

# AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. V, No. 1

Constituent Member of the American Council of Learned Societies

January 15, 1975



Gustave Reese

## Gustave Reese Installed as Honorary President

by Alvin Johnson

"The Greater World of Gustave Reese," is the title of Friedrich Blume's prefatory article to the Reese Festschrift, *Aspects of Medieval and Renaissance Music*. Presented to our distinguished colleague on the occasion of his sixty-fifth birthday, that volume celebrates Gustave Reese, the scholar, and therefore Professor Blume's remarks are focused quite appropriately upon the European impact of those two monumental volumes, *Music in the Middle Ages*, and *Music in the Renaissance*. We on this side of the Atlantic have had those books with us for so great a part of our lives that we find it difficult to imagine what our studies would be like without them. Because Professor Reese's achievements as scholar and teacher are so much a part of our musical experience, my remarks now are aimed at revealing the greater world of Gustave Reese in the AMS.

We begin with the founding of the Society as recorded in the Bulletin of the AMS. No. 1, 1936. "On June 3rd, 1934, nine people—George Dickinson, Carl Engel, Gustave Reese, Helen Roberts, Joseph Schillinger, Charles Seeger, Harold Spivacke, Oliver Strunk, Joseph Yasser—met

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## PRESIDENT'S MESSAGE

Recent newspaper reports tell us that the United States is approaching zero population-growth. Clearly no such situation obtains in the AMS. Cecil Adkins, our Registrar, now counts upwards of 3,000 members and as anyone present at the Washington meeting can testify, it seemed at times as if they were all right there in the Mayflower Hotel. The advantages of our increased size are considerable. In addition to the sheer exhilaration of having so many people engaged in musicological activity, we are enjoying a broadened range of interests and programs within the Society, at the same time developing the potentiality for significant influence upon the academic world represented by institutions of learning and by other professional societies.

Size has its disadvantages, too, of course. Diversity of interest may lead to fragmentation, something we do not wish to take place and will do all in our power to prevent. The size of the membership in attendance at national meetings, though exciting, may also be a source of frustration, as one agonizes over which of a multitude of simultaneous sessions to attend. Our Program Chairmen for the Los Angeles meeting, Marion and Lawrence

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## Society Elects Heartz

Daniel Heartz, Professor of Music at the University of California, Berkeley, was elected to the office of Vice President of the Society and installed at the 1974 annual meeting in Washington. Elected as Members-at-large of the Board of Directors were Donald J. Grout, Professor of Music at Cornell University; Colin Slim, Professor of Music at the University of California at Irvine; and Philip Gossett, Professor of Music at the University of Chicago.

Professor Heartz has been a member of the music faculty at California since 1960 and Chairman of the Department of Music since 1969. A Guggenheim Fellow in 1967-1968, he received the Dent Medal of the Royal Music Association in 1970 and the Kinkeldey Award of the Society in 1971. He is the author of *Pierre Attaingment, Royal Printer of Music* and the editor of *Thomas Atwood's Theorie-und Kompositionsstudien bei Mozart* as well as the editor of *Idomeneo* in the Mozart *Neue Ausgabe*.

## 1975 Meeting in Los Angeles

The annual Meeting of the Society will be held in Los Angeles, California, October 30 through November 2 (Thursday through Sunday), at the Century-Plaza Hotel, with the University of California at Los Angeles as convention host. The Host Committee is chaired by Marie-Louise Göllner, assisted by Malcolm Cole, Thomas Marrocco and Robert Winter. The Co-Chairmen of the Program Committee are Lawrence and Marion Gushee of the University of Wisconsin at Madison and abstracts of papers and other proposals should be sent to them NOT LATER THAN FEBRUARY 1, 1975, at this address: 2010 Madison Street, Madison, Wisconsin 53711. The Program Committee would especially welcome proposals for presentations which would take no more than twenty (20) minutes. By encouraging shorter papers the Committee hopes to reduce the number of sessions which proceed simultaneously and make it possible for members to attend a greater number of sessions. Proposals should be limited to a single page and submitted in five copies.

Tapes for Collegium auditions should be forwarded to Bruce Bellingham, Department of Music, University of Connecticut, Storrs, Connecticut 06268, NOT LATER THAN MARCH 15, 1975.



Daniel Heartz

# American Musicological Society—Organization 1975

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Ellen Jane Seretan, Northern California

James Moore, Southern California

## PRESIDENT'S MESSAGE

(Continued from page 1)

Gushee, along with their Committee, are searching for ways to reduce the number of conflicting or overlapping activities.

I should like here to speak in more general terms of committees. The operation of the AMS depends to a very large degree on a network of standing and *ad hoc* committees. Perhaps the most heart-warming thing that I have experienced thus far, as President-Elect and now as President of the Society, has been the response of the membership to my requests for committee service. Since mid-September I have approached some thirty people. To date, not a single one has refused to help. A list of the committees is printed elsewhere in the Newsletter. Their members come, as you see, from Arizona and Massachusetts, from New Jersey and Colorado, from Michigan, Illinois, and Texas, Missouri, Wisconsin, and New York. They represent the small liberal arts college, the conservatory, the university, and yes, even the school of engineering. I am sure that you all share my appreciation for the burdens they have assumed on behalf of our organization.

You will observe that the Collegium Musicum Committee, like the Society itself, has taken on larger dimensions. This corresponds to the enormously increased attention to music making within the Society. For those of us long associated with musicology, progress toward the goal of bringing scholarly research to bear upon musical performance, *vel e converso*, has often seemed painfully slow. Until recently it was difficult to interest singers and instrumentalists of talent in music from outside the standard repertory. Now, happily, this has changed, and the momentum toward performance as a legitimate area of musicology appears to be irreversible.

One final word about what I must inevitably see as an important change in our Society, that is, the increasing number of women enrolled. You will see that a committee to examine the status of women in the profession has been established. As one member of the group sagely remarked: finding out about the status of women is bound to tell us something about the status of men. Our purpose is not divisive and I hope you will observe that two men have agreed (graciously, I may say) to investigate this highly relevant matter with us.

If the tone of the foregoing comments is optimistic, it is because I meant it to be so. We have problems, some of which I will speak of in another message to you. We have differences of opinion. If we are as objective and honest as we are vigorous and strong, we shall resolve them.

The pundits say I cannot wish you a prosperous 1975. I do wish you a happy one.

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Material for publication in the Newsletter should be sent to: Hubert Henderson, Editor, AMS Newsletter, School of Music, University of Kentucky, Lexington, Kentucky 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.

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## GUSTAVE REESE INSTALLED

(Continued from page 1)

at the apartment of Mrs. Ernest F. Walton at 25 Washington Square North, New York, and declared themselves the American Musicological Association. Otto Kinkeldey (absent but forewarned) was elected President. At a further meeting (September 15, 1934) the name of the association was changed to the American Musicological Society. At a general meeting, held on December 1, at the Club Rooms of the Beethoven Association, a constitution and by-laws were drawn up and officers elected, Charles Seeger and Oliver Strunk vice-president, Gustave Reese secretary, Paul Henry Lang Treasurer, as well as an Executive Board including the officers and four members-at-large: Jean Beck, Archibald T. Davison, Carl Engel, Carleton Sprague Smith." The record is terse; I have not seen the minutes of those meetings but I hazard the guess that, drawing upon his training in the law, Gustave Reese had a hand in the drafting of the constitution and by-laws. We salute you as a founder and charter member.

As the Society's first secretary, Gustave Reese served for twelve years until 1947 when he was elected Vice-President. In 1951, after four years in that office, he was elected president for a two-year term. At the conclusion of his presidency in December 1952, Prof. Reese had held three offices in the Society successively for eighteen years. Noting his movement from Secretary to Vice-President to President, we ascribe his avoidance of the office of Treasurer to his innate common sense. But his experience and counsel were indispensable so we elected him to the Board in 1953, 1954, 1956, 1958 and 1962, then for a two-year term 1959-60 he was re-elected Vice-President and to the Board again in 1970-71. In addition to these official positions within the AMS, Gustave Reese has been the spokesman for our interests beyond the confines of our Society. In May of 1961, he along with William Mitchell, Glen Haydon, and Otto Albrecht, under the auspices of the State Department, travelled in the USSR establishing relationships with Russian scholars—a journey that was of consequence for the Congress of the IMS in New York the following August. He has also been a member of the Directorium of the IMS and President of the Renaissance Society of America. We salute you as elected official and ambassador-at-large.

Perhaps the less visible, low-profile services supportive of a society such as ours need to be acclaimed more often than our public meetings permit. Because committee work done between meetings is so little known even to others so engaged, I fear that in this recitation I shall inadvertently omit important duties Gustave Reese has borne for us. He served as program committee chairman for the Annual Meetings here in Washington in 1938, Cleve-

land in 1940 and Minneapolis in 1941. He was a member of the Finance Committee from 1971 through 1973 at a time when the Endowment Fund was established. Although I have not been privy to documents that record this, I am told that Professor Reese served in the early years of the Society as chairman of the Membership Committee—a committee whose onerous duties you will appreciate from this notice in the *Bulletin*, No. 6, 1942. "Each candidate for membership should file a "Statement of Applicant." His application should be supported by two sponsors, each of whom should file a "Statement of Sponsor." Forms may be obtained from the Secretary and then be returned to him for transmission to the Membership Committee and the Executive Board." We salute you as committeeman, doing the work that makes the achievements of the organization possible.

Gustave Reese's experience as an editor for the *Musical Quarterly* and Carl Fischer, Inc. did not go unnoticed by the Society. In the early years before the first issue of the *Journal* in 1948, he edited the papers of the AMS in 1939, 1940, and 1941 and an issue of the *Bulletin* in 1943. Then at a time when the *Journal* fell behind in its publication schedule, he edited two issues in 1957, thereby assisting the Society in getting the *Journal* back on schedule where, by the way, it has been kept by the disciplined efforts of a succession of editors—David Hughes, Lewis Lockwood, James Haar, Martin Picker and Don Randel.

These sporadic editorial chores are, however, only a small part of his editorial labors on our behalf. Gustave Reese served on the Publications Committee from 1943 to 1945 and then from 1955 to the present, from 1955 to 1973 as chairman. During all those years Arthur Mendel was one of his co-workers and I am sure that if they were so inclined they could write memoirs of unending consultations, deliberations and editorial tribulations that remain unrecorded. Funds available to the committee were limited to what Otto Albrecht, the Treasurer for most of those years, managed to squeeze out of tight budgets. But, all in all, starting in 1948 when the first edition of the *Collected Works of Ockeghem*, Vol. II, came off the press, the Committee brought out six publications—*Ockeghem*, Vols. I and II; the *Complete Works of Dunstable*, each in a first and second edition; the *Elizabethan Madrigal*, now in its third printing; the *Quantz Versuch*; and the *Music of Noel Bauldeweyn*—at a total cost to the Society of only \$35,000 of which \$23,000 has been recovered from sales. Nothing was ever paid out to the committee or its chairman for the editorial and publishing work done on these projects. I have no idea how many proposals were rejected for lack of financial resources, but we can imagine how much time and effort were expended by the committee and its chair-

man in the service of American musicology. We salute you as editor and self-effacing servant of the Society.

On June 1 of this year the Music Department of NYU held a day-long symposium in honor of Gustave Reese. It was characteristic of Professor Reese, that, rather than passively bask in the honor tendered him, he participated—no doubt after careful preparation—as a respondent to each paper. Confident that in naming you as Honorary President the AMS will continue to benefit from your experience as scholar, editor, man of astute judgment and wise counsel, we salute you, Professor Reese, for forty years of devoted labor and the love you bear toward the Society and all its members.

## AMS COMMITTEES, 1974-75

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

COLLEGIUM MUSICUM: Bruce Bellingham, Chairman; Mary Anne Ballard, Malcolm Bilson, Gilbert Blount, Alejandro Planchart, Joel Sachs, Don Smithers.

EINSTEIN AWARD: Ruth Steiner, Chairman; Leonard Meyer; Joel Sheveloff.

FINANCE: Alvin Johnson, Chairman; Daniel Heartz, Janet Knapp.

HAYDN FESTIVAL CONFERENCE: Jens Peter Larsen, Chairman; Jan La Rue, Irving Lowens, Alfred Mann.

KINKELDEY AWARD: Victor Yellin, Chairman; Rebecca Baltzer, Daniel Heartz.

LOCAL ARRANGEMENTS, LOS ANGELES: Marie-Louise Göllner, Chairman.

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PUBLICATIONS: James Haar, Chairman; William Austin, H. Wiley Hitchcock, Arthur Mendel, Gustave Reese, Ernest Sanders.

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

STATUS OF WOMEN IN MUSICOLOGY: Sarah Fuller, Chairman; Isabelle Cazeaux, Anne Hallmark, George Nugent, Harold S. Powers.

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

AMS DELEGATE TO ACLS: Donald Grout.

AMS DELEGATE TO ACAE: Claude Palisca.

AMS LIAISON OFFICER FOR ACLS TRAVEL GRANTS: Martin Chusid.

## JOHN R. CHALLIS

1907-1974

John R. Challis, justly described as "the dean of American harpsichord builders," died at St. Barnabas Hospital in New York, September 6, 1974, after a long illness. He was sixty-seven years old.

In the United States, John Challis was the first to revive the art of building harpsichords and clavichords. From the beginning, he was an innovator, and he remained one throughout his life.

His instruments were distinguished not alone for musical excellence, but also for an exceptional finesse of construction. Doubtless, this derived from his experience, at age fourteen, in repairing clocks and watches for his father, who maintained a jewelry store in Ypsilanti, Michigan. As a student at Eastern Michigan University, Challis became interested in 17th and 18th century music. One of his instructors owned a Dolmetsch clavichord. Challis was so fascinated by the instrument that he promptly built one for himself.

Shortly thereafter, a Dolmetsch

Foundation Scholarship enabled him to study with the renowned Arnold Dolmetsch in Hazlemere, England, through the years 1926-1930. There Challis learned the tonal and mechanical traditions of his life's art.

In the next forty-four years he achieved unique success in combining these tonal and musical aspects with his own inventive approach to the mechanical side of his craft.

After his return from England, Challis started at once to build instruments in a shop over his father's store. Through the period 1930 to 1942 he gave many concerts throughout the mid-west. Thus, he was the first to bring the old music, played on appropriate instruments, to the attention of thousands of listeners.

In 1946, Challis moved to Detroit, where he continued his building activities in the more spacious quarters of a large old-fashioned house. During this period, no harpsichordist, clavichordist—or, for that matter, organist—would think of

visiting the city without paying a call on John Challis.

During these years in Detroit, Challis developed many technical innovations—such as: split-proof tuning pin blocks, a complete aluminum frame, moisture resistant jacks, as well as a metal bridge and soundboard. Also, he was the first to revive the harpsichord with a pedal division—played as on the organ.

Moving to New York in 1966, Challis continued building his instruments at the unlikely address of 133 Fifth Avenue. He preferred always to maintain a relatively small operation, building a select few instruments a year, with the assistance of three or four colleagues. Everyone who has enjoyed the privilege of playing one of these magnificent instruments feels a deep sense of gratitude to John Challis, and realizes his contribution to musical history.

—E. Power Biggs

### Moravians to Commemorate First Musical Celebration of Fourth of July in Recording

by Karl Kroeger

The "Psalm of Joy of the Congregation in Salem For the Peace Celebration of July 4, 1783," the music of the first known observance of Independence Day by legislative enactment, will be recorded by the Nashville Symphony Orchestra and Symphony Chorale, conducted by Dr. Thor Johnson. The recording has been made possible by a \$25,000 grant to The Moravian Music Foundation by Miss Lily Peter of Marvell, Arkansas. The work will be recorded during the winter and spring of 1975 with release of the recording scheduled for later in the year.

The Moravian Music Foundation, in addition to the recording of the *Psalm of Joy*, plans historical and performing editions of the work to be released during the Bicentennial year. All inquiries regarding the *Psalm of Joy* should be addressed to The Moravian Music Foundation, Drawer 2, Salem Station, Winston-Salem, N. C. 27108.

### MMOA Has Drawings of Musical Instruments

Laurence Libin, Associate Curator at the Metropolitan Museum of Art's Department of Musical Instruments is pleased to announce the availability of technical drawings of certain instruments in the collection. Attractive drawings of recorders, flageolets, oboes, and cornetti are ready for reproduction, and may be ordered by mail or in person from the Book Shop, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N. Y. 10028. From time to time new drawings will become available. An up-to-date listing with prices (mostly below ten dollars) may be obtained from the Book Shop or from the Department of Musical Instruments. Builders will be interested to know that many instruments have been X-rayed to show internal details; contact prints of Xrays can be made to special order, and a list of Xrays may be obtained from the Department at The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N. Y. 10028.

### Publications Committee Report

by James Haar

#### 1. Publications in Progress

a. The Sammartini index prepared by Bathia Churgin and Newell Jenkins is now in proof and should appear, under the imprint of the Harvard University Press, in 1975;

b. Hans Tischler's *The Earliest Motets*, to be published by the Yale University Press, should soon go into production;

c. A four-volume edition of the works of William Billings prepared by Hans Nathan, is advancing toward publication. It is hoped that the first volume will be out during 1976.

#### 2. New Proposals for Publication

a. Dragan Plamenac has very nearly completed work on the third and final volume of Ockeghem's works. Substantial progress toward publication should be made during the coming year;

b. With the aid of a subsidy from the Society, the Princeton University Press will publish Alejandro Planchart's two volume work, *The Repertory of Tropes at Winchester*. The book should be out in 1976.

## Robert Marshall and Lawrence Bernstein Earn Kinkeldey and Einstein Awards

At the annual meeting in Washington on November 2, 1974, the Society presented its two most prestigious awards, the Kinkeldey Award for the book adjudged best of the year by a committee chaired by Professor Lewis Lockwood and the Einstein Award for the article of the year selected as most outstanding by a committee headed by Paul Henry Lang. The Kinkeldey Award was earned by Professor Robert Marshall of the University of Chicago for his book, *The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works*, published in 1972 by the Princeton University Press. The Einstein Award went to Professor Lawrence Bernstein of the University of Pennsylvania for his article, "La Courone et fleur des chansons a troys: A Mirror of the French Chanson in Italy in the Years between Ottaviano Petrucci and Antonio Gardano," *Journal of the American Musicological Society*, XXVI (Spring, 1973), 1-68.

Robert Marshall received his undergraduate education at Columbia University (A.B. summa cum laude, 1960) where his principal instructors were William J. Mitchell, Peter Westergaard and Edward R. Lerner; graduate work at Princeton University (MEA 1962, Ph.D. 1968) was mostly with Arthur Mendel but also with Oliver Strunk, Lewis Lockwood and Milton Babbitt. Fulbright grants (1962-64) and Martha Baird Rockefeller Fund for Music grants-in-aid (1964-66) enabled him to spend three years in Germany (1962-65) to conduct archival research in Berlin, Tübingen, Marburg, Göttingen, and Leipzig and consult with the famous Bach scholars, Alfred Dürr, Werner Neumann and Georg von Dadelzen.

He has been on the faculty of the University of Chicago since 1966, and Associate Professor and Chairman of the Department of Music there since 1972. During the academic year 1971-72 he was Visiting Associate Professor at Princeton University.

His principal publications include articles for *JAMS*, *Musical Quarterly* the *Bach-Jahrbuch* and the *Oliver Strunk Festschrift* and numerous music and book reviews for *Notes*, *Musical Quarterly* and *Die Musikforschung*.

In addition to *The Compositional Process of J. S. Bach* he is the editor of *Studies in Renaissance Music in Honor of Arthur Mendel* (Kassel: Hackensack, 1974). He is currently completing an edition of the cantatas for the 9th and 10th Sundays after Trinity which will appear as volume I/19 in the *Neue Bach-Ausgabe*.

Lawrence Bernstein received his Ph.D. in 1969 from New York University and has been a member of the faculty at the



Robert Marshall

University of Chicago (1965-1970) and the University of Pennsylvania, where he is Chairman of the Department of Music. Recently appointed as Editor of the *AMS Journal* for the period 1975-1977, Professor Bernstein has been an active member of the Society, serving as Member of the Council, 1970-1972; Program Chairman of the Annual Meeting in St. Louis, 1969; and Member of the Board of Directors, 1974-1975. His recent publications include "The Cantus-Firmus Chansons of Tylman Susato," *Journal of the American Musicological Society*, XXII (Summer, 1969), 197-240; and "The Bibliography of Music in Conrad Gesner's *Pandectae* (1548)," *Acta Musicologica*, XLV, Fasc. I (January-June, 1973), 119-163.

Professor Bernstein is currently at work on a book on the history of the French chanson in the Sixteenth century and is completing a study of text underlay in the printed sources of the French chanson.

Guidelines for the Kinkeldey and Einstein Awards appear in *AMS Newsletter*, Volume II, Number 2 (September 15, 1972), pages 9 and 11.

### Meeting of Renaissance Society

The Renaissance Society of America's North Central Regional Conference will take place at the State University of New York at Buffalo the weekend of April 18 and 19. The theme of the Conference is "Innovations and Traditions in Renaissance Studies." The format will include numerous seminar discussions and panels. Please address inquiries, suggestions for seminar topics and papers either to Professor Edmond Strainchamps, Department of Music or to Professor Vic Doyno, English Department, State University of New York at Buffalo, Buffalo, New York 14214.



Lawrence Bernstein

### Musicology at Bellagio

Denis Stevens of Columbia University sends word of a July five-day convention on Music and Poetry in Northern Italy, 1485-1620, held at the Conference and Study Center in the Villa Serbelloni in Bellagio. Participating in the meeting were musicologists from America, Great Britain, Switzerland, Italy, and France together with six professional musicians associated with the *Accademia Monteverdiana*. Since the maximum number of guests cannot exceed twenty, these short conventions offer an unrivalled opportunity for both formal and informal discussion. In this particular instance it was possible for the scholars to listen to a paper in the morning and hear the music reported on in the early evening.

There was a healthy and vigorous interchange of information not only among the musicologists as a group, but also between them and the performing musicians, all of whom have been concerned with the interpretation of early music over a considerable period of time. One of the main ideas of the convention was to modify the prevailing attitude towards the origins of opera, usually associated with Florence, and to show that the importance of musical elements in late sixteenth-century performances of Guarini's *Il pastor fido* should now be taken into account.

The inter-disciplinary meeting took place at the invitation of the Rockefeller Foundation. The hosts at the Villa Serbelloni were Dr. and Mrs. William C. Olson. The participants from the United States were: Lander MacClintock, Carol MacClintock, Glenn Watkins, Pierre Tagmann, Warren Kirkendale, Edmond Strainchamps, Bernard de Surcy and Denis Stevens.

## Josquin Edition Progress

by Arthur Mendel

The Committee for the preparation of the New Josquin Edition, appointed by the Vereniging voor Nederlandse Muziekgeschiedenis, consists of four of its own members (Chris Maas, Chairman, Myroslaw Antonowycz, Willem Elders, René B. Lenaerts), three members nominated by the International Musicological Society (Ludwig Finscher, Brian Jeffery, Martin Staehelin) and three members nominated by the AMS (Howard Mayer Brown, Charles Hamm, Arthur Mendel). It is re-examining all the premises on which a complete edition should be based, convinced that now that we have all or nearly all the works of Josquin available in some form, it is important not how soon the new edition can be prepared but how well.

The second annual meeting of the Committee (August 12-15, 1974) regretfully accepted the resignation of Edward E. Lowinsky, forced by the pressure of his other commitments. It welcomed Howard M. Brown in his place, and voted unanimously to make Professor Lowinsky an honorary member.

It then proceeded to consider various topics on which members had agreed at the 1973 meeting to prepare reports: possible computer aids to the Committee's work (Norbert Boker-Heil, Thomas Hall); mensuration in Josquin (Mendel); list of all known sources of writings on Josquin works by or attributed to Josquin (Hamm); bibliography of writings on Josquin since Burney (Bonnie J. Blackburn); various editorial suggestions (Maas); suggestions for order of contents in the New Josquin Edition (Elders, Maas; Van Benthem,); draft transcriptions (Finscher, Staehelin, Hamm, Jeffery and Van Benthem); collection and description of manuscript sources (Hamm); prospective editors.

It was decided that: (1) proposed orderings of contents would be published in the next issue of the *Tijdschrift voor Nederlandse Muziekgeschiedenis*, and comments of readers invited; (2) the Committee aims to draw up a set of editorial guidelines within which prospective editors will be asked to agree to work; (3) finances permitting, all sources for all works to be included in the edition will be coded for computer according to the system outlined by Thomas Hall in the paper he read at the November 2, 1974, session of the AMS devoted to "Critical Editions of Renaissance Music Based on Multiple Sources," in order to make use of his programs for variant-listing, collation of sources, construction of stemmata, etc., and to permit generalizations about scribal practice and other aspects of the sources.

## Mozart Festival-Conference, 1975

Jan LaRue, reporting as musicologist-in-residence for the Mozart Festival-Conference at the Kennedy Center in Washington last May, stressed that the AMS planned to continue this type of intersection between performing and scholarly events in the upcoming Haydn Festival-Conference (October, 1975). The general pattern of these events, including the concept of a musicologist-in-residence and the interrelation of discussions and programs, can be adapted to a variety of musical events in all parts of the country.

Shortly before Christmas a summary of the discussions at the Mozart Festival-Conference will be published, obtainable without cost from the Department of Music, New York University, 268 Waverly Building, New York, N. Y. 10003.

For a statement about the origins and goals of the Conference, see the *AMS Newsletter*, August, 1974, pages 1 and 8.

## International Haydn Conference Scheduled

by Alfred Mann

The International Haydn Conference, planned by the American Musicological Society in conjunction with a Haydn Festival at John F. Kennedy Center and announced in the last *AMS Newsletter*, has been scheduled for the week from Saturday, October 4 to Sunday, October 12, 1975. A coordination of performances and scholarly sessions has been planned by a joint committee under the direction of Professor Jans Peter Larsen of the University of Copenhagen. The main themes will be documentation, performance practice, and analysis of form and style. Members of the AMS who wish to submit papers should send their material in duplicate, addressed to the office of the Haydn Festival-Conference 1975, c/o Howard Serwer, 101 Primrose Street, Washington, D. C. 20015, by April 15. Papers by student members are invited but should be accompanied by a brief endorsement from a faculty member of the respective department.

## Liszt Symposium Announced For Eisenstadt

From the 20th until the 25th of October, 1975, in Eisenstadt in Bergland, a European Liszt Symposium will take place, during which leading Liszt scholars will report. Works of Franz Liszt will be performed during the week. The scholarly direction of the public sessions will be under the supervision of Professor Dr. Wolfgang Suppan, Graz. Information may be obtained from the European Liszt Center, Gartengasse 12, A-7000 Eisenstadt.

## CMS and ASUC Join In February Meeting

A joint Annual Meeting of the College Music Society and the American Society of University Composers will take place February 13-16, 1975, at the University of Iowa in Iowa City. Special sessions of "Schenker's Theory in the World of Teacher and Student," "The Composer as College Teacher" and "Grantsmanship: the Care and Feeding of Performer, Scholar and Composer" will feature such noted speakers as Charles Burkhart, Murray Gould, Roy Tavis, Richmond Browne and J. K. Randall. Concerts will be by the Mesquakie Indians in a song and dance demonstration, the Blackearth Percussion Ensemble, the University of Iowa Orchestra and the University of Iowa Center for New Music. Other noteworthy events will include a luncheon-meeting for the CMS's active Committee on the Status of Women, a presentation by Richard Bunker on the relationship between certain avant-garde techniques and the physical well-being of the piano, individual CMS interest group sessions in theory, music education musicology, ethnomusicology and performance, book and music materials exhibits, and tours of the University of Iowa's electronic music facility. The meeting will adjourn at noon on February 16 after a concluding address by a noted speaker. For further information contact: Mr. Arthur R. Tollefson, National Publicity Chairman, College Music Society, UMBC, 5401 Wilkens Avenue, Baltimore, Maryland 21228.

## Bartok Research Conference Announced for October, 1975

In commemoration of the thirtieth anniversary of the composer, the Department of Music, University of Pittsburgh, will sponsor a week-long Conference-Seminar on Bela Bartok. Discussions will focus on the availability of sketches and other relevant materials in the Bartok Archives in the United States and Hungary; the relative merits of different analytical techniques of his music; and the question of authenticity in performance as determined by sketches, personal performing scores and tapes. Special consideration will be given Bartok's pioneering achievements in the fields of European and Asian Ethnomusicology. Topics relating to these areas will be developed in seminar meetings and lecture demonstrations by leading Bartok scholars, including the directors of the Bartok Archive at Cedarhurst, New York, and Budapest, Hungary. Those interested in participating are asked to contact the coordinator of the Conference, Denes R. Bartha, Mellon Professor of Music, University of Pittsburgh, Pittsburgh, Pennsylvania 15260. Students involved in Bartok research, particularly those engaged in or contemplating dissertations on Bartok, are especially urged to attend.

## Collegium Activities in Washington

by Gilbert Blount

Those who came to the Washington convention looking for a variety of Collegium activities found them in abundance. A well balanced series of instrumental and vocal workshops directed by noted authorities in their respective areas, polished performances of the music of Dufay and his contemporaries by several ensembles, and a Saturday afternoon panel geared to the needs of the developing Collegium director, all combined to provide those in attendance with a broad cross section of early music experiences.

Edmund Bowles's percussion workshop, focusing on the history, construction and Baroque timpani, featured his own taped performances of basic kettle drum *Schlagmanieren*. The lute workshop concentrated on recent scholarly editions of lute and vihuela music, comprehensive lists being compiled by Peter Danner and Ronald Purcell, and on music for lute ensemble. Featured were performances by Professors Danner and Purcell, together with Lyle Nordstrom, Thomas Heck, and Deborah Minkin, of an assortment of effective and rarely heard lute ensemble compositions.

In his voice workshop on Dowland lute songs, Russell Oberlin perceptively and sensitively evaluated the performances of Dowland songs by visiting Collegium singers. Professor George Houle's report on the Baroque oboe was scholarly and to the point. His critical measurements of oboe reeds, arrived at after extensive reading and experimentation, will be extremely useful to the oboist confronting his instrument's predecessor, and Houle's demonstrations on various baroque oboes revealed him a player of considerable accomplishment.

Don Smithers presented a slide illustrated iconographical history of the variable pitch straight trumpet, the coiled and slide trumpet, and the sackbut up to the 18th century. He discussed the problems of brass instrumentation in Bach's early cantatas, including the specifications for tromba di tirarsi, corno di tirarsi, and cornetto, and he demonstrated various historical solutions to the problems of playing certain pitches in the harmonic series better in tune. Bernard Krainis surveyed basic recorder techniques, and Judith Davidoff, with the aid of members of the New York Consort of Viols, considered techniques whereby the Collegium director could deal effectively with the problems of combining modern and historical bowed instruments in the same ensembles until such time as a sufficient gamba capability is available on the campus.

Shelley Gruskin talked of the flute as a wind instrument capable of a relatively high degree of nuance even very early in its history, and that the modern Collegium player, as an objective craftsman, should consider working with an early flute not

only out of a sense of debt to history but also because of the richness of vowel sounds and acute sense of tonality to which the instrument sensitizes the player. During his harpsichord workshop, James Weaver discussed the differences in octave span, length of keyheads, lightness of touch, use of expressive devices, painting and ornamentation of outer case, etc. found in various historical instruments. He argued that much harpsichord music was imitative or derivative, and that French music, perhaps better than any other, tended to draw from the instrument certain idiomatic qualities not readily found in the otherwise intrinsically meritorious harpsichord music of Bach, Scarlatti, and Händel.

Following a brief general meeting, Bruce Bellingham presented a paper titled The Development of an Historical Instrument Collection which pulled together significant information on instrument societies, journals treating early instruments, early instrument dealers and makers (American and European) together with an indication of their products and relative prices, sources of replacement strings and reeds, etc. Gilbert Blount made available a list of selected compositions that a Collegium director might want to consider for his ensemble and a list of recommended musical editions that a Collegium with a limited library acquisitions budget would find serviceable. He then read a paper attempting to summarize the current status of the Collegium Musicum as a study-performance institution on the American college campus.

Performances of the music of Dufay and his contemporaries were provided by several capable ensembles whose varied programming contributed measurably to the early music experiences enjoyed at the convention. The American Early Music Consort, directed by Gilbert Blount, was joined by a quartet from the University of Texas in an evening concert of Spanish, German, English, and Franco-Flemish music of the fifteenth century. Mary Ann Ballard's Collegium from the University of Pennsylvania ably rendered a series of vocal and instrumental pieces dating from the late fourteenth and early fifteenth centuries, while the Brandeis Collegium under the direction of James Olesen focused on the music of Dufay.

A large turn-out was treated to a vespers service performed in St. Matthew's Cathedral jointly by Paul Traver's University of Maryland Chamber Singers and the men from the A Cappella Choir of Catholic University, Rev. James Aylward, Conductor. The Saturday afternoon performance laboratory featured a presentation of problems of tempo and mensuration in the music of Dufay by Alejandro Planchart and the Capella Cordina and problems in text underlay performing directly from Dufay sources by Bernard Bailly de Surcy and the Musica Mensurata.

## Alfred Einstein Award

by Ruth Steiner

Members of the Society are reminded of the guidelines for this award, first published in the NEWSLETTER of September, 1972.

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

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

3. The article shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, one member to be designated as chairman. The Committee shall be known as the Alfred Einstein Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service.

(The present committee members and their terms of office are: Ruth Steiner, Chairman, one year; Leonard B. Meyer, two years; Joel L. Sheveloff, three years.)

4. The chairman or another member of the Committee will normally announce and confer the Award at the Annual Business Meeting of the Society. Inability to attend the meeting shall not disqualify a nominee for the Award.

PLEASE NOTE THAT the present committee would be glad to hear, preferably before May 1, 1975, from scholars who published articles during 1974 that may be eligible for the award. A letter may be sent to any member of the committee: it should give the author's year of birth, and either the year in which he received his Ph.D. or a statement that he does not have this degree. Articles in periodicals that members of the committee do not ordinarily read might otherwise fail to be considered; and it is often difficult to learn the ages of the contributors to periodicals. The members of the committee ask this reluctantly, for modesty may make it difficult for some to do; but it would help significantly to insure that the award is made fairly.

## Report of the Organizing Committee, IMS Congress, Berkeley, 1977

by Claude V. Palisca

The AMS Planning Committee for the IMS Congress of 1977 in Berkeley has expanded to become the Organizing Committee of the IMS. It consists of Claude V. Palisca, Chairman, George Buelow, editor of the Congress Report, Donald Grout, Alvin Johnson, Treasurer, Israel J. Katz, representing SEM, Lewis Lockwood, *ex officio* as Chairman of the Program Committee; Lawrence Moe, as Chairman of the Local Committee, William S. Newman, and Samuel Pogue. The Local Subcommittee consists of Lawrence Moe, Chairman, Vincent Duckles, and Daniel Heartz.

The dates of the Congress will be the week of August 21-27, 1977. The AMS, and probably the SEM, will forego their annual meetings that year, so that this will serve as both the national and the international meeting of the year. AMS members are urged to join the IMS so that they can participate fully in that Congress. A blank for this purpose is included in this *Newsletter* (See page 9).

The 1977 international Congress of the IMS will in many ways be a new scene. In concept and attendance it is intended to be the most global and panethnic of any international congress so far. For the first time it will have a central theme: "Interdisciplinary Horizons in the Study of Musical Traditions, East and West." It will draw attention to the potential application of methods and knowledge from other disciplines of the humanities and social sciences to the study of music and it will bring the historical and ethnomusicological approaches into a single focus. In this the planners are pursuing the *genius loci* of Berkeley, midway between Europe and the Orient and as near to the midpoint between North and South as we would choose for comfort's sake in August. Berkeley promises the coolest August weather of any Congress so far.

The Program Committee met in Basel in April under the chairmanship of Lewis Lockwood. Its composition reflects the geographical expansiveness of the theme: Genevieve Thibault de Chambure (France), Gerald Abraham (Britain), Ludwig Finscher (West Germany), Daniel Heartz (U. S.), Mantle Hood (U. S.), Joe Maçeda (Philippines), J. H. Kwabena Nketia (Ghana), Boris Jarustovsky (U.S.S.R.), and Claude Palisca (U.S.), *ex officio*. It drew up a list of twenty-five topics for panels. These were published in the August *Newsletter* and will appear in twenty-eight other periodicals in fourteen countries. Sixteen of the chairmen have already accepted.

AMS members and others are invited to submit proposals for participation in

any of the panels to Professor Lockwood before June, 1975. No *free* papers will be accepted, only such as deal with the announced topics. Proposals may be of a main paper, of short papers, of participation in discussion, or a signal to the chairman of interest and expertise in the area of a panel.

Although many of the traditional areas of concern to musicologists will not be represented, the Congress should arouse considerable interest—attendance of at least 1,500 is estimated—and will undoubtedly turn the thoughts of many in new directions, stimulating hopefully invigorated interdisciplinary research and teaching.

## Bicentennial Committee Plans For 1976

by Cynthia Hoover

The AMS Bicentennial Committee (composed of H. Wiley Hitcock, Richard Crawford, Eileen Southern, and Cynthia Hoover, Chairman) has been working on three major efforts to mark the observance of America's Bicentennial. Briefly, these efforts are:

- 1) the publication of a critical edition of the complete works of William Billings, the 18th century Boston composer whose six collections of vocal music were originally published between 1770-1794. This publication, edited by Hans Nathan, will be the first critical edition of the works of any American composer

- 2) the publication of an entire issue (or more precisely, number) of the society's *Journal* devoted to American topics.

- 3) emphasis upon American music at the 1976 meetings.

Most of our efforts during this past year have been concentrated on the publication of the critical edition of the works of William Billings. From November through January we spent considerable time determining the guidelines, format, and production schedule for this edition. Richard Crawford was chosen to act as liaison between our committee and the editor of the edition, Hans Nathan. In this capacity and because of his many contributions to the edition, Mr. Crawford has been designated as an editorial consultant. The edition will appear in four volumes, the first scheduled to appear in the fall of 1976. The musical material should be ready for the engraver by the end of the year and we plan for the introductory text material to be completed by mid-February. The Society is publishing this edition jointly with the Colonial Society of Massachusetts with some financial assistance from the Sonneck Memorial Fund of the Music Division of the Library of Congress.

The Committee is encouraging new and

continuing research in the form of papers and articles for upcoming national and international meetings and for the special issue of the *Journal*. In regard to the latter, it is our understanding that the editor of the *Journal* will need the completed papers by May, 1975, for inclusion in the 1976 issue.

## Travel Grants From ACLS

As in the past, the ACLS invites scholars to apply for travel grants to attend regularly scheduled congresses and conferences of international scholarly organizations held outside of the United States, Canada or Mexico. A limited number of awards are also available for officers of international scholarly associations and members of editorial boards meeting abroad. For further information and applications contact the AMS-ACLS Liaison Officer, Martin Chusid, Department of Music, New York University, Washington Square, New York, New York 10003.

## UCLA Hosting Toch Festival

A series of sixteen concerts which began last November and will continue until May, 1975, is commemorating the tenth year since the death of Los Angeles composer, Ernst Toch. The Festival is being coordinated by the Toch Archive of the UCLA Music Library and includes significant selections from the entire range of Toch's musical legacy: orchestral, operatic, choral, chamber and solo works. Special emphasis is being placed on the music of his Los Angeles period.

Further information may be obtained by contacting Marsha Berman at the UCLA Music Library, Room 1102, Schoenberg Hall, 405 Hilgard Avenue, Los Angeles, California 09924.

Music to be performed during the 1975 portion of the Festival includes: Notturmo, Op. 77, USC Symphony Orchestra, Daniel Lewis, conducting, Bovard Auditorium, USC, January 15, 8:00 p.m.; "Geographical Fugue" and "Valse" for Spoken Chorus, UCLA Madrigal Singers, Donn Weiss conducting, Little Theatre, Mt. Saint Mary's College, February 23, 3 p.m.; An Evening of Chamber Music, the Auditorium at Immaculate Heart College, March 12, 8:00 p.m.; The "Big Ben" Variations, Op. 62, Los Angeles Philharmonic Orchestra, Zubin Mehta conducting, Dorothy Chandler Pavilion of the Music Center, May 1 and 2, 8:30 p.m.; and the Third Symphony, Op. 75, California State University at Northridge Orchestra, Lawrence Christianson conducting, May 13 (time and location to be announced).



## Chapter Fund Committee Report for 1974

by Paul Revitt

During the year between the National Society's meetings in Chicago, in 1973, and in Washington, D. C., in 1974, the Chapter Fund Committee, slightly exceeding its budget, authorized \$1,071.14 in seven expenditures to six chapters. No request was denied, but some reduction was necessary in two instances.

Requests are usually in one of two categories. One is to pay the expenses of a chapter meeting, usually to defray the 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. Five of the expenditures during the past year were for the purpose of chapter meetings.

The other type of allocation is assistance in paying the cost of sending the student representative of his respective Chapter to the annual meeting of the Society. The general policy is to provide half of the cost of transportation. Two of the expenditures during the past year were for this purpose.

The chapters which benefitted from the Chapter Fund were the Greater New York Chapter, South-Central Chapter, Southeast Chapter (twice), Northern and Southern California Chapters (jointly), and Southern California (individually).

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 the well-known practice of "matching funds." The original guidelines also stipulated that student representatives were entitled to financial help, and current policy strengthened by a recent directive from the Board of Directors recognizes this form of aid. In the past years the Committee has been generous with these student requests, but in the event that they reach the limit of the budget, modification of the general policy of half of the transportation cost may perhaps be 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, University of Missouri at Kansas City, Kansas City, Missouri 64111. The request, especially for student representative transportation, should be documented by a receipt of ticket stub, or, if for chapter expense, by an itemized estimate of anticipated costs. For clarity in bookkeeping, the check from the Treasurer's Office will be made out in the name of the chapter.

## Fulbright-Hays Awards for Senior Scholars

Applications will be accepted this spring for more than 550 university lecturing and advanced research awards during 1976-1977 in over seventy-five countries under the senior Fulbright-Hays program, the Council for International Exchange of Scholars announced recently. Specialists in the fine and applied 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 will be sent a detailed announcement of the 1976-77 program in April. July 1, 1975 is the deadline for applying for research awards and it is also the suggested date for filing for lectureships.

## Visiting Foreign Scholar

Hugh MacDonald of Oxford University writes that he will be in the United States in the early part of April, 1975, and would be interested in lecturing, presumably on Berlioz. His address: Faculty of Music, Oxford University, 32 Holywell Street, Oxford OX1 3SL.

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International Musicological Society  
P. O. Box 588  
CH-4001 Basel  
Switzerland

\_\_\_\_\_ Please enroll me as a member of the IMS. I enclose a check for the membership fee for 1975, including subscription to *Acta musicologica* (40 Swiss francs or \$15.00).

Name \_\_\_\_\_

Address \_\_\_\_\_

Title \_\_\_\_\_ Date \_\_\_\_\_

Signed \_\_\_\_\_

## Southern California Enjoys

Charles Hamm, current Past President of AMS, spoke at four universities in southern California last spring on the topics "The Classification and History of Manuscripts of Polyphonic Music of the Fifteenth and Sixteenth Centuries" and "American Popular Music of the Nineteenth Century." His appearances were made possible by a grant from the National Chapters Fund with contributions from the Southern California Chapter of AMS and the four host schools: San Diego State University, The University of California at San Diego, UCLA and The University of California at Santa Barbara.

## Summer Workshop in Musical Iconography

The Music Department of the University of New Hampshire announces a Summer Workshop in Musical Iconography by Mary Rasmussen, Associate Professor of Music.

Sessions will be held daily from August 18-22, 1975. Two academic credits will be available at both the undergraduate and graduate levels, or the course may be audited.

For further details and registration procedures, write to:

The Compleat Musical Iconographer  
Department of Music  
Paul Creative Arts Center  
University of New Hampshire  
Durham, New Hampshire 03824

## 1975 NEH Summer Seminars For College Teachers

During the summer of 1975, the National Endowment for the Humanities will offer sixty-two seminars for college teachers in various disciplines of the humanities and humanistic social sciences at universities across the country. The purpose of this program is to offer opportunities for faculty members of undergraduate and two-year colleges to work with distinguished scholars in their fields at institutions with libraries suitable for mature study. Through research, reflection and discussion with the seminar director and their colleagues in a seminar atmosphere, participants will sharpen their understanding and improve their ability to convey their knowledge to college students.

Twelve college teachers will be selected to attend each seminar and each one selected will receive a stipend of \$2,000 for a tenure of two months, plus a housing and travel allowance of \$250. The three seminars in Music are: Music in Medieval Life and Culture, 1100-1400 (at Ohio State University, Richard Hoppin, Seminar Director, School of Music, OSU, Columbus, Ohio 43210); Performance Practices in Beethoven's Music (at the University of North Carolina, William S. Newman, Seminar Director, UNC, Chapel Hill, North Carolina 27514); and Musics in America and North India: An Ethnomusicological Study (at Brown University, Bonnie Wade, Seminar Director, Brown University, Providence, Rhode Island 02912).

The deadline for submitting applications is February 18, 1975, and all necessary information may be obtained from the Division of Fellowships, National Endowment for the Humanities, 806 15th Street, N.W., Washington, D. C. 20506.

## Penn Announces Institute For Medieval Performance

A Summer Institute for the Performance of Medieval Music will be held at the University of Pennsylvania, June 15-18, 1975. Workshops in the performance of plainchant and polyphony of the Notre Dame School will be offered to musicians, preferably those with some experience in the performance of early music. Complementing the workshops will be a series of lectures on the repertory to be performed and various musicological problems associated therewith.

The Institute will be held under the direction of Dr. Konrad Ruhland, Music Director of the Capella antiqua of Munich. The musicological staff will include Professors Thomas Connolly and Norman Smith of the University of Pennsylvania and Professor Janet Knapp of Vassar College. Instruction in performance will be offered by Shelley Gruskin (medieval winds), Mary Anne Ballard (vielle and rebec) and Derwood Crocker (plucked instruments). Mr. Crocker will also lecture on instrument making.

For further information write: Ms. Mary Anne Ballard, Director, Collegium musicum, Department of Music, University of Pennsylvania, 201 S. 34th Street, Philadelphia, Pennsylvania 19174.

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