnold Schoenberg Centennial Celebration*: University of Southern California; California State University, Los Angeles; and University of California, Los Angeles, September 12-15, 1974. (Write: Eve Eshelman, Coordinator, Arnold Schoenberg Institute, University of Southern California, Los Angeles, CA 90007.)

5. *Ernst Toch Festival*: Toch Archive, Music Library, University of California, Los Angeles, Fall, 1974. (Write: Marsha Berman, Room #1102, Schoenberg Hall, 405 Hilgard Avenue, Los Angeles, CA 90024.)

## Research in Musical Iconography

By Barry S. Brook and Jerzy Golos

Musical iconography, defined as the study of depictions in visual arts of musical subjects is relatively new as a field of research. Although sporadic recognition of its importance as a source of musical knowledge was manifested early in this century no systematic methods of accumulation, cataloguing, and interpretation were developed. Only in the last decade have music historians, increasingly aware of the uncharted mine of information available in pictorial representations, been moved to joint action. Under the sponsorship of the International Musicological Society, the International Association of Music Libraries, and the International Council of Museums RIDIM (Répertoire International d'Iconographie Musicale) joins RISM (Répertoire International des Sources Musicales) and RILM (Répertoire International de Littérature Musicale) as a third major international cooperative scholarly venture in music.

The Research Center for Musical Iconography (RCMI) at the City University of New York serves as both the American National Center and RIDIM International Headquarters (Prof. Barry S. Brook and Prof. Emanuel Winternitz, co-directors; Dr. Jerzy Golos, research associate). In the past three years the basic means and methods of musico-iconographic accumulation, cataloguing, and analysis have been internationally established. In the past year RCMI has undertaken specific research projects and has established a photographic archive, a master catalogue, and a computer-operated retrieval system.

Persons interested in receiving further information about RCMI/RIDIM or acquiring a copy of the draft version of Frederick Crane's *Bibliography of the Iconography of Music* should write to the Research Center for Musical Iconography, CUNY Graduate Center, 33 West 42 Street, New York, NY 10036. We welcome any information on musically oriented iconographic collections of original materials and reproductions.

## Readers' Communications

The following communication was received from Professor James Haar, Music Department, New York University, New York, NY 10003:

The Department of Music, New York University, has acquired the collection of instruments belonging to the New York *Pro Musica Antiqua*. The sixty-six instruments, including two harpsichords, a *gedackt* organ, a Renaissance *organetto*, and a variety of stringed, wind, and percussion instruments, will be available for use and study by students in the Department of Music, and will be used by the Department's *Collegium musicum* under the direction of Kay Jaffee.

## NEWSLETTER to Have New Editor

With this number of *AMS Newsletter* my tenure as editor comes to an end. The support and cooperation which I have received during the past three years has been most gratifying as have been occasional comments suggesting that this publication proved useful in one way or another.

All materials for the next number should be sent, by December 1, to: Professor Janet Knapp, Department of Music, Vassar College, Poughkeepsie, NY 12601. Requests for additional copies and back numbers should continue to be sent to: Professor Otto E. Albrecht, Business Manager of Publications, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104.

Frank Traficante  
University of Kentucky