

# AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. V, No. 2

Constituent Member of the American Council of Learned Societies August 15, 1975



Los Angeles, Site of 1975 Meeting

## Collegium Musicum Activities Planned for Los Angeles Meeting

by Bruce Bellingham, Chairman

Almost ten years ago, Noah Greenberg, founder of the now-defunct New York Pro Musica, lamented the lack of cooperation between scholar and performer in the realization and reconstruction of music of the past. Scholars were all too prepared to criticize performances, but rarely offered even tentative suggestions about instrumental use and technique, tuning and construction; on the other hand, practical performers lacking scholarly guidance often found solutions that had "more grace than wisdom" [*Aspects of Medieval and Renaissance Music; A Birthday Offering to Gustave Reese* (N.Y. 1966), 314-8]. Since then, activities of the American Recorder, Harpsichord, Viola da Gamba, Lute, and Musical Instrument societies, the overwhelming success of the British journal, *Early Music*, recordings (predominantly European) of authentic performances, and the recent festival-conferences with strong emphasis on performance (Josquin 1971, Mozart 1974, and Haydn this October) all attest to a noticeable change in the relationship.

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## LOS ANGELES MEETING INFORMATION

All materials relating to the Annual Meeting to be held at the Century-Plaza Hotel in Los Angeles, October 30 through November 2, will be mailed to AMS members not later than September 10. Professor Marie Louise Göllner, Chairwoman of the Host Committee, has made special provisions for students members to attend at minimum cost for rooms. Student members *only* will be able to reserve triple and quadruple accommodations at the nearby Ramada Inn for very reasonable rates. Also, there will be a hosted sherry hour for student members on Friday evening, October 31, in lieu of the customary student Dutch luncheon, to provide an opportunity for students to become acquainted with each other and with the officers of the Society.

Included on the evening program will be the first modern performance of Alessandro Scarlatti's first opera, *Gli equivoci nel sembiante*, at UCLA. Tickets to this event will be distributed on a first-come, first-served basis and members are urged to return the registration forms promptly, if they wish to attend.

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## Los Angeles Annual Meeting: At this Point in Tune

By Marion and Lawrence Gushee,  
Co-Chairpersons

### 1975 Program Committee

We will leave to our readers' imaginations an enumeration of all the ways in which putting together a program is a series of compromises. We think, however, that a few words on the major area of compromise, viz., the seemingly inevitable conflict between limited time and space and the loquacity of our membership, may be in order. All will grant that the days when an annual meeting would comprise a dozen or so papers, each following on the other with no conflicting activities, are long past. But does the shape which our meetings have assumed over the past five or six years constitute the best possible format under the circumstances? We refer to the division into paper sessions and study sessions or roundtables (many of which are really paper sessions), with the addition now of a whole group of performance-related activities—all of these occurring simultaneously.

One evening's giggly solution was simply to provide half a dozen open microphones in so many rooms, available on a first-come, first-served basis. But doubtful of the real thickness of our civilized and humane musicological veneer, we retreated, not without regret. Our major attempt to meet an often-expressed distress at the number of simultaneous events was to stagger the paper sessions so that, in principle, there would be no more than two at any given time. In order to do this, we shortened the sessions to a standard two hours (with several exceptions). The price paid is not inconsiderable: meetings will begin at 9 a.m. every day, and there is no general lunch break. Members will, we hope, statistically distribute themselves for lunch between 11 and 2.

The request for brief papers met with a healthy response, although we must say that many a twenty-minute proposal appeared to require two to three times that length. If readers can stick to their twenty or thirty minutes, with the benevolent assistance of their chairmen, then the two hour blocks should be amply, even luxuriously, long for three papers plus the vigorous discussion which will doubtless take place betimes.

Simultaneity raises its haggard head, nonetheless. Study sessions will be going

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## 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; James Haar, Janet Knapp.

HAYDN FESTIVAL-CONFERENCE: Jens Peter Larsen, Chairman; Barry Brook, Jan LaRue, Irving Lowens, Alfred Mann.

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

IMS PROGRAM, 1977 (Berkeley): Lewis Lockwood, Chairman.

IMS LOCAL ARRANGEMENTS, 1977 (Berkeley): Lawrence Moe, Vincent Duckles, Daniel Heartz, Alan Curtis.

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

LOCAL ARRANGEMENTS, LOS ANGELES: Marie Louise Göllner, Chairman; Malcolm Cole, Thomas Marrocco, Robert Winter.

PROGRAM, LOS ANGELES: Lawrence and Marion Gushee, Co-Chairmen; Richard Crawford, William Holmes, Anthony Newcomb; Collegium Representative, Bruce Bellingham.

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

RISM (JOINT COMMITTEE WITH MLA): Otto Albrecht, Chairman; Gustave Reese, Susan Sommer, Ed Waters.

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 V. Palisca.

AMS LIAISON OFFICER FOR ACLS TRAVEL GRANTS: Martin Chusid.

## Correction List of Council Members for the Term 1975-77

Allan Atlas	Warren Kirkendale
Rebecca Baltzer	Edward Lerner
Howard M. Brown	William Newman
Lenore Coral	Don Smithers
Lawrence Gushee	Ruth Steiner
Edwin Hanley	Hendrik Van der Werf
William Holmes	James Webster
Joseph Kerman	

## Society for Ethnomusicology Meeting

The 1975 annual meeting of the Society for Ethnomusicology will be held October 16-19 in Middletown, Connecticut. Inquiries should be addressed to: Judith Becker, Program Chairperson, School of Music, University of Michigan, Ann Arbor, Michigan 48105.

## 1976 Annual Meeting in Philadelphia

The Annual Meeting of the Society will be held in Philadelphia, November 4 through 7, 1976 with headquarters at the Bellevue Stratford Hotel, on the corner of Broad and Walnut. The meeting will be held jointly with that of the College Music Society and will of course focus on the celebration of the bicentennial of American independence.

## Report of the Registrar and Placement Service

As of June 15 the Society has a total of 3,952 members and subscribers in good standing. In the following division of categories of membership, the classes of membership are divided into domestic, Canadian, and non-domestic groupings.

	Domestic	Canadian	Non-Domestic	Total
Regular Members	1,722	77	86	1,885
Regular Members' Spouses	77	3	3	83
Student Members	737	17	19	773
Student Members' Spouses	23	0	1	24
Emeritus Members	73	1	5	79
Patron Members	4	0	1	5
Life Members	5	0	2	7
Honorary Members	8	0	2	10
Sustaining Members	0	0	0	0
Exchange Members	0	0	4	4
Corresponding Members	0	0	8	8
Individual Subscribers	1	0	18	19
Institutional Subscribers	792	38	211	1,041
Exchange Subscribers	5	0	9	14
				3,952

There was a slight increase in activity in the Placement Service during the past year, although there were fewer universities requesting copies of *Candidates and Vacancies in Musicology*.

	1974	1975
Candidates	210	215
Vacancies Listed	116	116
University Subscribers	208	134
Participating SEM Members		18
Vacancies Filled		13
Candidates Placed	14	4

The Placement Service has encountered some difficulty in determining how many candidates have received positions or how many of the universities have filled their vacancies, because the vacancy cancellation notices are not regularly returned. We would like to urge the members to counsel with their department chairmen about the availability of the Placement Service. We feel that for the most part, our response from the institutions directly reflects the concern shown by the individual faculty members.

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

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.

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

## Harvard Offers Fellowship In Music History

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, announces a Fellowship in the History of Music for the academic year 1976-1977. 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 will be given to candidates whose projects require their presence in Florence or other nearby Italian cities. The stipend will be adjusted to need, but the maximum will be approximately \$12,000. A 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.

Applicants should send their *curriculum vitae* and a description of their project to the Director, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Via di Vincigliata, 50135 Florence, Italy, before November 1, 1975, and duplicates to Professor Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Massachusetts 02138. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendations directly to the above address by the same date with duplicates to Professor Kaiser.

In addition to the possibility that some small grants may be available, I Tatti also offers a limited number of non-stipendiary fellowships for 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. Scholars interested in these fellowships should apply as described above by November 1, 1975.

## Research Fellowship Opportunities at the Smithsonian Institution

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships—with stipends of \$10,000 for post-doctoral research, \$5,000 for pre-doctoral—are granted to investigators working in residence for 12 months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than 12 months—a minimum of 6 months—with a reduced stipend propor-

tional to the length of study). The deadline for fellowship applications is January 15, 1976.

Scholarships—with stipends of \$800 to \$1,000 for a period of 10 to 12 weeks—are available to graduate students for work on research projects proposed by them or by Smithsonian staff members. Scholarship periods may be scheduled at any time during the year. The deadline for these scholarships is March 15, 1976.

For applications and further information, write the Office of Academic Studies, Room 356, SI Building, Smithsonian Institution, Washington, D. C.

## NEH Announces Awards

The National Endowment for the Humanities has made 14 awards in three categories (Fellowships for Independent Study and Research, Residential Fellowships for College Teachers, and Summer Stipends). Receiving Fellowships for Independent Study and Research are: Nicholas M. Temperley, University of Illinois; Martin Wolfe, University of Pennsylvania; and Frederick C. Neumann, University of Richmond. Fellowships in Residence for College Teachers will go to Lavern J. Wagner, Quincy College; Leland E. Bartholemew, Fort Hays Kansas State College; William E. Dalglish, Westminster Choir College; William R. Hullfish, State University College at Brockport; William M. McMurtry, Oklahoma State University; John G. Brawley, Erskine College; Hal Simmons, Martin College; and Jack L. Cassingham, University of Wisconsin-Whitewater. Summer Stipends in music have been awarded to Clare G. Rayner, California State University, Long Beach; Curtis A. Price, Washington University, St. Louis; and John G. Suess, Case Western Reserve University.

In addition to individual grants, the National Endowment has funded three music seminars in the Summer Seminars for College Teachers Program. At Brown University, these scholars are working with Bonnie Wade, Director, in the seminar on Musics of America and North India: Sister Flavia Bauer (Fort Wright College); William H. Baxter (Birmingham-Southern College); Sandra Gilfoyle Meyer (Dakota State College); Walter Harris, Jr. (Knoxville College); Katherine H. Mahan (Columbus College); Everett F. Miller (Cloud County Community College); Joseph J. Moreno (Eastern New Mexico University); Anna D. Perry (Selma University); Sarah V. Pipkin (Appalachian Bible Institute); Eugene M. Shroyer (Scottsdale Community College); Charles S. Wilhite (Midland College); and Sister Noreen Zehnpennig (Cardinal Stritch College).

In the seminar on Performance Practices in Beethoven's Music, under the direction of William S. Newman at the University of North Carolina at Chapel Hill are:

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## ACLS Awards to AMS Members

The American Council of Learned Societies has awarded one Grant-in-Aid and three Fellowships to members of AMS for 1975. Albert Seay (Chairman of the Department of Music, Colorado College) has been awarded a Grant-in-Aid for his research project, *Editions of Music and Theory Treatises in the Renaissance*. Recipients of Fellowships are: John H. Baron (Assistant Professor of Music, Tulane University), *The Music of Cristobal Galán*; Mary Térey-Smith (Associate Professor of Music, Western Washington State College), *Orchestral Practices in Opera in France, Italy, England, Germany and Austria, 1670-1780*; and Arthur B. Wenk (Assistant Professor of Music, University of Pittsburgh), *Study of French Language, Literature and Methods of Literary Criticism*.

Information about grant programs administered by the ACLS may be obtained by writing: Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46th Street, New York, NY 10017. The pamphlet, *Aids to Individual Scholars: Competitions to be Held in 1975-1976*, is now available from that office.

## Guggenheim Fellowships for 1975

The John Simon Guggenheim Memorial Foundation has announced three Fellowship awards in music history for 1975. The recipients and their research topics are: Frederick Neumann (Professor of Music, University of Richmond), *Mozart's Ornamentation*; Kurt Stone (922 Madison Avenue, New York, NY 10021), *The Notation of Contemporary Music*; and Eugene K. Wolf (Assistant Professor of Music, University of Pennsylvania), *A History of Music at Mannheim in the Mid-Eighteenth Century*.

## Senior Fulbright Grant

The only Fulbright-Hays senior grant for research in musicology for 1975-1976, announced to date, has been made to Patricia A. Myers, Assistant Professor of Music, New York University. Professor Myers will conduct research in Italy on Guarini's *Il Pastor Fido* and the Italian madrigal.

Additional grants for 1975-76 may be awarded and a list of all grants will be published in August, according to Theodore T. Dombros, Assistant Executive Secretary, Council for International Exchange of Scholars.

# FORTY-FIRST ANNUAL MEETING OF THE AMERICAN MUSICOLOGICAL SOCIETY

OCTOBER 30-NOVEMBER 2, 1975

Century-Plaza Hotel, Los Angeles, California

## Preliminary Program

### THURSDAY, OCTOBER 30

12:00-evening Registration  
3:00 Board of Directors' Meeting  
7:00-9:00 No-host Cocktail Party  
8:00-10:00 Council Meeting  
8:45 CONCERT: Cincinnati Early Music Consort,  
Ben Bechtel, Director  
Sonya Monosoff, Baroque violin,  
Stoddard Lincoln, Harpsichord: "Late Baroque Chamber Music in England"

### FRIDAY, OCTOBER 31

All Day

Registration  
Book and Instrument Exhibits

#### 9:00-11:00 EARLY ITALIAN BAROQUE

Ellen Rosand: "The Descending Tetrachord: An Emblem of Lament"  
Susan McClary: "A Belated Answer for Artusi: A Modal-Structural Approach to 'Cruda Amarilli'"  
James H. Moore: "The Liturgical Works of Francesco Cavalli"

#### 9:00-12:00 LUSO-HISPANIC AMERICA

Steven Barwick, Chairman  
William Summers: "The Transmission of Plainsong to the Missions of Alta California"  
Gerard Béhague: "Music in Drum Baptism Ceremonies of Afro-Brazilian Candomblé"  
Thomas E. Warner: "Music in the New World before 1620"  
E. Thomas Stanford: "The Villancico in Mexico"

#### 9:00-12:00 Study Session: JAZZ IN THE 1940's James Patrick, Chairman

Participants:  
Thomas Owens, Frank Tirro, Mark Zuckerman, Benny Carter

#### 9:00-12:00 Study Session: 14th- and 15th-CENTURY MANUSCRIPTS: QUESTIONS OF METHODOLOGY

Allan Atlas, Chairman  
Allan Atlas: "On the Provenance of the MS Berlin 78.C.28: Naples or Florence?"  
Marian Cobin: "The Compilation of the Aosta MS"  
Elizabeth Keitel: "The Role of Guillaume Machaut's MSS in Establishing a Chronology of His Work"  
Panelists: Margaret Bent, Charles Hamm, Leeman Perkins, Joshua Rifkin, Richard Sherr

#### 9:00-12:00 Panel Discussion: THE 19th-CENTURY OPERA LIBRETTO

Aubrey S. Garlington, Jr., Chairman  
Participants: James Freeman, Dennis Dufalla, R. M. Longyear  
(other participants to be announced)

#### 9:30-10:30 EARLY DANCE RESEARCH

Timothy McGee: "The Dances in British Museum Ms. Add. 29987"  
Ingrid Brainard: "A Hitherto Unknown German Dance Source of the Early 16th Century"

#### 9:30-11:00 MUSICAL RECONSTRUCTIONS

Jon Finson: "Recordings as Documents: Commercial Lateral-cut Discs, 1925-29"  
Jerald Grause, Samuel Adler: "The Reconstruction of the First American Opera"

#### 10:30-11:45 RENAISSANCE VOCAL AND INSTRUMENTAL STUDIES

Eugene Cramer: "On the Significance of the Various Clef Combinations in the Music of Tomás Luis de Victoria"  
Floyd Sumner: "The Independent Instrumental Canzone—Does it Exist?"  
C. A. Monson: "An Unexplored Perspective on Jacobean Music: The Revival of Viols and Voices"

#### 11:00-1:00 EIGHTEENTH-CENTURY TRANSITION

Karl Geiringer, Chairman  
David A. Sheldon: "Exchange, Anticipation and Ellipsis: Analytical Definitions of the Galant Style"  
Bellamy Hosler: "Imitation vs. Expression: A False Dichotomy for Eighteenth-Century Music Aesthetics"  
Thomas Bauman: "Rolle's Tod Abels: A Confluence of Empfindsamkeit and Sturm und Drang"

#### 12:00 LUNCHEON: CHAPTER OFFICERS

#### 12:00-1:00 NOON CONCERT

Unpublished manuscripts in the Schoenberg Archive: A Discussion and Performance  
Leonard Stein, director of the Arnold Schoenberg Institute  
Performance by the University of Southern California Contemporary Chamber Ensemble, Anthony Bazzana, director

#### 1:00-2:00 CHANGING STYLES IN AMERICAN FILM MUSIC, 1930-1975 Dika Newlin

#### 1:00-3:00 MULTIPLE VERSIONS OR REVISIONS

Milos Velimirovic, Chairman  
Floyd K. Grave: "G. J. Vogler's Revision of Pergolesi's *Stabat Mater*"  
Malcolm H. Brown: "The Two Versions of Prokofiev's Fourth Symphony, Op. 47/112"  
Edward R. Reilly: "Mussorgsky's First Night on Bare Mountain"

#### 1:00-4:00 Panel Discussion: THE WIDER APPLICATIONS OF INSTRUMENT STUDIES

Edwin M. Pipin, Chairman  
Participants:  
Jane M. Bowers, David D. Boyden, Howard M. Brown, Arthur J. Ness, William S. Newman, Keith Polk, Cecil B. Wilson

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## Forty-First Annual Meeting

(Continued from page 4)

### 2:00-4:00 THIRTEENTH-CENTURY SONG

- James Cook: "Manuscript Transmission of the 13th-century Motet *Ave Gloriosa*"  
Theodore Karp: "A Practical Exposition of Lambertus' Modal Theory"  
Hans Tischler: "Rhythm, Meter, and Melodic Organization in Medieval Songs"

### 2:00-5:00 Study Session: RHETORIC AND MUSIC

- Gerard LeCoat, Chairman  
Participants:  
Howard Smither, Kenneth Klaus  
(Other participants to be announced)

### 2:00-5:00 Study Session: MUSIC OF RENAISSANCE SPAIN

- David Crawford, Chairman  
(Participants to be announced)

### 3:00-5:00 MUSICAL EXOTICA

- Gilbert Chase, Chairman  
Wilbur R. Maust: "The Orchestral Music of A. P. Heinrich"  
Ralph P. Locks: "A New View of Musical Exoticism: the Case of Félicien David"  
Malcolm S. Cole: "Afrika Singt: Austro-German Echos of the Harlem Renaissance"

### 3:30-4:15 Performance Laboratory: PROBLEMS OF SINGING MEDIEVAL LITURGICAL MUSIC

- Calvin Bower

### 3:30-5:00 Performance Laboratory: AUTHENTIC PERFORMANCE PRACTICES OF THE VIHUELISTAS, LUTENISTS, AND GUITARISTS AS SEEN THROUGH PRIMARY SOURCES

- Ronald Purcell, Chairman  
Participants:  
Stanley Buetens, Paul Cox, Peter Danner, Thomas Heck, Douglas Alton Smith.

### 4:15-5:00 Performance Laboratory: LATE BAROQUE CHAMBER MUSIC IN ENGLAND

- Sonya Monosoff, Stoddard Lincoln

### 5:00-6:00 Meeting of Collegium Musicum Committee and Collegium Chapter Representatives

### 5:00-7:00 Sherry Hour for Student Members

### 8:00-10:00 Concert: MUSIC AND DANCE OF THE FAR EAST

## SATURDAY, NOVEMBER 1

### All Day

- Registration  
Book and Instrument Exhibits

### 8:00 Breakfast: JAMS Editorial Board

### 9:00-10:00 PROBLEMS FACING LARGE INSTRUMENT COLLECTIONS

- Laurence Libin

### 9:00-10:30 EIGHTEENTH-CENTURY ORNAMENTATION

- Eugenia Earle: "Free Ornamentation of Faster Movements in the Organ Concerti of G. F. Handel"  
Michael Collins: "Ornamentation in Mozart's Concerti"  
William S. Newman: "New Light on the Performance of Beethoven's Trills"

### 9:00-11:00 PERIPATETIC OPERAS

- Charles Michael Carroll: "Papageno in Paris: the Strange Fate of *Die Zauberflöte*"  
Lowell Lindgren: "The Triumph of *Camilla* in London"  
John Hill: "Vivaldi's *Griselda*" [sic]

### 9:00-12:00 MUSIC BEFORE 1500

- T. J. Mathiesen: "Towards a Corpus of Ancient Greek Theory: a *Catalogue Raisonné* of Manuscripts"  
Charles M. Atkinson: "The Earliest *Agnus Dei* Melody and its Tropes"

Andrew Hughes: "Music for the Medieval Rhymed Office: A Preliminary Report"

Margaret Bent: "The English Countenance behind a Continental Mask"

### 9:00-12:00 Study Session: CHARACTERISTIC STYLES OR TOPOI IN WESTERN ART MUSIC

- Frank E. Kirby, Chairman  
(Participants to be announced)

### 9:00-12:00 Study Session: CURRENT RESEARCH IN CZECHO-SLOVAK MUSIC

- Jaroslav Mracek, Chairman  
Edith Vogl Garrett: "Joseph Myslivecek, Il Divino Boemo"  
Sterling E. Murray: "Bohemian Musicians at South German *Hofkapellen* During the Late Eighteenth Century"  
(Other participants to be announced)

### 10:00-11:45 TUNING AND TEMPERAMENT

- Mark Lindley: "Pythagorean Intonation and the Rise of the Triad"  
Clare G. Rayner: "Irregular Tuning Systems as Applied to the Keyboard Music of the 16th and 17th Centuries"

### 10:30-11:45 Performance Laboratory: A SANE APPROACH TO HISTORICAL INSTRUMENTATION

- Lyle Nordstrom

### 11:00-1:00 ANALYSIS OF 20th-CENTURY MUSIC

- Charles Hamm, Chairman  
Terence O'Grady: "The Ballad Style in the Early Music of the Beatles"  
Jerry Dean: "The Evolution of Metric Asymmetry in Rock Music"  
Lawrence Starr: "Style and Substance: A Study of Charles Ives' Song 'Ann Street'"

### 12:00-12:45 NOON CONCERT: Student Collegia from:

- University of Southern California,  
Gilbert Blount, director  
University of Cincinnati, College-Conservatory of Music,  
Ben Bechtel, director

### 12:00-2:00 NEW SOURCES

- Robert Marshall, Chairman  
Paul Brainard: "The Evolution of Bach's Easter Oratorio"  
Donald McCorkle: "Some Fundamental Obstacles in Brahms Source Research"  
Christopher Wolff: "Bach's *Handexemplar* of the Goldberg Variations: a New Source"

### 1:00-3:00 AFTER WAGNER . . .

- Leo Treitler: "*Wozzeck* and the Apocalypse"  
Thomas Heck: "The Genesis of Debussy's 'Fêtes Galantes'"  
Roland Wiley: "Tchaikovsky's *Swan Lake*: the Lohengrin Connection"

### 1:30-3:30 Open Meeting: for Persons interested in discussing the compilation of "A Bibliography of United States Music Imprints"

- Lenore Coral, Chairman

### 1:30-4:30 Study Session: PLAINCHANT

- Paul Cutter: "The Old-Roman Responsory Repertory and the Question of Oral Transmission"  
John Boe: "The Gloria Tropes in Desiderius' Sacramentary"  
Tom R. Ward: "Polyphonic Settings of the Easter Procession in German Sources of the Fifteenth Century"

### 1:30-4:30 Study Session: RELATIONSHIPS AMONG MUSICAL CENTERS NORTH AND SOUTH, 1480-1530

- Herbert Kellman, Chairman

- Participants:  
Frank D'Accone, Lewis Lockwood, Leeman Perkins, William Pryser, Craig Wright

### 1:45-2:30 THE FORMATION AND DEVELOPMENT OF COLLEGIUM PROGRAMS ON AMERICAN COLLEGE CAMPUSES: PART II

- General Meeting: Bruce Bellingham, Chairman

(Continued on page 6)

## Forty-First Annual Meeting

(Continued from page 5)

### 2:00-4:00 BAROQUE MEDLEY

Howard Smither "Apostolo Zeno and Oratorio Reform"  
Claude Palisca: "G. B. Doni's Lost Pictorial Illustrations for 'Ira Barberina'"  
Frank Traficante: "'See the building': A Strophic Song from the Time of *Le Nuove Musiche*"

### 2:30-4:30 THE FORMATION AND DEVELOPMENT OF COLLEGIUM PROGRAMS ON AMERICAN COLLEGE CAMPUSES: PART II

Panel: DEGREE PROGRAMS IN EARLY MUSIC PERFORMANCE

Bruce Bellingham, Chairman

Participants:

LaNoue Davenport (Sarah Lawrence College), George Houle (Stanford), Lyle Nordstrom (Oakland University), John Suess (Case Western Reserve)

(Other participants to be announced)

### 4:30-6:00 BUSINESS MEETING

### 8:00 OPERA: Alessandro Scarlatti's *Gli equivoci nel sembiante*

Champagne Reception for all members immediately following the opera

## SUNDAY, NOVEMBER 9

### All Morning

Registration

Book and Instrument Exhibits

### 8:00 Board of Directors' Breakfast

### 9:00-11:00 NEW RESEARCH IN ANALYSIS

Jan LaRue, Chairman

James Anthony: "A Réunion des Gouts: French Binary Air and Italian Aria da Capo in Montéclair's Third Book of Cantatas"

Denes Bartha: "Four-line Stanza-pattern: An Improved Method in Analyzing Classic 'Songforms'"

Robert Frankel: "The Modeling of Musical Perception on a Digital Computer via Schenkerian Theory"

## Los Angeles Meeting

(Continued from page 1)

on every morning and afternoon, along with the highly varied and attractive activities under the aegis of Bruce Bellingham and the "Collegium Committee." These last will stress the explicit application of musicological research to the reconstruction and performance of old music.

Careful readers of the preliminary program will note the usual bouquet of ceremonial meals and meetings, exhibits, and musical entertainments. We believe that those desiring distractions even more exotic than we can provide should have no difficulty in finding them somewhere in the Greater Los Angeles area.

NOTE: Since we have programmed across the lunch hour, would any chapter officers who discern a conflict between their official luncheon (Friday, October 31, at noon) and a session in which they are active participants please notify the Program co-chairmen immediately. We will make every effort to rectify any such conflict.

## Meeting Information

(Continued from page 1)

Because Professor Göllner will be in Europe during the summer, inquiries in August about the Annual Meeting should be addressed to Professor Malcolm Cole, Department of Music, UCLA, Los Angeles, California 90024.

Information about charter group flights will not be included in the materials sent from Los Angeles but will be forthcoming from two other sources: 1) Gary Aamodt, 152 West Johnson Street, Madison, Wisconsin 53703, will make arrangements for group flights from any section of the country with the exception of the New York Metropolitan area; and 2) Elaine Brody, Department of Music, NYU, Washington Square, New York, NY 10003, will arrange charter flights from the New York area. Letters to the membership will be mailed in August providing information about these arrangements.

### 9:00-12:00 Panel: MUSICAL NOTATION: MIRROR AND DETERMINANT OF PERFORMANCE AND COMPOSITIONAL PRACTICES

Bernard de Surcy, Chairman

Participants:

Hendrik vanderWerf, Gerald Warwick, George Houle, Edwin Ripin, Philip Gosset, Ernest Sanders

### 9:00-12:00 Study Session: ASPECTS OF 18th-CENTURY ITALIAN OPERA

Gordana Lazarevich, Chairman

Participants:

Hanns-Bertold Dietz, Sven Hansell, William Holmes, Robert Weaver

### 10:00-1:00 ROOTS OF EARLY 19th-CENTURY MUSIC

Alexander Ringer, Chairman

Orin Grossman: "Jan Ludislav Dussek and 19th-Century Harmonic Practice"

Joan Thomson: "Meyerbeer's Influence on the Early Operas of Wagner"

Martin Chusid: "Patterns of Influence on Schubert's Instrumental Music from Symphonies by Haydn"

Bryan Simms: "The Beginnings of Historical Awareness of Music in France"

### 11:00-1:00 18th- & 19th-CENTURY AMERICAN MUSIC

Iring Lowens, Chairman

Judith Tick: "Parlor Music in American Women's Magazines, 1825-1865"

J. Bunker Clark: "American Musical Homages of 1824-25 to Lafayette"

Glenn Wilcox: "Propaganda and the American Revolution: Sons of Liberty and the 'Ballad War'"

### 1:00 Adjournment

## NEH Awards

(Continued from page 3)

Manfred Blum (Earlham College); James P. Callahan (College of St. Thomas); Alice H. Cash (Central Wesleyan College); Robert K. Formsma (Blue Mountain College); Willis H. Hackman (Austin Peay State University); Lydia R. Hailparn (Drew University); Millard F. Irion (University of Toledo); Bobby H. Loftis (West Virginia Wesleyan College); Sister Margaret W. McCarthy (Regis College); Russell T. Waite (Benedictine College); Frank M. Williams (Roanoke College); and Gordon W. Wiltfang (Livingston University).

Studying at Ohio State University in the seminar, *Music in Medieval Life and Culture*, under the direction of Richard Hoppin are: Sister Laurette Bellamy (St. Mary-of-the-Woods College); Richard P. Benedum (University of Dayton); Effame M. Foster (Flagler College); Michael A. Kimbell (Johnson State College); Michael J. Kraus (Antioch College); Theodore D. Kinnaman (University of Wisconsin Center Rock County); Jacob Opper (Frostburg State College); Calvin R. Stapert (Calvin College); Harold B. Tarpley (Neosho County Community College); Kenneth L. Taylor (Kenyon College); Bruce A. Whisler (Florida Technological University); and J. Harrison Wilson (Bishop College).

NATIONAL ENDORSEMENT FOR THE HUMANITIES, GRANTS

Receipts  
 Mozart Festival & Conference, brought forward 6,948.43  
 IMS Congress Planning Committee, brought forward 250.64  
 IMS Congress Planning Committee, grant payments 1,987.64  
 Haydn Festival & Conference, grant payment 39,172.85 48,108.92

Expenditures  
 Mozart Festival & Conference 6,948.43  
 IMS Congress Planning Committee 1,842.45  
 Haydn Festival & Conference 9,205.45 17,996.33

Balances  
 Mozart Festival & Conference 000.00  
 IMS Congress Planning Committee 145.19  
 Haydn Festival & Conference 29,967.40 30,112.59

Statement of Assets  
 July 1, 1974 June 30, 1975 increase (decrease)  
 Current operations account 26,679.40 28,653.66 1,974.26  
 Publication reserves 49,669.24 43,371.42 (6,297.82)  
 NEH grants accounts 7,201.07 30,112.59 22,911.52  
 Endowment Fund  
 Savings certificate 10,338.00  
 Bonds 7,942.50 8,636.25  
 Mass. Inv. Trust 68,071.25 86,351.75 8,732.50  
 Totals 169,901.46 197,221.92 27,320.46

Respectfully submitted,

Alvin H. Johnson  
 Chairman

ANNUAL REPORT, FINANCE COMMITTEE

The Auditor's report could not be prepared in time for publication in the Newsletter; it will, however, be on file with the Secretary and the Treasurer, and available for inspection.

The fluctuation in the market value of the Endowment Fund has, in the past year, reversed the downward trend of the previous two years to the point where almost half of the decline in value has been recovered. This encouraging trend is not yet reflected in earnings. Again this year income declined from that of the previous year; but with the expectation of improving economic conditions we hope that next year's income will again return to normal levels.

The Publication reserves, insofar as they are not in immediate demand, have been invested in short-term U.S. Treasury bills and certificates of deposit at interest rates above those of demand deposit savings accounts.

The surplus of \$1,974.26 in the Current Operations account marks the third successive year in which we have operated within our means. We now have an accumulated surplus of \$9,827.29 over the last four years - a figure which includes a \$348.62 deficit from 1971-72. Emboldened by the size of this accumulated surplus, the Board of Directors has approved a budget for 1975-76 which includes a deficit estimated to be in excess of \$3,000.00. Therefore, despite this anticipated deficit, the schedule of dues and subscription rates for 1976 will remain at present levels. A continuing and, indeed, growing roster of members and subscribers at our present minimal rates will, we hope, carry us through this time of escalating costs.

Respectfully submitted,

Janet Knapp  
 James Haar  
 Alvin H. Johnson, Chairman

ANNUAL REPORT OF THE TREASURER  
 Statement of Receipts and Expenditures  
 July 1, 1974 to June 30, 1975

CURRENT OPERATIONS

Receipts		
Membership dues		37,108.63
Journal	17,472.38	
	2,444.75	
Advertising	105.06	20,022.19
Off-print covers	136.00	
SEM share of 1973-74 costs	3,195.00	3,331.00
Registrations		6,311.12
		1,673.52
		<u>42.45</u>
		68,488.91
Placement Service		
Annual Meeting		
Sale of labels		
Miscellaneous		
Expenditures		
Administration		
President	807.15	
Secretary	191.05	
Treasurer	221.94	
Board of Directors	1,519.99	
Business Manager, Publications	2,433.84	
Registrar	10,360.47	
Vol. XXVII-2&3 & XXVIII-1		15,534.44
		36,665.51
		5,563.05
		3,397.64
		3,365.41
		1,256.50
		694.60
		32.50
		<u>5.00</u>
		66,514.65
		<u>1,974.26</u>

PUBLICATIONS

Receipts		
Interest & dividends		
Sale of publications		
Royalties		
Gifts		
Expenditures		
Thirteenth-century motets		
Billings, Vol. I		
Winchester Troopers		
Dutch Musicological Society, Josquin Committee		
Royalties		
Awards		
Miscellaneous		
Excess of expenditures over receipts		
Endowment Fund	4,247.11	6,983.91
Publication reserves	2,736.80	
Studies & Documents	3,031.53	
Back issues, JAMS	3,748.73	
Doctoral Dissertation list	382.00	
Masters' Theses list	38.50	
Abstracts, Papers, Bulletins	86.00	7,286.76
		<u>3,090.24</u>
Eva H. Einstein	400.00	
Members	165.00	565.00
		<u>17,925.91</u>
		15,000.00
		5,000.00
		2,000.00
		1,000.00
		354.00
		825.00
		<u>44.73</u>
		24,223.73
		<u>6,297.82</u>

## Obituaries

### Putnam Aldrich (1904-1975)

Putnam Aldrich, a member of the Society since 1938, died on 18 April 1975 in Cannes where he had been making his home since his retirement from Stanford University. Born in South Swansea, Massachusetts on 14 July 1904, Mr. Aldrich received his academic training at Yale and Harvard and later studied piano with Tobias Matthay in London and harpsichord with Wanda Landowska in Paris. His professional career included activity as a performer, as well as posts at Princeton, Texas, Western Reserve, Mills College and since 1950 at Stanford. His lifelong preoccupation with the problems of performance practice is reflected in many articles and in two books: *Ornamentation in J. S. Bach's Organ Works* (1950) and *Rhythm in Seventeenth Century Italian Monody* (1966). Mr. Aldrich was on the Board of Directors of the Society in 1951, 1962 and 1966.

### Ernst C. Krohn (1888-1975)

Ernst Christopher Krohn, one of the early AMS members, died in Sante Fe in March of this year. A pianist and composer as well as a self-taught musicologist, he was born in New York and studied with his father (Ernst Ludwig Krohn, a pianist, conductor and composer who had emigrated from Germany in 1885) as well as with J. C. Eisenberg, Louis Hammerstein and Ottmar Moll. From 1909 he was active in the St. Louis area as a piano teacher and from 1953 to 1963 was also Director of the Music Department at St. Louis University. He was the author of one of the early indexes to musicological literature (1952). His particular interest in American musical activities, and especially those of the Middle West, resulted in the publication of *A Century of Missouri Music* (1924), which was republished together with further writings on the same subject as *Missouri Music* (1971); and *Music Publishing in the Middle Western States before the Civil War* (1972). At the time of his death he had completed the manuscript of a book on the history of music publishing in St. Louis.

The Gaylord Library of Washington University, of which he was Honorary Curator since 1963, owns his private library, consisting of some 8,500 books (including a large collection of Festschriften) plus an immense amount of sheet music, mostly American.

### Erich Katz (1900-1973)

Belated notice has been received of the death of Erich Katz, an AMS member for over 25 years. He died in Santa Barbara on 30 July 1973.

Born in Posen, he was trained in Berlin and later in Freiburg under Willibald Gurlitt, receiving his Ph.D. in 1926 for a dis-

sertation on "Die musikalischen Stilbegriffe des 17. Jahrhunderts." In 1939 he emigrated to England and in 1943 to the U.S., where he was head of the composition department of the New York College of Music until 1959. For many years he was also director, as well as a strong force, in the American Recorder Society, which dedicated the November 1973 number of its journal, *The American Recorder* to his memory. The issue includes a list of his compositions, arrangements and publications.

## Collegium Activities

(Continued from page 1)

The AMS Collegium Musicum Committee hopes that its organization of events at the Los Angeles meeting will aid in bringing together practical and scholarly interests in early music. All related activities are scheduled within the same area, near book exhibits and instrument displays.

Concerts are planned for Thursday evening (Cincinnati Early Music Consort, Ben Bechtel, director, and Stoddard Lincoln with Sonya Monosoff), Friday noon (unpublished music recently found in the Arnold Schoenberg Archive, discussed by Leonard Stein, and directed by Anthony Bazzana), and Saturday noon (student groups from USC and Cincinnati, directed by Gilbert Blount and Ben Bechtel).

Performance-related papers will be given in morning sessions, ranging from recordings as documents, early American opera reconstruction, dance research, Renaissance vocal and instrumental studies, tuning and temperament, to eighteenth-century ornamentation. We hope to include as much live demonstration as possible, as well as time for discussion.

Performance laboratories (so successful in Chicago in 1973) will be held mostly in later afternoon sessions, dealing with Medieval liturgical singing, English late Baroque chamber music, plucked instruments, and "a sane approach to historical instrumentation."

Of special interest this year are the four panel discussions, two of which will occur in early afternoon sessions. A consideration of the perennial composer/maker/performer matrix will be led by Edwin Ripin as "The Wider Applications of Instrumental Studies." A forum among curators and scholars on "Problems facing large Musical Instrument Collections" will be led by Lawrence Libin, in a field where research potential is just beginning to be tapped. An opportunity for considering curricula, research topics, entrance and graduation requirements for degree programs in early-music performance will be afforded by the panel chaired by this writer. Finally, the interrelation of notation and performance will be considered over a broad temporal range by Bernard Bailly de Surcy and his panel.

No formal workshops for individual instruments have been planned—a matter which will be discussed during the general Collegium meeting on Friday afternoon. In this same session, the past chairman of this committee, Gilbert Blount, will continue his important task of establishing chapter representatives for Collegium affairs, with the intention of promoting more information and coordination between nearby schools and neighbouring chapters.

With members whose professional interests range from Medieval to twentieth-century music, this committee hopes to elicit a greater response next year to our request for audition tapes, and to expand the limits of Collegium Musicum activities into performance problems after as much as before 1750, including authentic nineteenth-century performance practice—a largely neglected field, at present.

## Mozart Festival-Conference

Still available to AMS members are copies of the report on the discussions at the Mozart Festival-Conference held in May, 1974, at the Kennedy Center, Washington, D. C., and funded by a grant to AMS from the National Endowment for the Humanities. Chairman of the Planning Committee and Musicologist-in-Residence was Professor Jan LaRue and the Conference included two sessions on 1) Authenticity and 2) Performance Practices in Mozart. Copies of the report may be obtained from the Department of Music, New York University, 268 Waverly Building, Washington Square, New York, New York 10003.

## A New Newsletter in Computational Musicology

Containing brief reports of scholars working in the field of computer applications to music, the *Computational Musicology Newsletter* (Vol. 1, No. 1, October, 1973) is available free of charge to individuals, libraries and organizations interested in this area of musicology. The following basic divisions are included in the Newsletter: General or Multiple Topics (GMT); Music Encoding (Analog-MEA; Visual-MEV; Keypunch-MEK); Music printed by the computer (MPrC); Music performed by the computer (MPeC); Music composition by the computer (MCC); Computer-aided music analysis (CAMA); Computer-aided documentation (CAMD); and Computer-aided music education (CAME). Information about contributing reports and receiving the publication is available from: Jerome Wenker, 1998 Pacific Avenue, Unit 105, San Francisco, California 94109.



## AMS CHAPTER OFFICERS, 1975-76

### 1. ALLEGHENY

Chairman: Richard Wetzel, School of Music, Ohio University, Athens, OH 45701. Sec-Treas: Alice A. Moerk, Dept. of Music, Fairmont State College, Fairmont, WVA 26554.

### 2. CAPITAL

Chairman: Charles J. Warner, Dept. of Music, Hood College, Frederick, MD 21701. Sec-Treas: Cecelia Porter, 3859 Gramercy Street, N.W., Washington, D.C. 20008.

### 3. GREATER NEW YORK

Chairman: Elaine Brody, Dept. of Music, New York University, New York, NY 10003. Secretary: Asya Berger, Dept. of Music, New York University, New York, NY 10003. Treasurer: Robert Lynch, Dept. of Music, New York University, New York, NY 10003.

### 4. MID-ATLANTIC

Chairman: George Diehl, Dept. of Music, La Salle College, Philadelphia, PA 19141. Sec-Treas: Sterling E. Murray, School of Music, West Chester State College, West Chester, PA 19380.

### 5. MID-WEST

Chairman: J. Bunker Clark, Dept. of Music, University of Kansas, Lawrence, KS 66045. Sec-Treas: Donald H. Foster, College of Music, University of Cincinnati, Cincinnati, OH 45221

### 6. NEW ENGLAND

Sec-Treas: (Acting): John E. Hasson, 13 Old Comers Road, Chatham, MA 02633.

### 7. NEW YORK STATE

Chairman: Marilyn Smiley, Dept. of Music, State University of New York, Oswego, NY 13126. Sec-Treas: Mary Jane Corry, Dept. of Music, State University of New York, New Paltz, NY 12561.

### 8. NORTHERN CALIFORNIA

Chairman: D. Kern Holoman, Dept. of Music, University of California, Davis, CA 95616. Sec-Treas: Sydney R. Charles, Dept. of Music, University of California, Davis, CA 95616.

### 9. PACIFIC NORTHWEST

Chairman: Peter Bergquist, School of Music, University of Oregon, Eugene, OR 97403. Sec-Treas: Travis Rivers, Dept. of Music, Eastern Washington State College, Cheney, WA 99004.

### 10. ROCKY MOUNTAIN

Chairman: Joyce E. Newman, Dept. of Music, University of Utah, Salt Lake City, UT 84112. Sec-Treas: Thomas J. Mathiesen, Dept. of Music, Brigham Young University, Provo, UT 84601.

### 11. SOUTH CENTRAL

Chairman: Almonte C. Howell, Dept. of Music, University of Georgia, Athens, GA 30602. Sec-Treas: R. M. Longyear, School of Music, University of Kentucky, Lexington, KY 40506.

### 12. SOUTHEAST

Chairman: Thomas Warburton, Dept. of Music, The University of North Carolina, Chapel Hill, NC 27514. Sec-Treas: Lilian Pruett, Dept. of Music, North Carolina Central University, Durham, NC 27707.

### 13. SOUTHERN

Chairman: Charles M. Carroll, Dept. of Music, St. Petersburg Junior College, St. Petersburg, FL 33733. Sec-Treas: Gayle Henrotte, Dept. of Music, Mississippi University for Women, Columbus, MS 39701.

### 14. SOUTHERN CALIFORNIA

Not reported.

### 15. SOUTHWEST

Chairman: Ellsworth Peterson, Dept. of Music, Southwestern University, Georgetown, TX 78626. Sec-Treas: Susan Harden, School of Music, Baylor University, Waco, TX 76703.

## Papers Read at Chapter Meetings

### 1. ALLEGHENY CHAPTER

University of Pittsburgh

April 26, 1975

Arthur B. Wenk (University of Pittsburgh), Debussy and the demoiselles prententieuses: a study of the Etudes for Piano.

Robert Green (University of West Virginia), The Titanic: Musical Ripples.

Irving Godt (Indiana University of Pennsylvania), Three Josquin Analyses.

Eleanor Stull (University of Pittsburgh), The Puritan Church Service and its Music.

Lawrence E. McCullough (University of Pittsburgh), Style and Aesthetics in Traditional Irish Music.

Denes Bartha (University of Pittsburgh), Four-Part "Quatrain" Revealed as a Basic Pattern from Beethoven to Bartok.

### 2. CAPITAL CHAPTER

The Smithsonian Institute

Washington, D. C.

February 1, 1975

Ruth Steiner (Catholic University of America), Completorium Infinum: A Twelfth-Century Epiphany Compline Service for the Cathedral of Laon.

Dorothy Packer (Washington, D. C.), Horatian Moral Philosophy in French Song (1649-1749).

Waldo Moore (Washington, D. C.), Copyright and Sound Recordings.

Mark Lindley (Washington, D. C.) Elastic Temperaments.

### 3. GREATER NEW YORK CHAPTER

October 19, 1974

Charles Ives Centennial Festival-Conference: Conference Session 3 held in conjunction with the Greater New York Chapter of the American Musicological Society. Three Perspectives on Ives: Neely Bruce (Wesleyan University), Ives and 19th-Century American Music.

Allen Forte (Yale University), Ives and Atonality.

Robert P. Morgan (Temple University), Spatial Form in Ives.

November 16, 1974

Joint Meeting with the Music Theory Society of New York. Analysis: Two Approaches:

Anneliese Downs (Brooklyn College), Finché prendi from *Orlando* (1733).

Carl Schachter (Queens College), Schubert: Sonata in B flat (posth.), D. 960.

December 21, 1974

Reports of Summer and Fall Congresses Abroad

William W. Austin (Cornell University), I.M.S. Symposium (Berlin, September, 1974).

Barry S. Brook (Graduate Center, City University of New York), I.M.S. Colloquium (Zagreb, June, 1974), International Society of Music Education (Perth, Australia, August, 1974), and I.A.M.L. Annual Meeting (Jerusalem, August, 1974).

Boris Schwarz (Queens College), International Schubert Symposium (Vienna, January, 1974) and First Congress of the International Schoenberg Society (Vienna, June, 1974).

Thor E. Wood (New York Public Library), I.A.M.L. Annual Meeting (Jerusalem, August, 1974).

January 18, 1975

Clara Steuermann (The Cleveland Institute of Music), Schoenberg Remembered; The Legacy.

Philip Friedheim (Harpur College, State University of New York), Text-Music Relationships in *Pierrot Lunaire*.

George Perle (Queens College), Schoenberg, Berg, and Webern.

February 8, 1975

Alexander Ringer (University of Illinois, Urbana-Champaign), The Quest for Nineteenth-Century Music: Random Notes on a Series of Problems.

March 8, 1975

George J. Buelow (Rutgers University), A Lesson in Operatic Performance Practice by Madame Faustina Bordoni

April 19, 1975

Mary Rowen Obelkevich (Baruch College, City University of New York), Turkish Affect in Seventeenth-Century French Music.

(Continued on page 10)

## Chapter Papers

(Continued from page 9)

Edwin M. Ripin (New York University) assisted by members of the New York University Collegium Musicum, A Re-evaluation of Virdung's *Musica getutscht*.

April 26, 1975

Third International Conference on Musical Iconography, jointly sponsored by The Greater New York Chapter of the American Musicological Society, Répertoire International d'Iconographie Musicale, and The Research Center for Musical Iconography of the City University of New York.

Richard Leppert (University of Minnesota), Musical Iconography and Class Attitudes 1600-1789.

Colin Slim (University of California at Irvine) The Prodigal Son at the Courtsans.

John Hollander (City University of New York), A Damsel with a Dulcimer and Other Matters.

Mme la Comtesse G. Thibault de Chambure (Le Centre d'Iconographie Musicale in Paris), Iconographic Work in France 1974-1975.

Brief Reports: Helen Hollis (Smithsonian Institution), Some Questions, Some Answers. Koraljka Kos (Musical Academy, Zagreb), Recent Developments in Yugoslavia. Edmund Bowles (Falls Church, Virginia), Illuminations as a Tool for Examining the Loud Consort in the 15th Century. Maria Calderisi (National Library, Ottawa), Recent Developments in Canada. Frédéric Thieck (Paris), Louvre Pictures Representing Musical Instruments.

Barry S. Brook (Graduate Center, City University of New York), National and International Developments in Musical Iconography.

Dagmar Droysen (Staatliches Institut für Musikforschung, Berlin), The Hierarchy of Symbolic Imagery in the Middle Ages.

Emanuel Winternitz (City University of New York and the Metropolitan Museum of Art), Origins, Nature, and Prospects of Musical Iconology.

Koraljka Kos (Musical Academy, Zagreb) The Symbolism of Musical Instruments in the Crucifixion Scene.

May 17, 1975

Orin Grossman (Brooklyn College), The Sonatas of Jan Dussek: The Transition from Classical to Romantic Harmonic Style.

Howard Brofsky (Queens College), Martini and Jommelli.

### 4. MID-ATLANTIC CHAPTER

Swarthmore College

October 12, 1974

Charles Price (Swarthmore College), Distinguishing Common 17th-Century French Court Dance Types and Styles

in 18th-Century Baroque Instrumental Music.

Jno L. Hunt (University of Michigan), Giovanni Paisiello and Napoleon Bonaparte: A Special Relationship Between Composer and Patron.

University of Pennsylvania,

February 22, 1975

Richard D. Claypool and Robert F. Steelman (Moravian Music Foundation, Bethlehem, Pennsylvania), Music Collections and New Discoveries in the Bethlehem Moravian Archives.

Courtney Adams (University of Pennsylvania), Misconceptions Regarding the Three-Part Chanson during the Sixteenth Century.

West Chester State College,

April 27, 1975

Richard Crawford (University of Michigan), William Billings and His Texts.

Stephen Fisher (University of Pennsylvania), Haydn's Symphonic Rondo Finales of the 1770's.

### 5. MID-WEST CHAPTER

The Lyric Opera House, Chicago

September 20-22, 1974

(In conjunction with the Fourth International Verdi Congress)

Hans Tischler (Indiana University), Meter and Rhythm in Thirteenth-Century French Poetry and Music.

Arthur Steiger (Valparaiso University), Hayne van Ghizighem: The Role of the Lute in the Composition of *De Tous bien playne*.

Lawrence E. McIlvain (Indiana University), Heinrich Isaak and his Use of Directive Canons.

Peter W. Gano (Ohio State University), The Parody Technique of Hans Leo Hassler.

Charles H. Biklé (University of Michigan), A Brief History of the London St. Cecilia Celebrations from 1683 to 1703.

Donald R. Foster (University of Cincinnati), The *Concert spirituel* and the Parisian Oratorio, 1758-91.

Morton Achter (University of Michigan), Felicien David and *Le Desert*.

Donald Gresch (University of Missouri-Kansas City), The Fact of Fiction: Franz Werfel's *Verdi, Roman der Oper*.

Robert M. Copeland (University of Cincinnati), I.B. Woodbury and the Conservatory That Might Have Been.

Claude K. Sluder (Indiana University), The Ketcham Manuscript: Examples of Eighteenth-Century Hymnody in Southern Indiana.

Jihad Racy (University of Illinois), The Phonograph Goes to Egypt: The Record Industry and Traditional Music, 1904-32.

David Crawford (University of Michigan), Prospecting for Renaissance Music in Spain.

University of Michigan

April 5-6, 1975

David A. Sheldon (Western Michigan University), Johann Mattheson and the Galant Ideal.

Sarah E. Hanks (Western Illinois University), The Concertos of Wagenseil: A New Look.

Jeffrey Wasson (Northwestern University), The Fingerings in the Keyboard Music of J. P. Sweelinck.

John Boe (Southern Illinois University, Carbondale), Fully Notated Ornaments and Articulation in J. S. Bach's Keyboard Music.

Douglas A. Lee (Wichita State University), Notes on Eighteenth-Century Embellishment: The Violin Sonatas of Franz Benda.

Terry E. Miller (Indiana University), *Kaen* Playing in Northeastern Thailand.

Ronald L. Byrnside (University of Illinois), Conflict in Debussy's *Pelléas et Mélisande*.

Jens Peter Larsen (University of Copenhagen), Haydn's Symphonies.

Dennis C. Monk (Central Michigan University), Some Observations on Haydn's Early Style.

Jonathan Drury (University of Illinois), The Instrumental Versions of Haydn's *Seven Last Words*.

Christine K. Mather (University of Victoria), Aspects of Counterpoint in Some Late Works of Guillaume Dufay.

Elizabeth L. Boos (Indiana University), Gregorian Melodic Formulas in Ockeghem's *Missa Mi Mi*.

Sister Mary Electa Columbro (Notre Dame College), Ostinato Usage in the French-Flemish Motet, ca. 1480-1562.

Herbert Kellman (University of Illinois), It Was Not Josquin Who Pulled King Louis' Leg the Second Time.

### 6. NEW ENGLAND CHAPTER

No report filed.

### 7. NEW YORK STATE CHAPTER

The State University of New York

at Oswego

October 5-6, 1974

Jeffrey L. Stokes (The University of Western Ontario, London, Ontario), Beethoven's Endorsement of Maelzel's Metronome.

David B. Levy (Eastman School of Music, Rochester, New York), The Premiere of Beethoven's Ninth Symphony: Its Social Context.

James Willey (State University of New York at Geneseo), Timothy Swan's Secular Music—or The Problems of Composing Acceptable Music in America.

(Continued on page 11)

## Chapter Papers

(Continued from page 10)

- Rosemary Nesbitt (State University of New York at Oswego), Cultural Development in 19th-Century America.
- Jerald C. Graue (Eastman School of Music, Rochester), The Reconstruction of the First American Opera.
- Joscelyn Godwin (Colgate University), Angels and Minstrels at Beverley.
- John Mayo (University of Toronto), Handel's Cantatas—A Reservoir of Musical Ideas.

The State University of New York  
at Binghamton  
March 15-16, 1975

- Terence Bailey (University of Western Ontario), Accentual and Cursive Cadences in Gregorian Psalmody.
- Edmund Strainchamps (State University of New York at Buffalo), An Unknown Episode in the Life of Marco da Gagliano.
- Laurie Shulman (Cornell University), Two Simultaneous Revivals of Don Giovanni, 1834.
- Joseph Kotylo (State University of New York at Binghamton), Assisted by Margaret Kotylo, soprano, Celtic Inspiration for the Nineteenth Century: An Introduction to the Ossianic Epics.
- James Patrick (Cornell University), Charlie Parker and Harmonic Sources of Bebop Composition: Thoughts on the Repertory of New Jazz in the 1940's.
- Nancy Reich (Manhattanville College), The Re-discovery of the Rudoff Collection.

### 8. NORTHERN CALIFORNIA CHAPTER

California State College, Sonoma  
February 8, 1975

- Herbert Myers (Stanford University), Reconstruction of a Fifteenth-Century Fiddle.
- H. C. Robbins Landon (University of California at Davis), The Music of Michael Haydn.
- Daniel Hertz (University of California at Berkeley), The Hunting and Drinking Chorus in Haydn's *Seasons*.
- Augustus O. Vidal (California State College, Sonoma), Structures in African Music.

### 9. PACIFIC NORTHWEST CHAPTER

University of Victoria  
Victoria, British Columbia  
November 15-16, 1974

- Linda Puckett (Lewis and Clark College), The Sacred Music of Ancient Israel.
- Gordon S. Rowley (University of Victoria), Toward Development of a Computerized Indexing Program for Harpsichord and Organ.
- Gordon B. Wright (University of Alaska), The String Quartets of Luigi Cherubini.
- Gordana Lazarevich (University of Victoria), Metastasio's *Misero pargoletto*: A Hasse and a Mozart Setting of the Same Text.

- Eugene C. Cramer (University of Calgary), Compositional Procedure in the Passions of Tomas Luis de Victoria.
- Jane R. Stevens (Seattle, Washington), Two Keyboard Concertos of C. P. E. Bach: Form and Style in the Service of Expression.
- Christine K. Mather (University of Victoria), Dufay's *Missa Ave Regina Caelorum*: A Performing Edition.

Oregon State University  
April 18-19, 1975

- Richard Semmens (University of British Columbia), The Debut of the Remodelled Transverse Flute.
- Tharald Borgir (Oregon State University), A Unique Basso Continuo Treatise.
- Donald McCorkle (University of British Columbia), Johannes Brahms in Transition: The *Haydn* Variations (1873).
- Bryan Gillingham (University of Washington), A Reconstruction and Analysis of a Ninth-Century Sequence-Organum in *Musica enchiriadis*.
- Carla Rutschman (University of Washington), Magnificate in the Trent Codices: An Overview.
- Richard Trombley (University of Oregon), The Golden Section as a Source of Musical Structure in the Works of J. S. Bach.

### 10. ROCKY MOUNTAIN CHAPTER

The University of Wyoming  
April 25-26, 1975

- Thomas J. Mathiesen (Brigham Young University), Euclid's Great Canon: Comments and Emendations.
- Milton Swenson (Eastern New Mexico University), The *Psalmodiarum* of Giovanni da Macque.
- E. Harrison Powley (Brigham Young University), Multi-Tones on the Heckel System Bassoon.
- John N. Parsons (Colorado State University), The Franciscan "Breve Notica del Canton Llano" of 1725.

- David A. Pituch (University of Colorado), The Significance of the Pelplin Organ Book as a Research Document.

- Jill Palmer (Brigham Young University), A New Look at Coussemaker's Anonymous XII.

- Judith E. Olson (University of Colorado), C. F. D. Schubart's *Aesthetik der Tonkunst*, Document of the *Sturm und Drang*.

- Susan L. Porter (University of Colorado), Background and Introduction to a Revival Performance of the Opera, *Children in the Wood*, by Samuel Arnold.

### 11. SOUTH CENTRAL CHAPTER

University of Kentucky  
April 4-5, 1975

- Terry E. Miller (Dover, Ohio), Otter Creek Church: An Old Southern Singing Tradition Survives in Indiana.

- Linton Powell (University of Georgia), Guitar Effects in Spanish Music: A Transfer of Idiom.

- Mary Hansard (Louisiana State University), Emerging Tonality in Tudor Church Music.

- John Holstead Mead (Marshall University), Sea Shanties and Songs in the G. W. Blunt White Library, Mystic Seaport, Mystic, Connecticut.

- Robert L. Weaver (Centre College), Waelrant and Anabaptism: An Interdisciplinary Topic Reconsidered.

- Julia Ann Griffin (University of Kentucky), Oratorio in Late 17th-Century Bologna and Modena: The Repertoire and Its Significance.

- Frank W. Hoogenwerf (Emory University), Willem Pijper (1894-1947) as a Dutch Nationalistic Figure.

- Willis H. Hackman (Austin Peay State University), George Conus: The Metrotechtonic Analysis of Rhythm and Form.

- Almonte C. Howell (University of Georgia), The Songs of Juan del Encina in the Cancionero de Palacio.

- John M. Lee (University of Kentucky), An Application of Interval Vector Analysis to the Quatre études rythmiques of Oliver Messiaen.

- Peter Hodgson (Ball State University), Suites, Sonatas and Sundry Subjects.

- Robert Lamar Weaver (George Peabody College for Teachers), The Cocomero Theatre in Florence in the Seventeenth Century.

- Marilyn Feller Somville (Centre College), The Affective Style of Anthony Phillipp Heinrich.

- Gordon J. Kinney (University of Kentucky), Telemann's Use of the Viola da Gamba as a Concertant Instrument in His Instrumental Music.

- Lawrence E. McIlvain (Indiana University), Repeat Devices in Mass Compositions, c. 1450-1600.

- Theodore Kenneth Mathews (Agnes Scott College), Bimodalism, Bifocalism and Trifocalism: Decorations in Tonality.

### 12. SOUTHEAST CHAPTER

University of North Carolina  
September 14, 1974

- Eleanor McCrickard (Chapel Hill), Alessandro Stradella's Instrumental Music.

- Zay David Sevier (Chapel Hill), Pietism on the Organ Bench at Mühlhausen?

- G. Larry Whatley (Brevard College), Donald Francis Tovey: A Survey of His Life and Work.

- Ursula Günther (Centre National de la Recherche Scientifique, Paris), Beethoven's Metronome Markings and Modern Performance Practice.

- Clyde W. Brockett (Norfolk, Virginia), The Easter Monday Vespers and the *Peregrinus* Play.

- Jeannine S. Ingram (Moravian Music Foundation, Winston-Salem), Text as Structure-Determinant in the Polyphonic *Salve Regina*.

(Continued on page 12)

## Chapter Papers

(Continued from page 11)

Margaret Sandresky (Salem Academy and College), Dufay's *Lament* and Hagia Sophia.

McMaster College  
University of South Carolina  
April 4-5, 1975

Calvin Bower (University of North Carolina, Chapel Hill), Topoi of the Liberal Arts and the Development of *Musica* in the Early Middle Ages.

Hendrik Van der Werf (Eastman School of Music), Performance of Medieval French Song.

Thomas Stanford (University of North Carolina, Greensboro), Music for Personal Use among Mexican Indians.

Thomas Warburton (University of North Carolina, Chapel Hill), Martini and De Lannoy: Collaborators on *Cela Sans Plus?*

George Parrish (Radford College), The Relationship of Motives to Large-Scale Tonal Motion.

Margaret Warden (University of North Carolina, Chapel Hill), Tonality in Handel's *Orlando*.

Hans Schmidt (Beethoven Haus, Bonn, Germany), The Forthcoming Complete Edition of Beethoven's Letters.

### 13. SOUTHERN CHAPTER

Mississippi University for Women  
April 18-19, 1975

Bruce A. Whisler (Florida Technological University), Sixteenth-Century French Music in Germany: Munich Mus. Ms. 1516.

Charles M. Carroll (St. Petersburg Junior College), A Classical Setting of a Classical Poem: The *Carmen Saeculare* of Horace (17 B.C.) Set to Music by Philidor (A.D. 1779).

Agnes Youngblood (University of Miami), Noh Rhythm and Zen Concept of Time.

La Wanda Blakeney (University of Texas at Austin), Chopin's Sketch to the Berceuse in D flat Major, Op. 57.

David Z. Kushner (University of Florida), Aram Khachaturian and the Soviet Regime.

Jane Perry-Camp (Sweet Briar College), Time and Temporal Proportion: The Golden Section Metaphor in Mozart, Music and History.

S. Philip Kniseley (University of Florida), Adolph M. Foerster: An Overview.

Gayle Henrotte (Mississippi University for Women), Tetrachordal Structure in Armenian Chant.

Joel F. Reed (New Orleans Baptist Theological Seminary), Anthony F. Showalter: Publisher, Educator and Composer.

Glenn Walden (Louisiana State University), Igor Stravinsky's *Abraham and Isaac*.

Mary Ellison (University of Miami), Le Cerf de la Vieville to the Defense of Lully's *Armide*.

Donald E. Marcuse (Pineville, Louisiana), Adriano Banchieri's *Cartella Musicale* (1614).

Raymond A. Barr (University of Miami), The Art Songs of Charles Ives: An Introduction.

Perry Carroll (New Orleans Baptist Theological Seminary), Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer and Church Music Editor.

Bob R. Antley (Florida A. & M. University), Accental Interpretations of the Rhythmic Modes.

Robert F. Schmalz (University of Southwestern Louisiana), The Missa *Hilf und gib Rat*: Further Evidence of English Influence Upon Mid-Fifteenth-Century Continental Style.

### 14. SOUTHERN CALIFORNIA CHAPTER

No report filed.

### 15. SOUTHWEST CHAPTER

University of Houston

October 12, 1974

James H. Richards (Waco, Texas), The Vocalion.

Lester D. Brothers (North Texas State University), A New-World Hexachord Mass by Francisco López Capillas.

Dorothy V. Hagan (University of St. Thomas, Houston), A Dramatist's View of the French Lyric Theatre: Charles Collé *Journal* (1748-1772).

Thomas Benjamin (University of Houston), Thinking About Analysis.

Jerry Dean (The University of Texas at Austin), Gedenken: Schoenberg's "Oh, What the Hell" Song.

Ted Albrecht (North Texas State University), Simon Menger (1807-1892): The Activities of a Composer, Conductor and Teacher in San Antonio Before the Civil War.

Southwestern University

March 8, 1975

Linda Lamb Hirt (Fort Worth, Texas), The Influence of Arabic Music in Selected Works of Béla Bartok.

Michael D. Williams (University of Houston), Stravinsky and the Violin.

Ruth Landes Pitts (Dallas Baptist College), The Dramatic Music of Don Juan Hidalgo.

Anne Schnoebelen (Rice University), The Many Faces of Padre Martini: A Look At His Collection of Letters.

Corre Berry (Sam Houston State University, Huntsville), The Vocal Chamber Duets of Seventeenth-Century England.

## Haydn Festival and Conference 1975

The Haydn Conference is scheduled for eight days in October, Saturday, October 4 through Saturday, October 11, at the Kennedy Center, The Smithsonian Institution and The Library of Congress in Washington, D. C. The Conference is the focal point of the Haydn Festival which begins with an all-Haydn program by the National Symphony Orchestra in Kennedy Center on September 22 and is supported by a grant from the National Endowment for the Humanities. It has been planned by a committee of AMS in collaboration with the International Musicological Society, with additional support by the John F. Kennedy Center for the Performing Arts and the Smithsonian Institution. Following the Conference, AMS will undertake the publication of the Report of the Conference.

The eight Conference days will be divided into three sections, each concerned with a special topic: Haydn in Performance (October 4-6); Haydn Documentation (October 7-8); and Form and Style Problems in Haydn's Music (October 9-11). The sessions will comprise four general lectures, ten roundtable discussions, five workshops and six series of free papers.

Printed on page 13 is a complete schedule of the Conference; for further information write to Professor Howard Serwer, Executive Officer, Haydn Festival and Conference, 101 Primrose Street, Chevy Chase, Maryland 20015.

## International Historians' Convention in Rheims

The University of Rheims, with the cooperation of the French Secretaries of State for Cultural Affairs and for Universities and the French National Institute for Scientific Research, is organizing an International Historians' Convention on the subject of "Royal Anointment and Coronation." The meeting will be held at the Rheims Town Hall from the 9th to the 11th of October, 1975 and will be concerned with a study of the principle of investitures and its application to particular periods between 751 (Pepin the Great) and 1825 (Charles X). The main aspects of the study are religious ritual, the mystique of royalty, the artistic element including related musical compositions, decor, costumes and jewelery, and a consideration of political overtones and contemporary popular opinion. For information about the convention, write to: Colloque du Département d'Histoire, U.E.R. Lettres, 57, rue Pierre Taittinger, 51100, Reims, France.

# Haydn Festival & Conference 1975

Time	SECTION I: PERFORMANCE PROBLEMS				SECTION II: DOCUMENTATION			SECTION III: FORM AND STYLE		
	SATURDAY OCTOBER 4	SUNDAY OCTOBER 5	MONDAY OCTOBER 6	TUESDAY OCTOBER 7	WEDNESDAY OCTOBER 8	THURSDAY OCTOBER 9	FRIDAY OCTOBER 10	SATURDAY OCTOBER 11		
AM 10:00	OPENING SESSION (KE) Addresses by Officers of A.M.S., I.M.S., Kennedy Center * * * * *	LECTURE (SB) Karl Geiringer "Haydn and his Viennese Background"		LECTURE (SB) Jens Peter Larsen "The Development of Haydn Research"		LECTURE (SB) Georg Feder "The Collected Works of Joseph Haydn"				
11:00	ROUND TABLE I (KE) Barry Brook, Historical Performance Traditions	WORKSHOPS (S) 3. String Quartet L. Finscher 4. Symphony B. Schwarz	WORK-SHOP (S) 5. Piano Trios C. Feder Performance Problems	ROUND TABLE III (SB) Dénes Bartha, The Present state of Biographical Research	ROUND TABLE V (SB) Georg Feder, General Problems of Documentation	ROUND TABLE VII (S) Buelow, Changing Concepts of Form	ROUND TABLE IX (S) J. LaRue, Style Changes at Various Dates in Haydn's Develop- ment	CONCLUDING SESSION (KE)		
PM 2:30	WORKSHOPS (S) 1. Church Music A. Mann 2. Keyboard Sonatas W. S. Newman * * * * * MARIONETTE OPERA (SB) <i>Philemon und Baucis</i>	Quartets and violin and viola duos (Performance) (S)	ROUND TABLE II (S) Jens Peter Larsen, Problems of Modern Haydn Performance	ROUND TABLE IV (S) D. Groult, 18th-century Docu- ments of style	ROUND TABLE VIA (S) László Wm. S. Somfai, Authenticity of Op. 3	ROUND TABLE VIII (S) E. Badura-Skoda, Haydn's synthetic melodic style	ROUND TABLE X (S) G. Croll, Haydn and Mozart			
5:30		<i>Philemon und Baucis</i> (S) (KF)			(KF) Theresienmesse			(KF) Harmoniemesse		
7:15	Missa Sancti Nicolai (KF)	Missa in Tempore Belli (KF)	M. Bilson, J. Weaver Early Sonatas (S)		Melkus Trio (S)					
8:30	Amadé Trio (S) National Symphony Orchestra (KC) <i>The Seasons</i>	Philharmonia Virtuosi (KC)	National Symphony Orchestra (KC)	National Symphony Orchestra (KC)	Baltimore Symphony Orchestra (KC)	Late Sonatas (S) National Symphony Orchestra (KC)	Juilliard Quartet (LC) Stoddard Lincoln London Contemps. (S) Hamburg Monteverdi Choir (KC)	National Symphony Orchestra (KC) <i>The Creation</i>		

REGISTRATION will take place starting at 10:00 a.m., Friday, October 3 and continue throughout the Conference at the Reception Suite, Museum of History and Technology, Smithsonian Institution.

LOCATIONS: KE—Kennedy Center, Eisenhower Theater; KC—Kennedy Center, Concert Hall; KF—Kennedy Center, Grand Foyer; SB—Smithsonian Institution, Natural History Museum, Baird Auditorium; S—Smithsonian Institution, Museum of History and Technology; LC—Library of Congress.

## Council Forms Steering Committee

At the December, 1974, meeting of the AMS Council, a Steering Committee was appointed with Professor Ann B. Scott as Secretary and Professors Barry Brook and William S. Newman as members. The Steering Committee will be responsible for devising a pertinent agenda for the annual meeting of the Council and will act as liaison between the Board of Directors and the Council.

A perennial problem, the formulation of a statement on "Guidelines for Musicology," has been selected as a primary topic for study by the Steering Committee and a committee consisting of Ruth Steiner (Chairwoman), Allan Atlas and James Pruett has been asked to undertake a study of this question and report to the Council in December, 1975.

As Secretary of the Council, Professor Scott invites all members of the Society to advise her of those areas, topics or issues which might be deemed appropriate for investigation and discussion. Communications should be addressed to Professor Scott, Department of Music, Bates College, Lewiston, Maine 04240.

## Sixth Edition of Doctoral Dissertations in Musicology to Be Co-sponsored with the IMS

Arrangements have been completed between the American Musicological Society and the International Musicological Society to co-sponsor a joint publication of *Musicological Works in Progress* and *Doctoral Dissertations in Musicology* later this year. This new cumulation which will be published as a continuation of *Doctoral Dissertations in Musicology* will contain the cumulative American dissertations as in the past, as well as dissertations from other countries as they now appear in *Musicological Works in Progress*. As is customary with *Musicological Works in Progress*, the combined list will include works in progress by non-student scholars.

In accordance with some new proposals made by the Publication Committee, it is contemplated that the supplements for the new edition will henceforth be published separately (and issued only to purchasers of the cumulation) rather than in the societies' journals as they have been in the past; it is planned that the cost of the supplement will be included in the original purchase price of the publication.

Registration cards for topics for both *Doctoral Dissertations in Musicology* and *Musicological Works in Progress* are available from the editor, Cecil Adkins, at the School of Music, North Texas State University, Denton, TX 76203. Scholars are invited to inquire of the center regarding dissertations and works in progress which do not appear on the published list.

## Monographs on Semiotics and Musical Analyses

The first three monographs in a projected series of publications sponsored by the Faculty of Music of the University of Montreal have been announced as available: 1) *On Musical Phrase*, by David Lidov of York University; 2) *Essai d'analyse distributionnelle de "Densité 21.5" de Varese*, by Jean-Jacques Nattiez of the University of Montreal; and 3) *Polysemy and Semantic Coherence in the Musical Languages (On the "Preludes" of Claude Debussy)*, by Michel Imberty of Paris-Nanterre.

For further information about the series and to place orders for the available monographs, write: Groupes de Recherches en Semiotique Musicale, Faculté de Musique, Université de Montréal, Case postale 6128, Montréal 101, Quebec, Canada.

## Special Offer on RILM Abstracts

A discount of twenty-five percent is available on volumes I-V of RILM abstracts of music literature when ordered as a complete set together with the RILM five-year cumulative index I-V, 1967-1971. The discount results in these savings for (1) Individuals: instead of the regular price of \$52.50 (\$45.00 for the abstracts plus \$7.50 for the cumulative index) the price will be \$41.25; and (2) Institutions: instead of the regular price of \$138.00 (\$120.00 plus \$18) the price will be \$108.00.

No discount is available on orders of single volumes, priced as follows: Volumes I-V are \$9.00 for individuals and \$24.00 for institutions; Volumes VI-VIII are \$12.00 for individuals and \$36.00 for institutions (Volume VII is now being published and Volume VIII is in preparation).

The reduced price of the combined earlier volumes provides an opportunity for AMS members who have not yet subscribed to begin. The announcement also serves to remind all AMS members to send in abstracts of their publications on a regular basis. All abstracts, subscriptions and inquiries should be sent to the RILM Center, Graduate School of the City University of New York, 33 West 42nd Street, New York, New York 10036.

## New Society Promotes Wind Music

Organized in Graz, Austria, in November, 1974, The Society for Research and Promotion of Brass and Wind Music seeks to encourage research on a somewhat neglected branch of music as well as provide means for increasing public awareness of wind music, especially with regard to developments since the nineteenth century. Invitation to membership in the Society is extended to musicologists, composers, editors and professional instrumentalists

and membership includes a subscription to the publication *Alta Musica*, the first volume of which was published in Winter, 1975. For information about the Society, write to: Wolfgang Suppan, Hochschule für Musik und Darstellende Künste, Institut für Musikethnologie, Leonhardstrasse 15, 8010 Graz, Austria.

## Committee on the Status of Women

The Chairwoman of the Committee on the Status of Women reports that current plans include a questionnaire on professional status sent to women members of AMS and a survey of numbers of women in selected doctoral programs in musicology. The committee welcomes suggestions from members concerning its role and future activity and requests that communications be directed to the Chairwoman, Professor Sarah Fuller, Department of Music, SUNY at Stony Brook, Stony Brook, New York 11794.

Women and minority members of AMS who are seeking jobs may be interested in the existence of the Affirmative Action Personnel Registry. Persons wishing to be registered with this professional placement organization should write: Affirmative Action Register, 10 South Brentwood Boulevard, St. Louis, Missouri 63105.

## Arts in Education Project Entering Final Phase

by Claude V. Palisca

The American Council for the Arts in Education has received grants totaling \$250,000 to complete its study of the role of the arts in general education. The support came from the National Endowment for the Arts, the Rockefeller Brothers Fund, and the Office of Education. The JDR 3rd Fund contributed to planning this phase of the study.

Taking as its model the Rockefeller Panel that produced the influential report, *The Performing Arts, Problems and Prospects*, in 1965, the ACAE has organized a panel of leading citizens who have been active in the support of the arts. David Rockefeller has accepted the chairmanship of the panel and Margaret Howard has been appointed project director.

The panel will organize hearings, research, and studies leading to the publication of a book that will analyze the state of the arts in education, provide a rationale for an expanded role, and present models of successful programs. The planning for the project was discussed at a meeting of the Council of Delegates on February 21, 1975 at Japan House in New York City.

Norris Houghton, Dean of the Division of Theater Arts, SUNY College at Purchase, New York, President of ACAE since 1973, has negotiated the grants that promise to fulfill the objective of the Arts/Worth project begun in 1971.