

# AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. VI, No. 1

Constituent Member of the American Council of Learned Societies

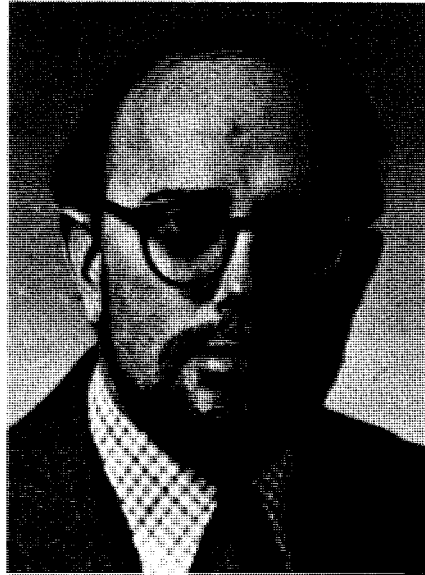
January 15, 1976

## PRESIDENT'S MESSAGE

As many of you undoubtedly know, legislation directed toward copyright revision is now pending in Congress. A bill in the House of Representatives, 2223, contains certain provisions which could seriously hamper research in music. Section 108 grants to individuals the right to obtain single copies of portions of copyright works which are not commercially available. I call your attention to the fact, however, that *music is specifically excluded from this privilege*. The exclusion extends, further, to editions as well as original scores. A newly prepared version of the works of Perotin or Schütz or Liszt, for example, could be registered for copyright and thus restricted in the manner of an original composition.

A committee of the MLA, Susan Sommer, Chairman, has been working on this problem, making contact with the larger, more powerful library organizations (Special Libraries Association, American Library Association, and the Association of Research Libraries). The committee has won support of its position with these groups and has brought to the attention of the Register of Copyright the problems that would arise should the legislation be passed as it now stands. What the MLA has done has been in large part for our benefit. Is it not time, perhaps, that we match our effort to theirs?

A letter has gone out from this office to the House sub-committee on behalf of the AMS asking that the exclusion of music be dropped from H. R. 2223, Section 108. I would like to urge you at this time to express your views as individual scholars to the sub-committee. Its members are the following: Robert Kastenmeier (Madison, Wisconsin), Chairman; George Danielson (Los Angeles), Robert Drinan (Boston), Edward Pattison (Troy, New York), Herman Badillo (Bronx), Charles Wiggins (Orange County, California), and Tom Railsback (Southwestern Illinois). If one of these happens to be your own representative, by all means address your communication to him. Otherwise you might advise the chairman of your views. Should you wish more detailed information about that portion of the bill which bears on music, please write to me or to Mrs. Susan Sommer, Music Division, The New York Public Library, 111 Amsterdam Avenue, New York, N. Y. 10023. How successful our efforts may be, it is not possible to predict. Our numbers are small. As responsible, concerned citizens we must, I think speak out.



James Haar

## JAMES HAAR, PRESIDENT-ELECT OF AMS

JAMES HAAR, Professor of Music and Chairman of the Department of Music at New York University, has been elected president of the Society (the term to begin in November, 1976).

Professor Haar took B.A. and Ph.D. degrees at Harvard University, and an M.A. at the University of North Carolina, Chapel Hill. He taught at Harvard and the University of Pennsylvania before joining the New York University faculty in 1969. His published articles in various musicological periodicals reflect his interest in Renaissance music and in the history of theory.

He has served the American Musicological Society in various capacities, as editor-in-chief of the *Journal* (1966-69), as vice-president (1972-74), and as chairman of the Publications Committee.

In addition to the office of the President-Elect, four other important posts were filled. Re-elected for the second time to the office of Secretary of the Society was Professor Rita Benton, Associate Professor of Music and Music Librarian at the University of Iowa. Professor Benton has recently been appointed as Editor of *Fon-tes artis musicae*, journal of the International Association of Music Librarians, succeeding Vladimir Fédorov.

Elected as Directors-at-Large to the Board of Directors for 1976-77 were Professor Barry S. Brook, Chairman of the

## 1976 MEETING IN PHILADELPHIA

The annual meeting of the Society will be held in Philadelphia, November 4-7 (Thursday through Sunday), at the Bellevue Stratford Hotel, with the University of Pennsylvania as convention host. The Local Arrangements Committee is chaired by Thomas Connolly, University of Pennsylvania. The Chairmen of the Program Committee is Richard Crawford and other members of the Committee include William Austin, Gilbert Chase, Marion Gushee, Lawrence Gushee and Josephine Wright. The Program Committee Report, printed in this issue of the Newsletter, will give details of the planned emphasis on American music. Please note that the deadline for the submission of abstracts is FEBRUARY 15, 1976, and these should be sent to Richard Crawford, AMS 1976, School of Music, University of Michigan, Ann Arbor, Michigan 48105. Abstracts should be limited to a single page and submitted in five copies.

The Report of the Collegium Musicum Committee will be found elsewhere in this issue, but the membership is reminded that audition tapes, together with specific proposals related thereto, should be sent NOT LATER THAN March 15, 1976, to Bruce Bellingham, Department of Music, University of Connecticut, Storrs, Connecticut 06268.

Of special interest is the announcement that the College Music Society will join with AMS in this commemorative meeting.

Department of Music of the Graduate Center, City University of New York; Professor Sara Ann Fuller, Chairman of the Department of Music, State University of New York at Stony Brook; and Professor H. Wiley Hitchcock, Director of the Institute for Studies in American Music at the City University of New York. Professors Brook, Fuller and Hitchcock replace out-going Board members Lawrence Bernstein, Robert Marshall and Eileen Southern who have completed the two year terms to which they were elected in 1973.

# American Musicological Society—Organization, 1976

*Board of Directors*  
Gustave Reese, *Honorary President*  
Janet Knapp, *President*

Daniel Hartz, *Vice President*  
Rita Benton, *Secretary*

James Haar, *President-Elect*  
Alvin H. Johnson, *Treasurer*

*Term 1975-76*  
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Donald J. Grout  
H. Colin Slim

## *Directors-at-Large*

*Term 1976-77*  
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Sarah Ann Fuller  
H. Wiley Hitchcock

Lawrence Bernstein, *Editor-in-Chief of the Journal*  
Otto E. Albrecht, *Business Manager of Publications*  
Cecil Adkins, *Registrar and Director of the Placement Service*  
Hubert Henderson, *Editor of the Newsletter*

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Paul Henry Lang  
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James Pruett  
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## *Chapter Representatives to the Council*

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Capital, Geraldine Ostrove  
Greater New York  
Mid-Atlantic, Eve Meyer  
Midwest, Ralph Daniel  
New England  
New York State, Neal  
Zaslaw

Northern California, David  
Boyden  
Pacific Northwest, Charles  
Troy  
Rocky Mountain, Edgar  
Lewis  
South Central, Almonte  
Howell

Southeast, Howard Smither  
Southern, Charles M.  
Carroll  
Southern California,  
Malcolm S. Cole  
Southwest, Hans B. Dietz

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*Term 1976-77*  
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Northern California, Clifford Cranna  
Pacific Northwest, Patricia Sauerbrei  
Rocky Mountain, Dorothy Olson  
South Central, Kristine Forney  
Southern, Bob R. Antley  
Southern California,  
Southwest, John K. Lowell

*Term 1975-76*  
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Capital, Dani Wells  
Greater New York, Douglas Seaton  
Mid-Atlantic, Esther Samuels  
New England,  
New York State, Wayne Vogan  
Southeast, James Fogle

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.

## AMS COMMITTEES. 1975-76

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

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

EINSTEIN AWARD: Leonard Meyer, Chairman; Joel Sheveloff, Don Randel.

FINANCE: Alvin Johnson, Chairman; James Haar, Janet Knapp.

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

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

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

IMB LOCAL ARRANGEMENTS, 1977 (Berkeley): Lawrence Moe, Chairman; Vincent Duckles, Daniel Hartz, Alan Curtis.

KINKELDEY AWARD: Daniel Hartz, Chairman; Rebecca Baltzer, Robert Marshall.

LOCAL ARRANGEMENTS, 1976 ANNUAL MEETING (Philadelphia): Thomas Connolly, Chairman.

NOMINATING: Norman Smith, Chairman.

PROGRAM, 1976 ANNUAL MEETING (Philadelphia): Richard Crawford, Chairman; William Austin, Gilbert Chase, Marion Gushee, Lawrence Gushee, Josephine Wright.

PUBLICATIONS: James Haar, Chairman; William Austin, Arthur Mendel, Martin Picker, 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 Palisca.

AMS LIAISON OFFICER FOR ACLS TRAVEL GRANTS: Martin Chisud.

AMS COUNCIL COMMITTEES: STEERING: Ann Scott, Secretary; Joseph Kerman, William Newman.

NOMINATIONS: Howard Smither, Chairman; Lenore Coral, Geraldine Ostrove, Frank Traficante.

BROCHURE ON MUSICOLOGY: Rebecca Baltzer, Chairman; Lawrence Gushee, Anthony Newcomb.



Eugene Wolf and Jean Wolf



Vivian Perlin

### Kinkeldey and Einstein Awards

Announcements were made at the November meeting in Los Angeles of the Society's two most important awards, the Kinkeldey Award for the book adjudged best of the year by a committee chaired by Professor Victor Yellin and the Einstein Award for the article selected as most outstanding by a committee headed by Professor Ruth Steiner. The Kinkeldey Award went to Vivian Perlin, Lecturer at Yale University, for her book, *Charles Ives Remembered: an Oral History*, published by the Yale University Press in 1974. The Einstein Award went to Professor Eugene Wolf and his wife, Jean, for their article, "A Newly Identified Complex of Manuscripts from Mannheim," *Journal of the American Musicological Society*, XXVII (Fall, 1974), 379-437.

Vivian Perlin had her training in music history at the University of Michigan, where she developed a strong and lasting interest in American music. Several years ago, as reference librarian at the Yale Music Library, she began her work with the Ives Collection, gathering interviews and material from virtually everyone who had known or worked with the American composer. For her work on Ives, Mrs. Perlin has had two grants from The National Endowment for the Humanities and an award from The National Institute of Arts and Letters. The success of the Ives Project stimulated the continuation of this kind of research with other important figures of twentieth century American music: *Oral History, American Music* is an ongoing project directed by Vivian Perlin at the Yale School of Music. When not traveling with her tape recorder, she is a performing harpist and lecturer in the American Studies pro-

gram at Yale. Since the publication of *Charles Ives Remembered* in October, 1974 by the Yale University Press, Vivian Perlin has continued her work with Ives as an associate curator of the Ives Collection and vice-president of the Ives Society.

Eugene Wolf received his B.Mus. in 1961 from the Eastman School of Music of the University of Rochester and his Ph.D. in 1972 from New York University. He is presently Associate Professor of Music at the University of Pennsylvania, where he has been a member of the faculty since 1973. From 1967 to 1973 he taught in the Department of Fine Arts at Syracuse University. During 1966-67 a grant-in-aid from the Martha Baird Rockefeller Fund for Music enabled him to do research in Europe for his dissertation on the symphonies of Johann Stamitz. Simultaneously, his wife, Jean Wolf, held a fellowship from the Deutscher akademischer Austauschdienst for her thesis on the symphonies of Christian Cannabich and this joint source work led to the identification of the Mannheim manuscripts discussed in their article.

Professor Wolf, recipient of a John Simon Guggenheim Memorial Fellowship for the year 1975-76, is currently in Europe carrying out additional research on the manuscript sources of Mannheim as well as completing a study of the early Mannheim symphony. He was recently reappointed as Review Editor of the *Journal of the American Musicological Society* for 1975-77, a position he held during the years 1972-74. He will also serve as a Member of the Council of the AMS for the period 1976-78. His publications include "On the Origins of the Mannheim Symphonic Styles," *Studies in Honor of Otto E. Albrecht* (Kassel: Bärenreiter, in press); "Fulda, Frankfurt, and the Li-

brary of Congress: A Recent Discovery," *Journal of the American Musicological Society*, XXIV (1971), 286-91; and articles and reviews in *Acta musicologica*, *The Musical Quarterly*, *Brass Quarterly*, and *Notes*.

Jean Wolf received her undergraduate education at Wheaton College, Norton, Mass. (B.A., 1961), and the University of Munich. Her graduate work was at New York University, where she received the M.A. degree in 1968. She has taught at University College of Syracuse University and is presently doing freelance writing, editing, and proofreading. Mrs. Wolf is the author of numerous liner notes for CBS Records and has done translations for B. Schott's Söhne, the American Institute of Musicology, and E. P. Dutton, Inc.

### Request For Information

The following communication was received from Dr. Edmund A. Bowles, asking for assistance in pursuing a study of music for tympani:

I am attempting to locate three important sources of music for four or more tympani: Anton Reicha's Double Chorus with String Quartet and Four Tympani (MGG XI, 148) and an Ode to Schiller mentioned in several books on drums; and Johann Hertel's Sinfonia with Eight Obligato Tympani. Inquiries to the Paris Conservatory Library and Museum in Brno (possessing a catalogue of Reicha's works), the Brussels Conservatory Library and Mecklenburgischen Landesbibliothek (the location of many Hertel manuscripts) have proven fruitless. Any information about the specific identity and location of these compositions would be appreciated.

# OBITUARIES

## EDWIN M. RIPIN

(1930-1975)

Edwin M. Ripin, a member of the Society since 1966, died in New York on 12 November 1975. Born in New York, Mr. Ripin was graduated from Williams College. After some years in the publishing business (he was a senior editor at Random House from 1966 to 1970) he joined the staff of the Metropolitan Museum in 1970 as curatorial assistant in the Musical Instruments Department, becoming assistant curator of musical instruments in 1971. While at the Metropolitan he helped to plan and mount the permanent exhibition of musical instruments in the Andre Mertens Galleries.

In 1973-74 he taught at the State University of New York at Purchase, and from 1974 until his death he was a member of the graduate faculty in the Department of Music at New York University. Mr. Ripin was a lifelong collector and restorer of instruments. He belonged to various learned societies, including the American Musical Instrument Society, which he helped to found and of which he was a director. His publications include *Keyboard Instruments: Studies in Keyboard Organology* (1971) (ed.), *The Instrument Catalogs of Leopoldo Franciolini* (1974), and many articles on the history of keyboard instruments. Just prior to his death, Mr. Ripin had been named AMS Council Representative from the Greater New York Chapter.

## FRIEDRICH BLUME

(1893-1975)

Friedrich Blume died on 22 November 1975. His musicological activities, many on the international scene, are too well known to need much elaboration: professor at Kiel and Berlin, director of the *Erbe deutscher Musik* and especially of the *MGG*, president of the *Gesellschaft für Musikforschung*, the International Musicological Society and the Commission internationale mixte of the *RISM*, fruitful researcher in the areas of sacred music, Bach and Mozart, and a brilliant and clearheaded thinker and organizer, as well as a good friend to his students and many others.

## Survey of Ethnomusicology Available

"Ethnomusicology Curricula Survey" is the topic of the May-June 1974 issue of the *Society for Ethnomusicology Newsletter*. The Survey includes a description of courses, degrees and personnel in ethnomusicology in 75 institutions in the U.S. and abroad. Additions to this survey are included in subsequent issues of the SEM Newsletter.

Copies of this special issue of the Newsletter are available from the Business Office of the Society for Ethnomusicology, Room 513, 201 South Main Street, Ann Arbor, Michigan 48108 for \$2.50.

## Taped Series of Early American Keyboard Music

J. Bunker Clark, University of Kansas, has prepared a series of thirteen half-hour radio programs entitled "Early American Keyboard Music" that includes performances of otherwise unavailable works by Taylor, Carr, Reinagle, Thibault and Meineke, written before 1830. A Clementi grand piano of about 1830 is used for most of the pieces. Tapes are available for re-broadcast or for use by libraries. For a detailed list of the contents and further information, write the producer of the series: Michael Berndt, Music Director, KANU, University of Kansas, Lawrence, Kansas 66045.

## Cornell Post-Doctoral Fellowships in the Humanities

Cornell University is announcing a program of Postdoctoral Teaching Fellowships in the Humanities. The fellowships are designed to create opportunities for the continued intellectual development of young, non-tenured scholars of the humanities.

For the fall of 1976, Cornell expects to appoint four teaching fellows for a two year period with a stipend of \$10,000 per year. Responsibilities include teaching one freshman or sophomore level seminar each semester and pursuing research and advanced study. The following teaching areas are of special interest: Asian Ethnomusicology (South and Southeast Asian) and Relation between Music and Literature in the Renaissance.

Nominations or direct applications are to be made to Anna D. Geske, Mellon Postdoctoral Fellowships, A. D. White House, Cornell University, Ithaca, New York, 14853.

Applicants are to submit a curriculum vitae, three letters of recommendation, a statement of research interests, and a statement of teaching interests including a course outline.

Application files must be completed by March 1, 1976. Appointments will be made April 15, 1976.

## ACLS Grants to AMS Members

In a national competition, the American Council of Learned Societies has awarded Grants-in-Aid to ninety-four scholars from seventy academic institutions for post-doctoral research in the humanities and related social sciences. The program has been made possible by grants from the Ford Foundation and the National Endowment for the Humanities.

Included among the recipients are three members of AMS: Herbert Kellman, Associate Professor of Music, University of Illinois, Urbana; *Josquin des Prez and the Collegiate Church of Notre-Dame in Conde-sur-l'Escaut*; Emanuel Winternitz, Visiting Professor of Music, City University of New York, Graduate Center, Curator Emeritus, Metropolitan Museum: *A Study of Leonardo da Vinci's Musical Thoughts, Activities and Inventions*; and Craig Wright, Assistant Professor of Music, Yale University: *Music at the Court of Charles the Bold*.

## BLACK MUSIC SYMPOSIUM

The eighth annual symposium on Black music, coordinated by Dominique-René de Lerma, will be held in Detroit during Black History Week of the Bicentennial Year (February 9-14, 1976). Participating in this project will be the Detroit Public Library, the National Association of Negro Musicians, and the Detroit Symphony Orchestra (which will feature public reading sessions and a final concert of music by Black composers, under the baton of Dr. Paul Freeman).

Persons planning to attend who may wish to read a paper or be involved in a panel discussion should communicate with Dr. de Lerma at 3630 Grandview Drive, Bloomington, IN 47401. The focus of talks and panels will be on aspects of Detroit's Black music history.

## ONE OF SIX IREX GRANTS TO AMS MEMBER

An announcement has been made of the first awards of IREX grants to four American professors and two graduate students, resulting from a recent agreement between the International Research and Exchanges Board of the United States and the Ministry of Higher and Technical Education of the German Democratic Republic. One of the recipients is Professor Don O. Franklin of the University of Pittsburgh who will spend the winter semester, 1976, in Leipzig, working in the Bach Archives and the Stadtbibliothek. The focus of his study is "Tempo in Bach's Instrumental Music." Members interested in obtaining information about future grants and deadlines should write to: International Research and Exchanges Board, 110 East 59th Street, New York, NY 10022, or call (212) 826-0230.

## Mendel and Lowinsky New Honorary Members

At the November meeting in Los Angeles, the Society recognized two distinguished members for their many scholarly contributions and years of service: Edward E. Lowinsky, Professor of Music, University of Chicago, and Arthur Mendel, Professor-Emeritus, Princeton University.

Born in Stuttgart, Germany, January 12, 1908, Professor Edward E. Lowinsky received his Ph.D. at the University of Heidelberg in 1933. A member of the faculties of Black Mountain College, Queens College, New York, The University of California, Berkeley, he has been Professor of Music at the University of Chicago since 1961. His many awards and distinction include a Guggenheim Fellowship, 1947-48; Fellow of the Institute for Advanced Study, Princeton University, 1952-54; an ACLS Grant in 1969; and the Kinkeldey Award of AMS for *The Medici Codex of 1518*, in 1969.

Professor Lowinsky's contributions to our Society include his service as a Member of the Council of AMS in 1962-64 and in 1967-69; Member of the Executive Board of AMS, 1967-68; and Chairman of the Program Committee for the 1962 Annual Meeting. In addition he served as Organizer and Director of the International Josquin Festival-Conference at Lincoln Center in June, 1971, and is currently a member of the Planning Group for an American Study Center in Venice. A Fellow of the American Academy of Arts and Sciences since 1973, Professor Lowinsky has chaired the Committee on Musicology for the Fulbright Grant Program and been a Member of the Advisory Committee to the Martha Baird Rockefeller Fund for Music.

His publications include many articles

in *JAMS*, *The Musical Quarterly* and other periodicals as well as four books: *Buch der Kindermusik*, 1933; *Orlando di Lassos Antwerpener Mottenbuch und seine Beziehungen zum Motettenschaffen seiner niederländischen Zeitgenossen*, 1937; *Secret Chromatic Art in the Netherlands Motet*, 1946; and *Tonality and Atonality in Sixteenth-Century Music*, 1961. He is the general editor of *Monuments of Renaissance Music*, which series includes his three-volume edition of *The Medici Codex of 1518*. Volume VI of this series, *Eustachio Romano, Musica duorum*, co-edited with Howard M. Brown, was published in 1975. The Proceedings of the Josquin Festival, of which he is the editor, is now in press.

Arthur Mendel was born June 6, 1905, in Boston, Massachusetts, the son of Philip and Gertrude (Newman) Mendel. He prepared at Quincy (Mass.) High School and received his A.B. in 1925, *magna cum laude*, at Harvard. He married Elsa Wissell on August 23, 1934. He lists offices held, honors and awards as the following: literary editor, G. Schirmer, Inc., 1930-38, editor, Associate Music Publishers, Inc.; 1941-47; teacher, Dalcroze and Diller Quail Schools of Music, 1938-50; music critic *The Nation*, 1930-33; editor, American Musicological Society, 1941-44; vice-president, American Musicological Society, 1962-63; conductor, The Cantata Singers, 1936-53; lecturer, Columbia University, 1949, and University of California at Berkeley, 1951; professor and chairman of Music Department, Princeton University, 1952-67; appointed Henry Putnam University Professor, 1969, emeritus since 1973; Guggenheim Fellow, 1949-50; fellow, American Council of Learned Societies, 1962-63; senior fellow, National Endowment for the Humanities, 1968; Honorary Mus. Doc., Rutgers, 1973; member of editorial board, *Neue Bach-*

*Ausgabe*, since 1962; Committee for the Preparation of the New Josquin Edition, since 1973. His publications include: *The Bach Reader*, editor with Hans T. David; *Studies in the History of Musical Pitch*, originally published in *Musical Quarterly* and *Acta Musicologica*, 1948-55, reprinted with articles by A. J. Ellis, 1969; translator, Paul Hindemith's *Craft of Musical Musical Composition, Theoretical Part*, 1942, and other books; editor, J. S. Bach's *Johannes-Passion* in *Neue Bach-Ausgabe*, 1973-74.

## 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 published in a periodical during the preceding calendar year by a young scholar who is a citizen or permanent resident of the United States or Canada. A "young scholar" shall be defined as one who at the time of publication has neither 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 each year in any country and in any language. To be considered for the award, an article must be brought to the attention of the committee by the author, or someone acting on his behalf, before May 1 of the year in which the award is to be made. The notice to the Committee should include the title and the source of the article, the year of the author's birth, and that of the completion of the Ph.D.

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 Committee and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the members with the longest service.

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.



Edward E. Lowinsky



Arthur Mendel

## AMIS MEETING

Members of the AMS are invited to attend the fifth annual national meeting of the American Musical Instrument Society at the University of South Dakota at Vermillion April 30-May 2, 1976. The USD Center for Study of the History of Musical Instruments will host the meeting and registrants will be able to visit the new galleries designed to exhibit representative instruments from the Arne B. Larson Collection of more than 2,500 musical instruments.

The AMIS is an international organization founded in 1971 to promote study of the history, design, and use of musical instruments in all cultures and from all periods. The meeting will include a concert of American music performed on original period instruments, panel discussions, and papers. Inquiries should be sent to Dr. André P. Larson, Program Chairman, USD Box 194, The University of South Dakota, Vermillion, SD 57069.

## Report on ACLS Travel Grants

by Martin Chusid

This past year the American Council of Learned Societies awarded seven travel grants to applicants through AMS. This is good news since this was the eligible total. However there are some negative signs. ACLS showed considerable rigidity with respect to its deadlines, even when the applications were delayed through no fault of the applicants. Therefore, all members are urged to observe the following deadlines even when the dates of the congress are only tentative.

For all international, scholarly congresses or symposia scheduled to be held outside of North America during the months June-September applications must be postmarked February 15 or before. For the months October-January the deadline is June 15 and for the months of February-May the deadline is October 15. Application forms are available from Martin Chusid, Department of Music, New York University, New York, N. Y. 10003.

## Notice of Available

### Back Issues of JAMS and MQ

A complete file of the Journal of the American Musicological Society (JAMS) Vol. I (1948) through Vol. XXVI (1973) is offered for sale by Willard Rhodes, 445 Riverside Drive, New York, New York 10027. Also listed for sale is a complete file of the MUSICAL QUARTERLY, Vol. XXVII (1941) through Vol. LX (1974). For further information, write Professor Rhodes.

## Publications Committee Report

by James Haar

The publishing activities of the Society during the past year may be summarized as follows:

1. A volume in the series *Monuments Musicae Byzantinae*, consisting of a facsimile of the 11th century MS Athos, Vatedi 1488, with commentary by Oliver Strunk and Enrico Follieri, has been published with the aid of a grant made by the American Musicological Society in 1971.

2. Bathia Churgin and Newell Jenkins' *Thematic Catalogue of the Works of G. B. Sammartini*, to be published by the Harvard University Press, is now in page proof. The book should appear during 1976.

3. Hans Tischler's edition of *The Earliest Motets*, to be published by the Yale University Press, is advancing toward production, but at this time no firm date of publication can be predicted.

4. Alejandro Planchart's *The Repertory of Tropes at Winchester*, to be brought out by the Princeton University Press, is being readied by its author for presentation of camera-ready copy. The book should appear during the course of the coming year.

5. *The Complete Works of Ockeghem*, vol. III. Dragan Plamenac, assisted by Richard Wexler, is working on the final versions of the **chansons and motets** to comprise the long-awaited third volume. It is hoped that this volume can be sent to a printer sometime within the next year.

6. The Report of the 1975 Haydn Festival-Conference, to be assembled by a committee chaired by Jens Peter Larsen and including Howard Serwer and James Webster, will proceed through a number of stages of transcription and editing, recently announced to all editors working in it. This will be done as expeditiously as possible, but it is too early to announce an approximate date of publication for this volume.

7. A 6th edition of *Doctoral Dissertations in Musicology*, prepared by Cecil Adkins and Alis Dickinson, is moving toward completion and should appear in 1976. This volume will contain not only a cumulative listing of American dissertations but also a current list of European dissertations and of post- or pre-doctoral research projects in progress.

8. *The Complete Works of William Billings* is to be published jointly by our Society and the Colonial Society of Massachusetts. One volume of this four-volume edition should appear in the Bicentennial year of 1976. The first volume to appear will be edited by Hans Nathan; the editor of the other three will be Richard Crawford.

Several other projects are being considered by the Publications Committee, and it is hoped that a report on these can be made at the next annual meeting.

## Collegium Musicum Committee Report on Los Angeles Meeting

by Bruce Bellingham

As interest and activities in performance research and practice have increased at the Annual Meetings within the past five years, the 1975 Collegium Committee was charged with various responsibilities. The following report will describe these responsibilities, their realization at Los Angeles, and—based on reactions expressed in the general Collegium meeting and by correspondence—plans for the coming year, in six related aspects:

- 1) **Soliciting and auditions of performing groups**, This year's plans were limited by problems of distance and funds available; however, fine performances were given by Lucy van Dael, Mary Cyr, and Alan Curtis (Berkeley) in a concert of Baroque chamber music by J. S. Bach and Rameau; by Leonard Stein and Anthony Vazzana with the USC Contemporary Chamber Ensemble performing Schoenberg's "Ein Stelldichein"; by Calvin Bower and the Schola Cantorum of the University of North Carolina singing Medieval Chant for All Saints; and by the American Early Music Consort and USC Early Music Ensemble directed by Gilbert Blount in a Franco-Flemish Concert of Medieval, Renaissance, and Baroque music.

**AUDITIONS POLICY:** An audition tape, together with a specific proposal of a program or performance laboratory planned for presentation, should be sent **NO LATER THAN MARCH 15** to:

Bruce Bellingham,  
Department of Music U-12,  
University of Connecticut,  
Storrs, Connecticut 06268.

Of course, performances should be of high quality, without regard to historical period. Student groups are especially encouraged. All groups must have some assurance that they will be able to attend if their audition is accepted. Decisions, barring unforeseen difficulties, will be made by May 1st.

- 2) **Soliciting and reviewing submitted papers dealing with performance practices**. The chairman of the Collegium Committee participated in the decisions of the Program Committee, and abstracts were reviewed by members of both committees. It is not our intention to review each paper here, but topics ranged from Medieval dance to 20th-century recordings as documents. Many of these papers included demonstrations, either live or recorded. We

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## COLLEGIUM MUSICUM REPORT

(Continued from page 6)

hope to encourage more live demonstration in these paper sessions, provided either by the performing groups approved by auditions or by the paper readers themselves.

- 3) **Planning performance laboratories.** Three such sessions, combining archival and performance-practice research, were held in Los Angeles. Ronald Purcell's session on the "Authentic Performance of the Renaissance and Baroque Plucked-Stringed Instruments" provided bibliographies on vihuela, discussions of tablatures for the Baroque guitar, and performances of transcriptions. Calvin Bower's session on performing Medieval chant has been mentioned above. Lyle Nordstrom and Herb Myers presented a "Practical Approach to Historical Instrumentation," with illustrated charts and general principles to follow in order to avoid the anomalous anachronisms that frequently arise in the performance of early music by professional, collegium, and amateur groups.
- 4) **Planning Panel discussions.** Providing an opportunity for scholars and performers with related interests to share and compare their expertise, ~~these panels were~~ especially fruitful in Los Angeles. Co-ordinated by the late Edwin Ripin, "Wider Applications of Instrument Studies" brought together scholars who are particularly interested in the interrelationships of composer/instrument maker/performer, ranging from Howard Mayer Brown's questions about the lira da braccio, Keith Polk's study of instrumental style in 16th-century *tricinia*, Arthur Ness's distinctions between plectrum and polyphonic techniques in early lute music, Jane Bowers' study of idiomatic instrumental writing in Telemann's "Musique de Table," William Newman's observations of ranges (in pitch and concomitantly in expression) in Beethoven's piano music, David Boyden's valuable demonstration-lecture on the Cramer "battle-axe head" bow (with examples played by Roger Hickman)—showing that Paganini used that bow in 1830, and that the variations movement of Beethoven's "Kreutzer" Sonata is easier for the violinist to execute than with the Tourtebow—to Cecil Wilson's study of Berlioz brass parts. Lawrence Libin directed a discussion on "Problems Facing Large Instrument Collections" with Howard Brown, Cynthia Hoover, Cristoph Wolff, and Robert Warner, expressing the need for check-

lists, catalogues, technical drawings, a "RISM" for instruments, and a reminder (with apologies to Shelley) that "when the lute is broken, sweet tones are remembered not." Bernard Bailly de Surcy's panel on notation in performance ranged from Hendrik vanderWerf's study of possible instrumental uses in Troubadour songs through George Houle's demonstration of choreography as a guide to Baroque ornamentation and rhythmic freedom, and eventually Kurt Stone's discussion of 20th-century inconsistencies in notation. Demonstrative examples were played by the Musica Mensurata. The panel discussion on degree programs in early-music performance in American universities was particularly of interest to collegium directors, and there was general agreement on the need for studies and teaching in vocal performance, Medieval performance, and string-instrument (especially the violin family) performance.

- 5) **Arranging instruments exhibit.** Affording an opportunity to Collegium directors to meet and discuss their wares with instrument makers and dealers, Gilbert Blount invited a number of West-Coast makers to participate in this exhibition. The Collegium Committee sees this activity as essential to the encouraging of native makers to engage in research and design of historical instruments.
- 6) **Forming a network of AMS chapter representatives.** Plans have been in a formulative state for some time to have selected or elected by each chapter of AMS an individual who would coordinate local collegium activities, communicate with other people interested in early-music performance in his area about visiting groups, lecturers, workshops and exchanges of information and expertise, and communicate with the official Collegium Committee about plans for Annual Meetings and other possible activities related to early-music research and performance. In order to initiate such communication, the Collegium Committee wishes to list the AMS chapters and those people who have agreed to be the collegium representatives. It is hoped that further correspondence will produce a complete representation; the Committee will soon write to all parties concerned. Blank spaces indicate that no representatives now exist.  
ALLEGHENY: Harry Elzinga, West Virginia University  
CAPITAL: Robert Palian, Music Division, Library of Congress

GREATER NEW YORK:  
MID-ATLANTIC: Caroline Cunningham, Manhattan School of Music  
MIDWEST:  
NEW ENGLAND:  
NEW YORK STATE: Joscelyn Godwin, Colgate University  
NORTHERN CALIFORNIA:  
George Houle, Stanford University  
PACIFIC NORTHWEST:  
ROCKY MOUNTAIN: Gordon Sandford, University of Colorado  
SOUTH-CENTRAL:  
SOUTHEAST: Louise Peake, University of South Carolina  
SOUTHERN: Wallace McKenzie, Louisiana State University  
SOUTHERN CALIFORNIA:  
SOUTHWEST:

## Chapter Meetings for the Remainder of the 1975-76 Academic Year

The following chapters have supplied information about meetings during the period January-June, 1976. Members who reside within a reasonable distance of two or more chapters may wish to attend meetings of other than their parent chapter.

CAPITAL—February 22 and April 10.

MIDWEST—April 23-25, at Indianapolis, in connection with Butler University's Romantic Festival.

GREATER NEW YORK—17 January, 7 February, 6 March, 20 March, 17 April, 24 April and 15 May.

The March 6 meeting, a Symposium on American Music, is co-sponsored with the American Music Center. The April 24 meeting will be held in conjunction with the Fourth International Conference on Musical Iconography, sponsored jointly by the Greater New York Chapter of AMS and the Research Center for Musical Iconography of the City University of New York.

PACIFIC NORTHWEST — April 30-May 1, Central Washington State College, Ellensburg, Wash. 98926. The program chairman is Professor Henry Eickhoff, CWSC.

SOUTH-CENTRAL — March 26-27, University of Georgia, Athens, Ga. 30602. Communications should be addressed to Professor Almonte Howell, University of Georgia.

SOUTH-EAST—April 9-10, College of William and Mary, Williamsburg, Virginia 23185.

SOUTHERN—April 9-10, University of Florida, Gainesville, Florida 32601.

SOUTHWEST—in April, North Texas State University, Denton, Texas 76203.



## 1976 PROGRAM COMMITTEE REPORT

by Richard Crawford

The 1976 Program Committee hopes to receive proposals for sessions and papers and study sessions dealing with music in the United States. Though the committee expects that the program will cover the full range of topics in which AMS members are involved, the Bicentennial celebration seems an appropriate time to focus on matters applicable to American music and musicology. Papers on American topics—on American composers, Afro-American composers and music, performance practice in American music—will be gratefully received. However, the committee also hopes to set up sessions suggesting that European and American studies are less discontinuous than they may seem to some. For example:

1. Sessions devoted to music in particular cities (e.g. Vienna, Philadelphia) would provide a framework for introducing American studies without excluding European, as would sessions on ceremonial or occasional music.
2. Methodology, a prime topic of those studying music, is also of concern to all musicologists. For example, a session on oral history as a method could be helpful, as might a session demonstrating methods of ethnomusicologists and/or historians and social scientists.
3. The story of European music in the United States is a remarkable and little-studied phenomenon. One of its particularly interesting facets is the development of American musicology, its backgrounds, achievements and style.

The Program Committee invites the membership to submit abstracts on any topic, but we are especially hopeful that papers will be proposed that fit into the suggestions set out above, or that members will devise their own approaches along similar lines.

## CHAPTER FUND COMMITTEE REPORT

by Paul J. Revitt

The Chapter Fund Committee, operating on its modest budget, was able to fulfill all but one of the requests made between the closings of the Society's annual meetings in Washington, D. C. (1974) and Los Angeles (1975). Eight chapters, two of them twice but not in the same fiscal year, were given money for three kinds of activity. Three students, representing their respective chapters, were given half of their transportation costs to attend the national Society meetings. Six chapters were given half of the expense of a guest invited to address their regional meeting. And one chapter received half of the itemized cost of mimeographing and distributing abstracts of papers read at one of its recent meetings. The request denied was for "seed money" for a publishing venture which in principle was acceptable but lacked a clear statement about projected costs.

The policy of "matching funds" has been the procedure evolved by the Committee since its first operation in 1970. With the squeeze for economy from all directions, this policy may perforce be modified. One proposal is that the aid to students be reduced to a third. This has not yet been necessary. Another consideration is making an expenditure proportional to the distance the student has to travel to a Society annual meeting.

The Guidelines prepared for the Committee in 1969 specifically state that funds to a chapter are not for "clerical aspects of chapter management," i.e., not for stenographer's wages, cost of preparing and mailing chapter announcements, etc. A request must be made by a chapter chairman, and, for bookkeeping purposes, the check of remittance from the Treasurer's office will be made out in the name of the chapter. For the anticipated expenses of a chapter meeting, a full explanation and, if possible, an itemized list should be submitted. For travel aid to a

student representative, a ticket stub or a statement or receipt from the issuing transportation agent should be included. Requests for chapter funds can be addressed to the Committee Chairman, Paul J. Revitt, Conservatory of Music, University of Missouri—Kansas City, Kansas City, Missouri 64111.

### MEETING WELL ATTENDED

In spite of the crunch of the three "E's"—energy, economy and education—the Annual Meeting of the Society in Los Angeles, October 30 through November 2, found the membership well represented. The schedule of sessions and concerts was followed with but few changes, due primarily to the excellent planning of the members of the Program and Local Arrangements Committees. Warm thanks are due to Marion and Lawrence Gushee, Co-Chairmen of the Program Committee, and their colleagues, Richard Crawford, William Holmes, Anthony Newcomb and Bruce Bellingham. Recognition also must be given to Marie Louise Göllner, Chairman of the Local Arrangements Committee and her co-workers, Malcolm Cole, Thomas Marocco and Robert Winter. Words and music were well coordinated and, with the hospitality offered by UCLA and the California climate, the meeting was both enjoyable and profitable.

### FULBRIGHT-HAYS OPPORTUNITIES

Though the deadline for application for Fulbright-Hays Awards for 1976-1977 is past, a few awards remain open, according to Theodore T. Dombras, Executive Secretary, Council for International Exchange of Scholars. The Council would welcome inquiries about these openings.

More than 500 awards for university lecturing and postdoctoral research in over 75 countries will be made to Americans for the academic year 1977-78. Information about available fields of specialization, geographic areas and probable dates may be obtained by writing to Mr. Dombras at the Council's headquarters, Eleven Dupont Circle, Washington, D. C. 20036.

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