

# AMS NEWSLETTER

American Musicological Society, Incorporated

Constituent Member of the American Council of Learned Societies

Vol. VI, No. 2

August 15, 1976



Philadelphia, Site of 1976 Annual Meeting

## PHILADELPHIA MEETING INFORMATION

This year's Annual Meeting, sponsored jointly by AMS and CMS and hosted by the University of Pennsylvania, will be held from November 4-7 at the Bellevue-Stratford Hotel in Philadelphia, an historically appropriate site both because of the Bicentennial and because the Society's first Annual Meeting was held there forty-two years ago. To mark the occasion the University of Pennsylvania has commissioned a work from Mario Davidovsky which will be performed at a concert by the Penn Contemporary Players under Richard Wernick in the Grand Ballroom of the Hotel on Friday, November 5.

All materials relating to the meeting

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## COLLEGIUM MUSICUM ACTIVITIES PLANNED FOR PHILADELPHIA MEETING

by Bruce Bellingham

An indication of the growth and strength in performance of historical music within North American universities was the total of eighteen fine groups who sent audition tapes and proposals this year. Nine groups, from diverse geographical areas and performing a broad range of musical repertoires, have been approved—the most ever to appear at an AMS Annual Meeting. Concerts are planned for each noon, late afternoon, and evening, as may be observed in the Preliminary Program, and offer trios of Haydn, Mozart, and Bee-

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## Philadelphia Annual Meeting: Report of the Program Committee

by Richard Crawford

The 1976 Annual Meeting ought to confirm once and for all that the AMS is a pluralistic Society. This fall's meeting, to be held jointly with the College Music Society at the Bellevue-Stratford Hotel in Philadelphia on November 4-7, presents from start to finish a bazaar-like variety of simultaneous events. Foremost in sheer number will be the paper sessions, panels, and study sessions held individually and jointly by the two societies. Concerts are scheduled for all three evenings and will also be provided for noon and late afternoon relief. The usual meetings of the various groups within the two societies, together with the attractions of the City of Philadelphia and the conviviality sure to prevail whenever two or three gather in the name of musicology, should provide three days notably free of breathing-space. The membership might be justified in suspecting that the chief apparatus of selection and scheduling have been, 1) a model of the Bellevue-Stratford, and 2) a shoe-horn.

Charged to organize a meeting with an "American emphasis," the Program Committee solicited papers on American topics. In all, more than 200 paper proposals were received; the committee's assignment of about two-thirds of the sessions to aspects of music in the U.S.A. reflects the proportion of American topics submitted. Members primarily interested in American music seem likely to find the six-ring circus format the most frustrating, for they will be faced at almost every turn with difficult choices. Last year's recommendation by the Council that brief abstracts of the papers be printed in the Newsletter should be of special value to these people, for the abstracts will aid their session-hopping. (Most paper-readers abstracted their papers for the Newsletter, but some, for one reason or another, were unable to.) At the same time, the schedule has been put together so that members whose specialities lie outside the U.S. will find a reassuring assortment of sessions in their lines of interest.

The schedule suggests that it might be well to advise some caution in the outer halls of the Bellevue-Stratford, as members burst out of one meeting room and into another, or make for a closing elevator in their urgent need for enlightenment

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## 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 Hertz, William Newman, Samuel Pogue.

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

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

KINKELDEY AWARD: Daniel Hertz, 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; Donald Leavitt, Kathleen J. Moretto, Susan Sommer.

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.

## DUES AND SUBSCRIPTION RATES TO INCREASE

The Board of Directors of AMS, at its meeting in New York, March 26, 1976, adopted the following schedule for 1977 dues and subscriptions:

### Membership Dues

Regular member	\$ 20.00
Student member	10.00
Emeritus member	5.00
Spouse	4.00
Sustaining member	40.00
Patron member	100.00
Life member	400.00

### Subscription. AMS Journal

Institutional subscriber	20.00
Individual subscriber	20.00

Dues and subscription rates have remained at the current level for the past four years. If the new rates are maintained for the next three years—through 1979—the present increase is the equivalent of a 4½ percent increase each year from 1973 through 1979.

## REPORT OF THE COUNCIL SECRETARY

by Ann B. Scott

A large part of the 1975 Council meeting was devoted to a discussion of possible guidelines for musicological education. As an outgrowth of this discussion, a committee was formed to produce a brochure describing what musicology is, the preparation required, and career alternatives.

Other topics brought before the Council and of general interest to the AMS membership were the AMS role in outlets for publication and the possibility of resuming the publication of abstracts before the national meeting.

The agenda for the 1976 Council meeting will include a review of arrangements for the annual meeting of the Society. The Council Secretary would welcome any ideas from the membership at large concerning possible changes in format, timing, and so forth. Please communicate with Ann B. Scott, Music Department, Bates College, Lewiston, Me. 04240.

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.

This AMS NEWSLETTER was produced in Lexington at the University of Kentucky.

## Report of the Registrar And Placement Service

by Cecil Adkins

As of June 15 the Society had a total of 3,738 members in good standing. This year as in the past all mailings except the Journal are being sent to members of record for 1975. Delinquent members are urged to remit their dues as soon as possible.

Regular Members	1,899
Regular Member Spouses	83
Student Members	689
Student Member Spouses	23
Emeritus Members	77
Patron Members	3
Life Members	7
Sustaining Members	0
Honorary Members	10
Exchange Members	0
Corresponding Members	3
Individual Subscribers	21
Institutional Subscribers	907
Exchange Subscribers	16

TOTAL 3,738

The number of candidates placed rose considerably over last year with four times as many persons receiving new positions. It would probably be even more profitable if the *Candidates and Vacancies* were circulated to more universities, and 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.

	1975	1976
Members Listed	215	225
Vacancies Listed	116	120
University Subscribers	134	140
SEM Members	18	20
Vacancies Filled	13	17
Candidates Placed	4	16

## Schoenberg Institute Requests Information

The Arnold Schoenberg Institute would be pleased to receive information about related materials in library, archival, or private collections. Kindly communicate with Clara Steuermann, Archivist, California State University, 5151 State University Drive, Los Angeles, California 90032.

Material for publication in the Newsletter should be sent to: Peter Bloom, Department of Music, Smith College, Northampton, Massachusetts 01060. Copy for each January number must be in the editor's hands by December 1; copy for each August number must be received by July 1.

## Collegium Musicum

(Continued from page 1)

thoven on period instruments (Amadé Trio, Cornell), Marin Marais' "La Gamba" (Oberlin Baroque Ensemble), "Le Jeu de Robin et Marion" (New World Consort, New York), music of Rameau, Purcell and others (Lafayette Consort, Washington University), early California mission music (Musica Antiqua, University of California, Santa Barbara), a combined Isaac (Queens College Collegium) and Renaissance bawdy music (University of Pennsylvania Collegium) concert, and Anglo-American popular psalmody (Wesleyan Singers), besides a concert of Colonial American music (Colonial Singers and Players) at Bryn Mawr College and other concerts arranged by the host school and the College Music Society. Audition procedures for 1977, somewhat revised, will be announced in the January *Newsletter*.

Compared with the Los Angeles meeting, but undoubtedly because of the announced general theme of the 1976 meeting, fewer performance practice sessions have been proposed and accepted this year. A Friday morning session on the American musical theatre, discussing reconstruction, editing and performance practices of pantomime and Ballad Operas especially of the Colonial and Federal periods, will be followed in the afternoon by a session chaired by David Fuller on 17th-century French harpsichord music. Bruce Gustafson will deal with harpsichord-lute relationships, John Shortridge will discuss the problems of constructing authentic instruments, and Mark Lindley will survey and demonstrate various tunings. Performance of Franco-Netherlandish music of the Renaissance has been studied by Craig Wright and Louise Litterick, who share a session dealing with sacred and secular repertoires.

One performance laboratory session, combining playing of music with discussion of its sources and analysis, will present Lyra Viol ensemble music (Frank Traficante) and three "Favorite Sonatas from the New Republic" (Jane Bowers and Peter Wolf) on Sunday morning.

As in recent years, a general Collegium Musicum session will be held on Saturday afternoon on a topic of particular interest to Collegium directors. After last year's successful panel discussion by representatives of five schools with degree programs in early music performance, this year's meeting will be concerned with "The Collegium Musicum and related societies." Because the Philadelphia meetings are to be held jointly with the College Music Society, this may be an appropriate occasion to communicate whatever needs and means of assistance can be mutually exchanged among interested per-

## Philadelphia Meeting

(Continued from page 1)

from another quarter. But sprints will hardly be avoidable, given the schedule and the Society's members. No matter how hard one tries to anticipate which simultaneities will produce the least conflict, it is still true that individual AMS members might hold passionate and compatible interests in, for example, Perotinus, J. S. Bach, Stephen Foster, and John Coltrane—four figures programmed against each other in Philadelphia.

Special thanks are due to Program Committee Members William Austin, Gilbert Chase, Larry and Marion Gushee, and Jo Wright; to CMS co-chairmen Adrienne Fried Block and Leo Kraft for their efficiency and co-operativeness; and to Bruce Bellingham who, with his Collegium Committee, screened tapes and, except for the major ensembles performing Friday and Saturday nights, selected the groups presenting concerts.

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sons and members of instrument societies, publishing concerns, and other organizations. Letters of inquiry will be sent before September, and the Collegium Committee invites correspondence through the Chairman, Bruce Bellingham (Music Department, University of Connecticut, Storrs, CT 06268).

Of longer-term consideration is the matter of local AMS Chapter Representatives for Collegium Musicum activities. The January, 1976 *Newsletter* included a list of the present Representatives, with noticeable *lacunae* and a few errors [Sorry, ed.]. In March, communication with AMS Chapter Chairmen corrected the situation to some extent, but further correspondence with Chairmen and appointed Representatives will be needed before the Philadelphia meetings. The Collegium Committee plans to hold a joint planning meeting with the local Chapter Representatives early on the Friday evening, in order to develop a continuing and necessary means of communication between all people involved with study, direction and performance of musical literature outside the standard repertory.

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## HARVARD FELLOWSHIP AWARD

William F. Prizer, Assistant Professor of Music, University of Kentucky, was recently named Music Fellow at Villa I Tatti in Florence, Italy, the Harvard University Center for Italian Renaissance Studies. Professor Prizer's research will be focused on a study of the Northern Italian Frottola, 1480-1530, and he will spend the academic year 1976-1977 in Florence and adjacent cities.

## Meeting Information

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will be mailed to members towards the end of August. Those travelling by air will be offered a package tour that will include ticket and accommodation at the cheapest possible rate. Students will be offered several kinds of accommodation, including the cheapest rooms at the Bellevue-Stratford, at Chamounix Mansion in Fairmount Park, and as guests of graduate students at Penn. The Host Committee anticipates that some members will want to visit Philadelphia's historic areas—Independence Hall and the Liberty Bell are within walking distance of the Bellevue-Stratford—and will include detailed information and directions with registration materials. Special provision will be made for those who wish to extend their stay and for those who wish to bring family members to Philadelphia for a Bicentennial visit.

All preliminary inquiries should be addressed to the Chairman of the Local Arrangements Committee, Professor Thomas H. Connolly, Department of Music, University of Pennsylvania, 201 S. 34th Street, Philadelphia, Pennsylvania 19174.

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## New Volume of Doctoral Dissertations in Final Preparation

The new cumulation of *Doctoral Dissertations in Musicology* is in its final stages of preparation and should be ready for distribution sometime this fall. Appearing for the first time in a combined form with *Musicological Works in Progress*, the sixth edition will bear the title of the *International Index of Doctoral Dissertations and Musicological Works in Progress*. The volume will contain over 4,500 titles and will be under the joint editorship of Cecil Adkins and Alis Dickinon.

In accordance with the proposals made by the Publications Committee, future supplements will be published separately each fall and distributed to the membership of the Society along with the annual membership list. The supplements for *Musicological Works in Progress* will continue in *Acta musicologica*.

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

# FORTY-SECOND ANNUAL MEETING OF THE AMERICAN MUSICOLOGICAL SOCIETY

Meeting Jointly with the College Music Society

NOVEMBER 4-7, 1976

Bellevue-Stratford Hotel, Philadelphia

## Preliminary Program

### THURSDAY, NOVEMBER 4

All afternoon & evening AMS and CMS Registration

1:00 CMS Executive Board Meeting

2:30 CMS Board, Council, Committee  
Chairs Meeting

3:00 AMS Board of Directors Meeting

7:30 CMS Board, Council, Chairs Meeting  
continued

7:30-8:45 AMS Council Meeting

8:30 Concert, Historical Society of Penn-  
sylvania, 1300 Locust Street (tickets  
necessary)

Amadé Trio, Cornell University

Malcolm Bilson, fortepiano

Sonya Monosoff, violin

John Hsu, violoncello

Trios of Haydn, Mozart, and  
Beethoven

8:45-10:30

AMS Papers

#### AMERICAN MUSICAL PERSPECTIVES

Charles Hamm, chairman

H. Earle Johnson, Ventnor, New Jersey—The Doctorate in  
American Music: Where Do We Stand?

With 1300 Ph.D. degrees in the American field and subjects in in-  
finite number and variety awaiting qualified students, "academic  
historicism [seems] bent on piling up dissertations and monographs  
without any conceptual or theoretical framework." (Gilbert Chase)  
Where do we now stand in relation to an overall view of American  
musical studies? More questions will be raised than answers given.  
(Respondents to be announced).

Robert Stevenson, University of California, Los Angeles—  
The Americas in American Encyclopedias

### FRIDAY, NOVEMBER 5

All Day

Registration, AMS and CMS  
Book and Instrument Exhibits

8:30-10:30 Coffee Hour. Sponsored by Pi Kappa Lambda,  
National Honor Society in Music

9:00-10:00 CMS Business Meeting

10:00-12:30 CMS Session I—Aural Routes to the Intellect

James Ming, Lawrence University, chair

William Nelson, Carleton College

Marjorie Irvin, Lawrence University

David Ward-Steinman, San Diego State Uni-  
versity, panelists

9:00-12:00 AMS Papers

#### AMERICAN MUSICAL THEATER, COLONIAL AND FEDERAL

Jon Newsom, chairman

Anne Dhu Shapiro, Wellesley College—American Panto-  
mime 1735-1812: Old Forms in a New Land

Pantomime afterpieces were as popular in early America as in  
Britain. Using the traditional characters of the Italian commedia  
dell'arte combined with mythological or topical plots and ingenious  
machinery and scenery, pantomimes provided one of the first forms  
in which American performers, composers, and designers could con-  
tribute significantly to the musical stage.

Bob R. Antley, Florida State University—*Flora*, America's  
First Opera Performance: Charleston, 1735

Although presumed lost, several 18th century editions of *Flora*  
may be found in American and English libraries. This paper deals  
with the problems involved in preparing a critical edition, back-  
ground of the ballad opera, history of *Flora* and its performances  
in England and America, authorship, performance practice, sug-  
gestions for further research, etc.

Susan L. Porter, University of Colorado—Musical Perform-  
ance in the American Theatre around the turn of the  
nineteenth century, as found in *Children in the Wood* and  
other representative musical entertainments

With Samuel Arnold's comic opera as a touchstone, musical en-  
tertainments presented in American theatres around 1800 are con-  
sidered, with their sources, American alterations, and performance  
conditions (including size and ability of orchestra, musical training  
of singers, and the physical properties of their settings). Finally,  
implications for present-day performances are discussed.

Victor Fell Yellin, New York University—Raynor Taylor's  
*The Ethiop* (Philadelphia, 1814)

Though its music exists only in a simplified keyboard version,  
Raynor Taylor's *The Ethiop* (Covent Garden, 1812) is a prime ex-  
ample of early American orchestral music. An orchestral realiza-  
tion based upon contemporary practice, pre-industrial instruments  
and theoretical texts should add to our understanding of Federal  
period musical activity.

#### NINETEENTH-CENTURY AMERICAN SONG, DANCE, AND VISUAL ARTS

Nicholas Tawa, chairman

Alan C. Buechner, Queens College, CUNY—Music and  
Dance in the Paintings of William Sidney Mount

The genre painter, William Sidney Mount (1807-1868) was also an  
amateur violinist, instrument designer, and tune collector of distinc-  
tion. His activities in these areas provide insight into the dances,  
both American and European, portrayed in his paintings and into  
the performance practices of the country fiddlers of his day.

Charles Hamm, Dartmouth College—Stephen Foster and the  
Irish

Michael P. Leavitt, CUNY—Stephen Foster's *Social Orches-  
tra* and Other Instrumental Music

Most of Foster's instrumental works are found in an anthology  
he compiled for the New York publishers, Firth, Pond & Co., en-  
titled *The Social Orchestra* (1854). Intended as "household music"  
for amateur chamber music makers, this collection shows which  
composers were known in pre-Civil War America, and what songs,  
operatic airs, and dances suited the popular "genteel" taste of the  
time.

David Tatham, Syracuse University—D. C. Johnston and  
Robert Cooke: The Pictorial Music Title in Boston, 1826-  
1841

Johnston's and Cooke's illustrations for the printed music of  
several American composers, including A. P. Heinrich, gave promise  
that the art of music decoration in America would attain both dis-  
tinction and a national identity. These bright beginnings, considered  
here, were snuffed out by Cooke's death and Johnston's abandon-  
ment of the genre.

#### SOCIAL AND MUSICAL ANALYSIS IN AMERICAN POPULAR MUSIC

Lawrence Gushee, chairman

Richard Wexler, University of Maryland—Aspects of the  
Harmonic Practice of John Coltrane

In the earlier part of his career, tenor saxophonist John Coltrane  
appeared to be a typical "post-Bop" improviser—though one with  
great technical facility and a superior knowledge of functional  
harmonic progression. Later, he quite suddenly seemed to lose in-  
terest in conventional harmonic function. This paper will examine  
the pathway to his later style.

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## Forty-Second Annual Meeting

(Continued from page 4)

Peter K. Winkler, SUNY at Stony Brook—Toward a Theory of Popular Harmony

In this study of the harmonic syntax of American popular music and jazz, I will distinguish two contrasting principles of organization. By analyzing a small group of compositions, dating from the 1930's to the present, I will show how these two principles can interact.

Richmond Browne, University of Michigan—The Anatomy of a Gig

Who makes what decisions? Communication of extra-musical messages by musical means; the personal network (band/crowd, leader/sideman); the musical network (codification and pragmatics). Gig vs. job, vs. session. Probably the most ubiquitous and direct musician/audience frame in American culture.

### PLAINSONG, SEQUENCE, ORGANUM

Kenneth Levy, chairman

Ruth Steiner, Catholic University—Tones for the Palm Sunday Invitatory

The mode IV invitatory "Ipsi vero" seems to be one of those most firmly established in the repertory, yet in manuscripts of the 11th, 12th, and 13th centuries it is combined with a number of different tones. How do these tones compare in structure, and in details? Which of them is the original?

Lance W. Brunner, University of Kentucky—Sequences in Manuscripts of Italian Provenance: A Survey

Sequences in manuscripts of Italian provenance have been neglected in studies on the sequence since 1950. Italian sequence collections before 1300 (over 40 manuscripts, mostly graduals) have been examined to arrive at a comprehensive picture of Italy's role in the history of the sequence. Guidelines for future research are drawn.

Rebecca A. Baltzer, University of Texas at Austin—The Parisian Sanctorale and Notre Dame Organum

How many days a year were liturgically suitable for polyphony at Notre Dame? How many times annually could a given organum be performed? A study of the relation of the liturgical calendar of Notre Dame to the collection of relics and the polyphonic, sculptural, and stained glass programs of the cathedral.

### ASPECTS OF ROMAN CATHOLIC LITURGICAL MUSIC: ca. 1580-1750

Howard Smither, chairman

James Armstrong, Colby College—Italian Vesper Music in the 1580s; A View from the Perspective of Giacomo Vincenti's Music Catalogue of 1591

A survey of Vesper music printed by Giacomo Vincenti from 1583 (his first known print) to 1591 (his first known catalogue). An examination of texts, performance forces, structure, and musical language of representative works illustrates the state of polyphonic Vesper music in Northern Italy, midway between Willaert and Monteverdi.

Jeffrey G. Kurtzman, Rice University—Giovanni Francesco Capello, an Avant-gardist of the Early Seventeenth Century

A survey of one of the most imaginative and innovative composers of the decade 1610-1620. Influenced by Gabrieli and Monteverdi, Capello was among the earliest composers of solo motets and dramatic dialogues as well as large concertato motets, psalms, lamentations and a mass with obbligato instruments.

Anne Schnoebelen, Rice University—Substitute *Versetti* in the Masses of Giacomo Antonio Perti

G. A. Perti composed many concerted masses during his early years at San Petronio in Bologna, for which he later provided substitute solo sections or versetti. These substitutions reflect changes in taste and style of Italian mass composition ca. 1700-50. Stylistic comparison and analysis include approximate dating, performance practice, text adaptations, etc.

Margaret Long Crouch, University of California, Santa Barbara—Four Unpublished Polyphonic Mass Ordinaries from Mission Santa Barbara

Colored notation, text declamation and harmonic procedures found in selected Mass Ordinaries from the Santa Barbara Mission Archive are investigated herein with regard to the interaction of traditional and provincial musical elements. The enquiry focuses on this fusion and the role of polyphony in the liturgical music of California missions.

### ISSUES AND PROBLEMS IN BAROQUE MUSIC

Robert Marshall, chairman

Eleanor F. McCrickard, University of North Carolina at Greensboro, Fugal Writing in Stradella's Instrumental Music

Alessandro Stradella (1644-1682) demonstrates a highly skilled use of counterpoint in almost every movement of his instrumental works, especially the fugal movements. His extensive use of fifth relationships, the structure of the bass line, and the clearcut tonal cadences indicate that Stradella was foremost among his contemporaries in Italy in the use of tonal counterpoint.

Tharald Borgir, Oregon State University—Keyboard Improvisation and Florid Basso Continuo Realizations: the early Eighteenth Century *Partimento* Practice

Partimento is a synonym for basso continuo associated with Neapolitan practices that originated around 1700. Improvisation played a central role, in florid accompaniments, and in solo keyboard pieces written down in figured bass notation. A teaching method by F. Durante (1684-1755) provides exercises in various aspects of partimento playing.

Don Franklin, University of Pittsburgh—Problems of text and tempo in Bach's *WTC II*: A new look at the sources

Curtis A. Price, Washington University, St. Louis—The Critical Decade for English Music Drama, 1700-1710

When Italianate opera was introduced to the London stage beginning in 1705, radical changes were made in the existing theatrical organization. These changes and the reform of the spoken play, which had been burdened with musical excesses, contributed to the London audience's gradual acceptance of the operatic convention and, paradoxically, to the absence of an English baroque operatic tradition.

12:00-1:00 Noon Concert—Oberlin Baroque Ensemble, James Caldwell, Director

Marian Marais: *La Gamme*

12:00-3:00 AMS Papers

12:30-2:00 CMS Student Luncheon

### MUSIC AND MUSICIANS OF EARLY NEW YORK AND PHILADELPHIA

Carleton Sprague Smith, chairman

Otto E. Albrecht, University of Pennsylvania—Musical Life in Philadelphia, 1800-1830

Alan and Nancy Mandel, American University, Composers of Keyboard Music in Philadelphia through 1828

Discussion—illustrated throughout with live performances—of a wide variety of keyboard compositions—including sonatas, rondos, variations, marches, dances, genre pieces—and patriotic works honoring Presidents Washington, Jefferson, Madison, and Monroe. Composers include Reinagle, Carr, Taylor, Hemmenway, Taws, Darley, and others, who were also active as publishers, performers, bandleaders, and teachers.

Eileen Southern, Harvard University—Frank Johnson, Black Bandmaster of Philadelphia, and His Promenade Concerts

When Frank Johnson (1792-1844) and his musicians performed in London in December, 1837, they became the first American group to give concerts abroad, according to all evidence. Johnson heard Europe's newest fad, the concert à la Musard, and brought it back to the United States, introducing it to Philadelphia on Christmas Day, 1838.

Molly Nelson, University of North Carolina—Genesis of the First Italian Opera Season in New York City (1825-1826)

Italian opera was imported to New York City in 1825 to satisfy specific social, economic, and cultural needs. What these needs were, why certain influential New Yorkers conceived of and underwrote the enterprise, and how the Garcia family and others were induced to pioneer the venture are the main questions to be answered in this paper.

Eve R. Meyer, Temple University—Moran, New York, and the Semicentennial Decade

Peter K. Moran (c. 1770-1831), as composer, performer, and publisher, was a dominant figure during the 1820's when New York became the commercial center of the nation and competed for cultural dominance. Moran's career, his contributions to the sacred and secular literature, and his role in the growth of professionalism will be examined.

1:30-4:00 AMS Papers

### TURN OF THE CENTURY IN AMERICA

Howard Shanet, chairman

Robert P. Morgan, Temple University—Ives and Mahler

It is no coincidence that Gustav Mahler was the only major composer of his period to have indicated an interest in the music of Charles Ives: the two composers shared remarkably similar views on what constitutes "acceptable" musical material for concert music and, especially, on the nature of musical form and continuity.

Margery M. Lowens, Reston, Virginia—The Manuscript Society of New York

Elaine Brody, New York University—*Vive La France*: Gallic Accents in American Music From 1880 to 1914

Not long after the revival of French music that began with the establishment of the Societe nationale in Paris in 1871, we notice an emerging "French connection." My paper represents an attempt to shed light on where and how French music began to penetrate the formerly impenetrable hold of German music on the American musical scene.

### PETRUCCI AND HIS SOURCES

Helen Hewitt, chairman

Stanley Boorman, University of Cambridge—The 'First' Edition of the *Odhecaton*

Examination of the Bologna copy of the *Odhecaton* reveals certain bibliographical anomalies. These are resolved, and throw light on aspects of Petrucci's methods. They are then related to the other extant editions and to the musical content of the volume.

(Continued on page 6)

## Forty-Second Annual Meeting

(Continued from page 5)

Thomas Noblitt, Indiana University—Textual Criticism of Selected Works Published by Petrucci

An investigation of selected compositions published by Petrucci, employing the philological technique of stemmatics, permits certain conclusions to be drawn regarding the sources of the musical texts he published, the ways in which he deviated from his exemplars, as well as the quality and ultimate value of his texts.

### 1:30-4:30 AMS Papers

#### PSALMODY AND HYMNODY IN COLONIAL AND EARLY FEDERAL AMERICA

Nicholas Temperley, chairman

Mason Martens, New York City—Tate and Brady's *New Version* of the metrical Psalms, and its introduction into the American Colonies

This paper sketches the genesis of Tate and Brady's *New Version* of the English metrical psalter (1696; revised edition 1698), its early use in Maryland, Philadelphia, New York and Boston (1698-1714), the work of the Rev. Thomas Bray and the S.P.G., and catechetical classes or Religious Societies as early singing schools.

Gillian Anderson, Washington, D. C.—Daniel Bayley, *A Book of Anthems and Psalm Tunes*

Irving Lowens, *The Washington Star*—*Amphion*: Another Piracy from Andrew Law?

Karl Kroeger, Moravian Music Foundation—The Fuging-tune Revisited

This paper attempts to correct misinformation published about the fuging-tune by considering its development in England and America. It reviews criticisms of the genre, attempts to classify and describe types, discusses compositional techniques, and considers the aesthetics behind the phenomenal popularity of the fuging-tune in America during the late 18th and early 19th centuries.

#### FRENCH HARPSICHORDS AND THEIR MUSIC IN THE AGE OF MARQUETTE AND JOLLIET

David Fuller, chairman

Bruce Gustafson, University of Michigan—The Relationship of Early French Harpsichord Music to the Lute: the Evidence of the Sources

The paucity of French harpsichord manuscripts from the first half of the seventeenth century causes difficulty in tracing the origins of the "clavecin" style. Both French and non-French sources before ca. 1660 provide new information on the identity of La Barre and uncover a hitherto-undiscussed notation, establishing two specific links between lute and harpsichord music.

Mark Lindley, *Grove's Dictionary of Music and Musicians*—The well-tempered clavecin: Chambonnières to D'Anglebert

Demonstrations on a harpsichord after Claude Jacquet the younger and evidence from 17th- and early 18th-century sources will be presented to suggest that Chambonnières, Louis Couperin and D'Anglebert used three distinct but related kinds of unequal temperament for harpsichord. For contrast, examples by Frescobaldi and Froberger will be linked to evidence for equal temperament.

John Shortridge, harpsichord maker, will discuss his instruments built after French Baroque models

Donald Harris, New England Conservatory of Music—Alban Berg: Letters to an American Friend

During the summers of 1903 and 1904 Miss Frida Semler, a Wellesley College undergraduate, was a guest at the Berg family estate in Carinthia. The young composer's friendship with Miss Semler brought forth five letters, three songs, and memorabilia chronicling Berg's student life with Schoenberg, his opinions of Mahler, Strauss and Wedekind, as well as more general topics.

Mark DeVoto, University of New Hampshire—Alban Berg's *Three Pieces for Orchestra*, Opus 6

This paper outlines the first overall attempt to analyze this most complex of Berg's non-operatic works, principally from the standpoint of motives, motivic interrelations, contrapuntal devices, rhythm, paratonal harmonic bases, and cyclic form. (It is suggested that participants bring scores to the session.)

Philip Brett, University of California, Berkeley—Britten in America: a Composer in Search of Himself

The paper explores the background and events leading to the composition of Peter Grimes. It deals with the questions of national, artistic and sexual identity implicit in Britten's attempted emigration to the States (1939-42), and concludes that the opera not only re-affirms the composer's native roots but also expresses his feelings about homosexual oppression.

Lester D. Brothers, North Texas State University—George Rochberg and the "Renewal of Music"

A turn from serial complexity toward a new-romanticism is reflected in George Rochberg's compositions since 1965. Rochberg has devoted himself to a "renewal of music," marked first by collage-quotation of tonal music, then whole movements in tonality, and finally rejection of the concept of "originality" itself, believing that "music can be renewed by regaining contact" with the past.

### 2:15-4:00 CMS Session II—The National Assessment Assessed

Alan C. Buechner, Queens College, CUNY, speaker

Paul Lehman, University of Michigan, respondent

### 3:00-5:00 AMS Papers

#### MIDWESTERN MAINSTREAMS

Dena J. Epstein, chairman

Edward Barret, University of Louisville—Louisville, Kentucky 1853

This memorable year saw: (1) Gottschalk's two appearances and the Germania Musical Society's week of concerts with Jael and Urso, (2) perceptive newspaper criticism, (3) large amount of contemporary music published and performed, (4) the introduction of music into the public schools which caused heated controversy concerning the choice of the method of instruction.

Sven Hansell, University of Iowa—Gustav Stolpe's Role in Establishing Swedish Music in the Midwest

J. Heywood Alexander, Cleveland State University, *Brainard's (Western) Musical World*—Voice of the Western Reserve 1864-1889

The Brainard family, in Cleveland after 1834, operated a music store, concert hall, and music publishing business. Its monthly periodical, *Musical World*, emanated from Cleveland 1864-1889, and provided news, instruction, advertising, criticism, entertainment, and actual music. Its pages guide us through musical activity in the Western Reserve during the period.

#### ENGLISH THEATRICAL MUSIC AND SATIRIC TASTE IN THE EIGHTEENTH CENTURY: AN INTERDISCIPLINARY SESSION WITH MUSICAL ILLUSTRATIONS

Cynthia Adams Hoover, chairman

George Winchester Stone, Jr., New York University—The Prominence of Music in the Theatre in Garrick's Time

J. Merrill Knapp, Princeton University—"Garrick's Musical Allies," a talk illustrated by musical excerpts and songs from Garrick's *The Enchanter* (music by J. C. Smith) 1760 and Gaarrick's May Day (music by T. A. Arne) 1775

Phyllis T. Dircks, Long Island University—Garrick's Fail-Safe Musical Venture: *A Peep Behind the Curtain*

Stoddard Lincoln, Brooklyn College—F. H. Barthelemon, a Typical Composer in Garrick's Time: The echoes, ironies, and satirizing of serious forms in the 'Orpheus'

### 4:00-6:00 AMS Study Sessions

#### STUDY SESSION—PATRONAGE FOR MUSIC IN ITALY, LATE 16th AND EARLY 17th CENTURIES

Edmond Strainchamps, SUNY Buffalo, chairman

Panelists to be announced.

#### STUDY SESSION—EDITING AND PUBLISHING MUSIC OF THE PAST: A NEW APPROACH

Mason Martens, New York, N.Y., chairman

This panel will involve commercial music publishers and editors, as well as academic musicologists, university presses, and university-related music presses, to see if inter-relationships can be found between these two different types of music publishing that will be mutually beneficial, such as basing a commercial edition directly on a scholarly edition.

Panelists to be announced.

### 4:15-5:30 AMS/CMS Concert — Contemporary American Music

Temple University Contemporary Players & Singers, Clifford Taylor, Director

Philadelphia New Music Group, Theodore Antoniou, Director

#### Collegium Concert

The New World Consort, William Mount, Director

Le Jeu de Robin et Marion

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

### 7:15-8:30 AMS Collegium Musicum Planning Session—AMS Collegium Committee and Chapter Representatives

#### Evening Concert

Penn Contemporary Players, Richard Wernick, Director

Featured on the program will be the first performance of a new work by Mario Davidovsky, commissioned by the University of Pennsylvania

Reception to follow

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## Forty-Second Annual Meeting

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SATURDAY, NOVEMBER 6

All Day

Registration, AMS and CMS

Book and Instrument Exhibits

8:00- Breakfast, JAMS Editorial Board

9:00-10:30 CMS Interest Groups in Performance, Composition, Musicology

Performance—Samuel Baron, SUNY Stony Brook, chair

Rehearsal Problems in a Modern American Work: An Open Rehearsal of Elliott Carter's Eight Etudes and a Fantasy, with students from SUNY Stony Brook

Composition—William Bergsma, University of Washington, chair

Barbara E. Maris, Peabody Conservatory—American Compositions for Piano and Tape

Musicology—Howard Mayer Brown, University of Chicago, chair

Barry S. Brook, CUNY—Musical Iconography: Current Developments National and International

Irving Lowens, *The Washington Star*—The Iconography of Music in the United States

9:00-11:15 AMS Papers

SACRED MUSIC IN 20th-CENTURY AMERICAN ETHNIC ENCLAVES

Bruno Nettl, chairman

Terry Miller, Kent State University, Kent, Ohio—The Oral Singing Tradition of the Old Regular Baptists in Indiana

The Old Regular Baptists living in southern Indiana came originally from southeastern Kentucky but preserved their religious life through contact with their brethren. Their singing practices include using word hymnals, "lining out," and heterophonic performance. A comparison of transcriptions with printed sources (e.g., the Sacred Harp), illuminates the oral singing tradition still living in the South.

Doris J. Dyen, University of Illinois—The Present as History: Shape-Note Singing Schools in Alabama

Helen Myers, Columbia University—The Development of a Musical Repertory in a Guyanese-Trinidadian Hindu Temple in New York City

9:00-12:00 AMS Papers

CLASSIC, ROMANTIC, AND NATIONAL MUSIC IN 19th CENTURY AMERICA

Rey M. Longyear, chairman

William Robinson, University of Southern California — Mozart's Music in Nineteenth-century America

Tracing changing conceptions of Mozart in his homeland tells us much about the musical climate of Europe in the late eighteenth and early nineteenth centuries. The purpose of this paper is to investigate the reception of Mozart's music in nineteenth-century America as a way of witnessing the development of musical culture here.

Robert M. Copeland, Mid-America Nazarene College, Olathe, Kansas—Rossini in Homespun: The Pasticcios of I. B. Woodbury

Nineteenth-century Americans living outside large cities had little exposure to opera and oratorio performances. Isaac Baker Woodbury helped to disseminate knowledge of such works through pasticcios for amateur performance, published in his oblong tunebooks in the 1850's. Unlike urban productions, Woodbury's pasticcios reached a wide non-urban audience with standard European music.

William K. Gallo, Rollins College, Winter Park, Florida—Music and the Centennial Celebration of 1876

The Centennial Exposition was primarily a celebration of industrial progress, but it also recognized American artistic achievement. Music featured at the Exposition included three compositions commissioned by Theodore Thomas for the inaugural ceremonies: the American Centennial March by Richard Wagner, the Centennial Hymn by J. K. Paine, and The Centennial Cantata by Dudley Buck.

Deane L. Root, University of Illinois—*The Black Crook* and Music's Role in 19th-century American Spectacle

## CLASSICS, TECHNIQUES AND TRENDS IN AMERICAN POP

Ronald Byrnside, chairman

Aronld Shaw, Las Vegas, Nevada—Anatomy of Rhythm & Blues

Traces the origin of Rhythm & Blues as a term and post-World War II style; analyzes its esthetic components; and describes the role of black bands of the Swing Era, black urban ghettos, and especially, Gospel music in the evolution of the form as a unique popular musical style.

Charles Gower Price, West Virginia University—The Treatment of American Folk and Popular Styles in the Music of John Lennon and Paul McCartney

The vocabulary of styles in British rock music is fundamentally derived from American sources. Although direct imitation prevailed in the early recordings of the Beatles, John Lennon and Paul McCartney frequently absorb various American styles into the fabric of their songs by means of an intriguing musical parody technique.

Alan A. Luhring, University of Colorado, Boulder—Rhythmic Structure in Songs of the Original Carter Family

In strophic song much interest lies in the rhythmic relationships created as phrases—regular, irregular, and ambiguous—repeat stanza after stanza. The Carter Family uses a wide variety of rhythmic play, standardized within each song for expression and artistic effect, which can illustrate aspects of strophic art song since the Renaissance.

Jerry Dean, University of Texas at Austin—Rhythm and Bluegrass

NORTHERN POLYPHONY AND PERFORMANCE PRACTICE (1350-1550)

Daniel R. Brown, Cornell University—The Harmonic Idiom of the Manneristic School

The late fourteenth century "manneristic" school is said by W. Apel to have "arrived at a musical style much more daringly and deliberately dissonant than ever before. . . ." A computer-assisted study of works by Machaut Landini and selected mannerists strongly contradicts this notion, shedding light in the process on questions of voice-leading, sonority and tempo.

Elizabeth A. Keitel, Yale University—The Importance of Machaut's Paper Manuscript (Bib. Nat. f. f. 1585)

This ugly cursiva paper manuscript has long been considered a fifteenth-century copy of the Vogue manuscript. That it is a copy must be questioned because of collation and content discrepancies. The scripts and watermarks contained in the core, moreover, indicate a terminus a quo well within the fourteenth century and perhaps contemporary with Machaut.

Craig Wright, Yale University—Performance Practices and Pedagogy at the Cathedral of Cambrai, 1475-1550

Using documents surviving from the cathedral of Cambrai, this paper addresses matters of performance, including choir makeup, size, and placement, and instrumental accompaniment. It also treats other questions, including: Which portions of the liturgy were sung polyphonically? and What acoustical conditions then obtained that are not present in Gothic cathedral today?

Louise Litterick, Harvard University—The Performance of Franco-Netherlandish Secular Music of the Late 15th century

AUSTRO-GERMAN MUSIC IN THE TIME OF WILLIAM BILLINGS

James Webster, chairman

Anneliese Downs, New York University—Friedrich Schwindl's Opus 9 (*Trois Symphonies*, 1775): The Moravian Connection

This study will compare the printed edition of Friedrich Schwindl's Opus 9 with MS versions located in the Universitätsbibliothek Basel and the Moravian Archives in Bethlehem, Pennsylvania. These MS sources, which include a variety of modifications, both structural and ornamental, exemplify aspects of stylistic change and contemporary methods of performance during the late 18th century.

David M. Carlson, North Texas State University—The Professional Alliance Between Leopold and Wolfgang Amadeus Mozart: New Discoveries Pertaining to Their Vocal Music

My recent investigation of Leopold Mozart's vocal music has resulted in a number of discoveries involving Wolfgang as well as the father. The presentation will identify and explore the implications of several of these discoveries.

Floyd K. Grave, University of Virginia—The Process of Articulation in Mozart

By analyzing Mozart's control of musical punctuation, we can gain insight into the nature of classical syntax. A search for sources of this control reveals layered patterns of rhythm which lend structural coherence by yielding varying degrees of separation and connection at points of articulation between phrases, themes, and sections.

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## Forty-Second Annual Meeting

(Continued from page 7)

Nancy Kovaleff Baker, Columbia University — Heinrich Koch's Description of the Symphony

In his *Versuch einer Anleitung zur Composition*, Heinrich Koch (1749-1816) discussed the various musical forms then current. He described several options for the harmonic treatment of the principal periods of the symphony and illustrated them with examples by contemporary composers. It would appear that Koch abstracted his schemes for movements from the music of his time and based his descriptions on actual compositions.

### 10:30-12:00 AMS Papers

#### MUSIC-RELATED HARDWARE

Cecil Adkins, North Texas State University—Mechanical Tuning Devices on String Instruments

A survey of the varieties of tuning mechanisms applied to string instruments since the sixteenth century. This includes devices which merely hold the string as well as those which provide increased leverage on the tuning pin. All of the five basic varieties that have been used will be illustrated and discussed.

James Igoe and Russell Cronquist, University of North Carolina—Infrared and Ultraviolet Photography as an Aid to Reading Illegible Manuscripts

Infrared and ultraviolet photography are not exotic tricks. They are easily understood and available, and can aid immensely anyone working with documents. Other methods of reading "illegible" manuscripts include X-ray photography and computer clarifications. Given reflectance and fluorescence methods for both IR and UV, this totals six "extraordinary" paleographic aids.

### 10:30-12:30 AMS/CMS Session. Theory Forum, Richmond Browne, University of Michigan, chair Music Theory: The Art, the Profession, and the Future

Allen Forte, Yale University  
Peter Westergaard, Princeton University  
Carl Schachter, Queens College, CUNY  
Carlton Gamer, Colorado College  
Vernon Klierer, Indiana University

### 12:00-1:00 Noon Concert—Lafayette Consort, Washington University, St. Louis

A Concert of French and English Baroque Vocal and Instrumental Music

### 12:30 Luncheon Meeting, CMS Board, Council, Committee chairs

### 12:00-3:00 AMS Papers

#### SONGS AND PIECES FOR IDEOLOGICAL ACTION

Eileen Southern, chairman

Adrienne Fried Block, Richmond College, CUNY—"La guerre des chansons": A new look at the role of the Parisian chanson in the religious struggles of sixteenth-century France

Fitted out with contrafacta, the Parisian chanson did battle in the religious wars: as Noels, for the Catholics, beginning in the 1520s; and as chansons spirituelles for the Lutherans, beginning in the 1530s. A chronology of that struggle will include taped performances of the chansons with their polemic texts, which both reflected and fueled those fires.

Carolyn Rabson, Potsdam, N.Y.—American Library Songs and the British Musical Stage

What musical settings, if any, were intended for topical ballads of the American Revolution? Many of the tunes can be identified accurately in surviving sources of eighteenth-century English theatre music, including vocal and orchestral scores, ballad opera librettos, and songsheets.

William Lichtenwanger, District Heights, Md.—The Mysterious Music of *The Star-Spangled Banner*, or Its End Is Its Beginning; But Where Was Its Beginning?

Sterling E. Murray, West Chester State College, Pennsylvania—Weeping and Mourning: Funeral Dirges for General Washington

The feeling of national loss occasioned by the death of George Washington on December 14, 1799, was expressed in numerous commemorative ceremonies and musical memorials. This paper is a study of the music composed in Washington's memory. The musical and cultural contexts of several such compositions will be discussed, and examples will be illustrated with live performances.

#### AMERICAN INSTRUMENTS AND THEIR MAKERS

Howard Mayer Brown, chairman

Carl O. Bleye, Iowa State University—Georg Andreas Sorge's Influence on David Tannenberg, 18th Century American Moravian Organ Builder

The Lobenstein organist and theoretician Sorge's manuscript, *Die geheim gehaltene Kunst der Mensuration der Orgelpfeiffen* (1764) provided Tannenberg with three logarithmically calculated scalings for his Principal pipes. By using Sorge's third method, Tannenberg anticipated a practice which was popularized in Europe three-quarters of a century later by Toepfer (1833).

Robert E. Eliason, Henry Ford Museum, Dearborn, Michigan—George Catlin, Musical Instrument Maker (1778-1852)

Catlin was the son of a famous Revolutionary War soldier and produced a wide variety of musical instruments in Hartford and Philadelphia very early in the 19th century. His bassoons are the earliest to be found made by an American, and his unique bass clarinets are second in importance only to those of the Grenzers of Dresden in the early history of that instrument.

Cynthia Adams Hoover, Smithsonian Institution—The Immortals of the Instrument: The Steinways and their Pianos

If any single instrument dominated 19th-century musical life, it was the piano. This paper will show through slides of important Steinway instruments and patents from the 1830s until the 1890s how Steinway & Sons became preeminent and how the Steinway family influenced American concert and cultural life during the second half of the 19th century.

Laurence Libin, Metropolitan Museum of Art—New York's Immigrant Instrument Makers; Preserving a Vanishing Heritage

Turn-of-the-century New York City boasted a flourishing community of immigrant instrument makers whose history and once-ubiquitous output are rapidly fading. Preserving their unique heritage requires unorthodox methods that produce evidence of the makers' place in America's social fabric. These little-known craftsmen helped establish today's popular musical taste.

### 1:30-4:30 AMS Papers

#### ISSUES AND PERSPECTIVES IN AMERICAN HYMNODY

Gilbert Chase, chairman

James C. Downey, William Carey College, Hattiesburg, Mississippi—The Music of American Revivalism, 1740-1976

Revivalism has been a significant force in America, providing many of the functions of a state church for our democratic society. It influenced the creation of a national identity which can be traced in the study of revivalistic song. This paper deals with the place of revivalistic music in American cultural development.

Roger L. Hall, Case Western Reserve University—Issachar Bates (1758-1837): Early American Fifer and Shaker Frontier Tunemith

Based upon extant Shaker documents, this paper will trace the life and music of an itinerant musician/composer from his service as a young colonial fifer during the Revolutionary War to his thirty-six years (from 1801 to 1837) spent singing and composing unaccompanied folk spirituals while a prominent member of the Shaker communal sect.

Shirley Ann Bean, University of Missouri-Kansas City—*The Missouri Harmony*, 1820-1858: The Refinement of a Southern Tunebook

Allen D. Carden's, *The Missouri Harmony*, was one of the outstanding shape-note collections and the first tunebook from Missouri. The revising of the ninth edition in 1850, was undertaken by Charles Warren. While Warren retained the tunes and general format of Carden's book, the settings were polished and refined; a southern tunebook had become "northernized."

Harry Eskew, New Orleans Baptist Theological Seminary—Philip Phillips and the Spread of the American Gospel Hymn

#### LINKS BETWEEN THE UNITED STATES AND SLAVIC COUNTRIES

Milos Velimirovic, chairman

Leon T. Blaszczyk, New York University—Polish Contribution to the Musical Life in America: An Overview

The paper deals with the activity of musicians that came from Poland from the end of the 18th century to the present, up to 1865, mostly as political exiles, from 1865 as part of the economic emigration, and were assimilated by the American society. The contributions of Polish guest performers will also be discussed.

Boris Schwarz, Queens College, CUNY—The Russian Violin School Transplanted to America

Many prominent Russian violinists immigrated to the USA (among them Auer, Zimbalist, Elman, Heifetz, Milstein and many others). Through their activities as performers and teachers they influenced and shaped generations of American violinists. The paper investigates the extent of this influence and the author of the report will speak from personal contact with most of the artists and will illustrate his presentation with some "classic" phonograph recordings.

Milos Velimirovic, University of Virginia—Impressions of the USA Before 1914 in the Writings of Slavic Musicians

The paper will review the tours of Russian musicians (e.g. Anton Rubinstein, Chalkovsky, Skriabin, etc.) and examine their impressions of the USA and its musical life. In addition, the impact of some Russian musicians on the musical life in the USA will also be explored: Safonov as conductor in New York; Altschuler as founder of the Russian Symphony Orchestra in New York, etc.

A related Study Session will follow.

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## Forty-Second Annual Meeting

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### NINETEENTH-CENTURY MASTERS

Louise Cuyler, chairman

Robert Winter, University of California at Los Angeles—The Genesis of Beethoven's Ninth Symphony

David B. Levy, Wake Forest University—A Literary Contribution to Musical Comprehension: The Case of W. R. Griepenkerl & Beethoven's Ninth Symphony

Sections from Wolfgang Robert Griepenkerl's "Das Musikfest oder die Beethovener" first appeared in Volume 7 of the *Neue Zeitschrift für Musik* (1837). Two complete editions followed in 1838 and 1841, the latter with a preface by Meyerbeer.

The paper will examine this *Novelle* as an important contribution to the *Rezeptionsgeschichte* of Beethoven's last symphony.

Rufus Hallmark, Massachusetts Institute of Technology—Schubert's "Auf dem Strom"

Ferdinand Gajewski, An Unknown Source of Marginal Annotations by Chopin in the Houghton Library at Harvard

To the three known collections of printed music by Chopin which bear marginalia in the master's hand must now be added another: a source which throws new light both upon the composer's biography and upon the interpretation of his works.

### 1:30-4:30 AMS Study Sessions

#### STUDY SESSION—AMERICAN TECHNOLOGICAL INNOVATIONS IN MUSIC: COMPUTER APPLICATIONS IN ANALYSIS, COMPOSITION, RESEARCH, AND TEACHING

Warren E. Hultberg, State University of New York, Potsdam, chairman

Panelists: Bo Alphonse, Yale University; Stefan Bauer-Mengelberg, SUNY Binghamton & IBM Systems Research Institute; Fred T. Hofstetter, University of Delaware; Rosemary Killam, Stanford University; Dexter Morrill, Colgate University; Benjamin Suchoff, Director, the COMMPUTE Program, New York Bartok Archive.

#### STUDY SESSION—CLASSICAL COLLOQUIUM

Jan LaRue, New York University, and William S. Newman, University of North Carolina, co-chairmen

The colloquium will provide an opportunity for musicologists interested in the Classical Period to share an open discussion of the Classical Language. The session will emphasize problems of concepts, terminology, and theory as related to actual surviving music. Members wishing to take part in this Colloquium should write to the Department of Music, 268 Waverly Building, New York University, New York, NY. 10003, including if relevant a brief outline of any point(s) they would like to raise in the course of the discussion.

### 1:30-4:30 Collegium Session: The Formation and Development of Collegium Programs on American College Campuses, Part III—The Collegium Musicum and Related Societies

Bruce Bellingham, chairman

### 2:00-4:00 AMS/CMS Session—Women's Studies in Music

Adrienne Fried Block, CUNY, chair

The Woman Musician and the Orchestra in the United States, ca. 1925-50: Two Viewpoints

L. Carol Neuls-Bates, New York Public Library at Lincoln Center—Women as Players and Conductors

While their status as orchestral musicians was marginal at the 1925 point, American women moved ahead boldly over the next twenty years in achieving recognition as players and conductors and in making the so-called "mixed" orchestra a reality. This activity is traced in the context of contemporary American musical life.

H. Laurine Elkins-Marlow, University of Texas, Austin—Women as Orchestral Composers

The proliferation of compositions for orchestra by women composers in the United States is a twentieth-century phenomenon, the years 1925-1945 constituting an especially rich period for composition and performance of such works. To be considered are factors contributing to this surge of activity: publication, awards and commissions, interactions among composers, and the growing acceptance of women as professional musicians.

Ellen Rosand, Hunter College, CUNY—The Pathos of Barbara Strozzi

Barbara Strozzi is among the few known women composers of the seventeenth century. A singer as well as a central figure in the *Accademia degli Unsoni*, Strozzi was surrounded by personalities deeply involved in the formulation and development of opera in Venice in its crucial early years. Her oeuvre includes madrigals, cantatas, arias, and sacred music but no operas. This paper will discuss her achievement and her reputation.

Respondents: Judith Tick, Brooklyn College, CUNY; Jane Bernstein, Tufts University; Pamela Susskind, University of California, Berkeley; Sister Nancy Fierro, Mt. St. Mary's College.

### 3:00-4:30 AMS Papers

#### LOCAL MUSICAL HISTORY: NEEDS AND OBSTACLES

James Pruett, chairman

David Eiseman, Oregon State University—Problems and Methods in Regional Music Studies: The Pacific Northwest

In dealing with the musical heritage of the Northwest, the paper will (1) explore the kinds of information one may expect to elicit from the diversity of printed, handwritten, and oral sources; and (2) consider the ethnomusicological and interdisciplinary perspectives necessary for regional research in this country.

Delmer D. Rogers, University of Texas at Austin—Music in Texas: South or West? Recent Research in an American Musical Crossroads

After a discussion of the general historical context surrounding this region's unique musical heritage and a brief review of previous research (with selective bibliographical handouts), my paper centers around a reevaluation of the main influences involved in the changes in Texas's folk, popular and art music from the Spanish colonial period to the present.

Other participants to be announced.

4:00 AMS/CMS Concert—Music by American Women  
Carolyn Raney, mezzo-soprano, Ernest Ragolini, piano, and instrumentalists from the Peabody Conservatory  
Arthur Tollefson, piano, Northwestern University

4:00-5:00 Collegium Concert—Santa Barbara Collegium, William Summers, Director  
Spanish Mission Music of California

5:00-6:30 AMS Business Meeting  
CMS No-Host Mixer

8:00 Colonial Singers and Players, Gillian B. Anderson, Director  
Music of the American Colonial Period  
(to be held at Bryn Mawr College)

8:30 Evening Concert—Wesleyan Singers, Neely Bruce, Director  
Three Centuries of American Music

Collegium Concert—Queens College Collegium Musicum, Paul Maynard, Director, Music of Heinrich Isaac; University of Pennsylvania Collegium Musicum, Mary Anne Ballard, Director, Bawdy Music of the Renaissance

## SUNDAY, NOVEMBER 7

### All Morning

#### Registration

#### Book and Instrument Exhibits

8:00 AMS Board of Directors Breakfast

9:00-10:30 CMS Interest Groups in Music Education, Music Theory, Ethnomusicology

Music Education—Jacquelyn Boswell, Temple University, chair

Gerard Kneiter, Temple University—The Role of a Resource Center in the Preparation of Music Educators (Session includes a tour of the Presser Learning Center.)

Music Theory—Wallace Berry, University of Michigan, chair

Richmond Browne, University of Michigan—Prospects for the Formation of a National Society for Music Theory (discussion of Saturday morning panel)

Ethnomusicology—Topic: Should Ethnomusicology be Abolished?

Fred Lieberman, University of Washington

Charles Hamm, Dartmouth College

Eugene Helm, University of Maryland

Claude Palisca, Yale University

### 9:00-12:00 AMS Papers

#### GERMAN SETTLEMENTS AND RETENTIONS IN THE AMERICAN WILDERNESS

Jeannine S. Ingram, Moravian Music Foundation—Repertory and Resources of the Salem *Collegium Musicum*, 1780-1790

The inception of the Salem Collegium Musicum coincides with Johann Friedrich Peter's arrival in the Moravian community as music director, and the decade of Peter's tenure (1780-1790) represents the peak of the Collegium's growth and development. This paper presents a reconstruction of the repertory, resources, and activities of the Collegium Musicum during Peter's years in Salem.

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## Forty-Second Annual Meeting

(Continued from page 9)

Richard D. Wetzel, Ohio University—The Music of a Nineteenth Century German-American Communal Society: George Rapp's Harmony Society (1805-1906)

The Harmonists built three towns: Harmony, Pennsylvania; Harmony, Indiana; and Economy, Pennsylvania. Their early musical practice culminates with orchestral pieces in a late classic style; a second period—ca. 1832-1890—emphasized brass bands and singing classes; and a final period when Harmonist John Duss hired the orchestra of the New York Metropolitan Opera House and toured the U. S. and Canada.

Fred Moleck, Seton Hill College, Greensburg, Pa.—Nineteenth Century Musical Activity at St. Vincent Archabbey, Latrobe, Pennsylvania

A nineteenth century Benedictine foundation in the farmlands of Western Pennsylvania reflected the Bavarian culture from which it had sprung. From its beginning in 1846 the Archabbey cultivated a wide breadth of music production encompassing sacred and secular music as well as vocal and instrumental music.

### MUSIC IN THE EARLY AMERICAN SOUTH

Mary Cyr, McGill University—Philip Thicknesse and the Musical World of Gainsborough

Known today as Gainsborough's patron and first biographer, Philip Thicknesse was also a musician of talent. He published a journal of his voyage to the southern American colonies in the 1740's, and his later association with Gainsborough's circle of musical friends provides some new biographical information about C. F. Abel and others.

John H. Baron, Tulane University—Music in New Orleans 1718-1792

Warren C. Fields, Georgia Southern College—Theodore Von La Hache: "Professor from Dresden"

A biographical study of a mid-nineteenth century composer who received his musical training in Dresden, Germany, before immigrating to America at about the age of twenty. He settled in New Orleans where he spent the remainder of his life as a widely known church organist, piano teacher and composer.

Kay F. Myracle, Memphis State University—Music in Memphis, 1880-1900

The year 1880 marked the beginning in Memphis of a physical, social, political, economic, and cultural recovery that followed the last of three yellow fever epidemics of the previous decade. The activities of musical organizations, traveling musicians and variety entertainers, merchants and teachers, and the presentation of special celebrations and festivals comprise aspects of the diverse musical scene.

### ASPIRING COMPOSERS IN AND OUTSIDE TWENTIETH-CENTURY AMERICA

William W. Austin, chairman

Kim H. Kowalke, Yale University—The 'Other' Kurt Weill  
The paper examines the musical style of works by Kurt Weill (1900-1950) composed before his emigration to the United States (1935) in the context of his theoretical and aesthetic writings. The radical experimentation found in his early works earned him the title of "l'enfant terrible" of young German composers in the 1920s.

Barbara Garvey Jackson, University of Arkansas at Fayetteville—Florence Price (1886-1953): Composer, performer, and teacher in Little Rock and Chicago

Florence Price, first Black American woman symphony composer, taught and composed first in her native Little Rock and then in Chicago. She wrote in many media, though her published works were mainly pedagogical. Most of her larger works remain in manuscript. This paper gives an introduction to her life and works and describes the materials available about her.

Steven E. Gilbert, California State University, Fresno—"In Seventy-Six the Sky was Red:" A Profile of Earl Robinson

This study will trace, with copious illustrations, the musical and ideological aspects of Earl Robinson's highly varied work as a composer. Among the subjects discussed will be the outlook he inherited from Hanns Eisler, the McCarthy-era blacklist and its effect on the careers of Robinson and others, and the general relationship of art to society.

## WORKS OF MELCHIOR FRANCK NOW INDEXED

Compiled by C. T. Aufdemberge of Northern Arizona University, a complete index of the musical works of Melchior Franck has recently been published by the Coburger Landesstiftung, Coburg, Germany. This fifty-four page index includes a chronological listing of all of Franck's known works, with full title pages, a listing of the individual compositions in each work, the present status and location of

the part books in sixty-three different libraries, and represents a complete up-dating and extension of Franck's index by Robert Eitner in 1885. The publication is available from the Landesbibliothek, Schloss Ehrenburg, D-8630, Coburg, West Germany.

## Announcement About The New Josquin Edition

The Committee for the Preparation of the New Josquin Edition has decided to

Robert J. Dietz, Olympic College—*Verfremdungseffekt* in the Land of Cotton: Marc Blitzstein's *Regina*

Marc Blitzstein's *Regina* (1949) is based on two social plays by Lillian Hellman. As in his earlier agit-prop theatre pieces, Blitzstein was exercising his belief in drama as a weapon for social change. Music is used effectively as part of the Brechtian technique of alienation (*Verfremdungseffekt*) in order to achieve those social goals.

### ORAL HISTORY IN THE MAKING

H. Wiley Hitchcock, chairman

Barry S. Brook, CUNY—POHMA: A National Plan  
Vivian Perlis, Yale University—Oral History: Overview and Close-Up

An overview of oral history as a research method in music as experienced by the ongoing project at Yale and a discussion of its advantages and disadvantages; a close-up look at one series of interviews (Claire Reis and the League of Composers) to demonstrate specific uses and accomplishments.

### FIVE BRIEF REPORTS OF ONGOING ORAL HISTORY PROJECTS

Caitriona Bolster, Yale University—Paul Hindemith as Teacher: the U. S. Years, 1940-53

Andrea Olmstead, Juilliard School—Roger Sessions's Conception of Serialism

Carol K. Baron, CUNY—Profile on Contemporary American Composers: Report of a Study in Progress

Clare G. Rayner, California State University—The Cultural Change in Southern California Pre- and Post- 1935: The Influence of the Emigré Community from Nazi Germany

Deena Rosenberg, CUNY—Music Makers: An Oral History of American Classical Musical Life

### SOURCES AND STYLE OF ITALIAN RENAISSANCE MUSIC

Glenn Watkins, chairman

Steven Ledbetter, Dartmouth College—Marenzio's Early Career: Documents and Hypotheses

Brian Mann, University of California, Berkeley—The Madrigals of Filippo di Monte in the 1580s

The 1580s were decisive years for the development of Filippo di Monte's madrigal style. In the course of this decade, he abandoned the style he had developed over the preceding 25 years, in favor of the lighter madrigal, epitomized by the early books of Marenzio.

Richard Sherr, Smith College—A New Look at Roman Archival Sources of the Late Fifteenth and Early Sixteenth Centuries

An evaluation of selected Roman documents and of their usefulness for determining a history of the papal chapel during the Renaissance. New information will be presented showing that long-accepted secondary sources are in need of revision.

### 9:00-12:00 Collegium Performance Laboratory

Frank Traficante, Claremont Graduate School, with student performers—Music for Lyra Viols

Jane M. Bowers, New York City, flute; and R. Peter Wolf, SUNY Stony Brook, harpsichord —Three Favorite Sonatas From the New Republic

### 10:45 CMS Session—College Music, The View Ahead

Warner Imitg, University of Colorado, chair

Robert E. Bays, University of Illinois, and Robert Glidden, Bowling Green State University —Institutional Responses to the Changing Job Market

Jerrold Ross, New York University—The Creative and Performing Arts on Campus

### 12:30 CMS Adjournment

CMS Board, Council, Committee chairs, Meeting

publish Josquin's works in three groups: the Masses, the motets and the secular works. A proposal for ordering the works within these groups has been recently published in *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* (TVNM), XXVI/1 (1976). The Committee welcomes comments on and/or corrections to the proposed orderings, as well as any new proposals. Offprints are available from Prof. dr. Willem Elders, Coordinator, Committee for the Preparation of the New Josquin Edition, Drift 21, Utrecht (Netherlands).

## AMS CHAPTER OFFICERS, 1976-77

### 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

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

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Chairman: Allan W. Atlas, Dept. of Music, Brooklyn College, CUNY, Brooklyn, NY 11210. Sec: Bruce MacIntyre, Dept. of Music, Brooklyn College, CUNY, Brooklyn, NY 11210.

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### 7. NEW YORK STATE

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### 8. NORTHERN CALIFORNIA

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### 9. PACIFIC NORTHWEST

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### 10. ROCKY MOUNTAIN

Pres: Alan A. Luhning, College of Music, University of Colorado, Boulder, CO 80302. Sec-Treas: Deborah Hayes, College of Music, University of Colorado, Boulder, CO 80302.

### 11. SOUTH CENTRAL

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Pruett, Dept. of Music, North Carolina Central University, Durham, NC 27707.

### 13. SOUTHERN

Chairman: Gayle Henrotte, Dept. of Music, Mississippi University for Women, Columbus, MS 39701. Sec-Treas: Raymond A. Barr, School of Music, University of Miami, Coral Gables, FL 33157.

### 14. SOUTHERN CALIFORNIA

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### 15. SOUTHWEST

Chairman: F. Ellsworth Peterson, Dept. of Music, Southwestern University, Georgetown, TX 78626. Sec-Treas: Delmer D. Rogers, Dept. of Music, University of Texas, Austin, TX 78712.

## PAPERS READ AT CHAPTER MEETINGS

### 1. ALLEGHENY CHAPTER

West Virginia University  
November 15, 1975

Irving Godt (Indiana University, Pennsylvania), On Last Looking Into Hcyer and On First Peeping Into Charles.

Jacob Opper (Frostburg State College), Criteria for Intervallic Preference in Earliest Polyphony.

Alice A. Moerk (Fairmont State College), Reginald de Koven: a Revival.

Alan Krueck (California State College), Neo-Classicism and National Socialism.

Charles Gower Price (West Virginia University), Distinguishing Common French Court Dance Types and Styles in Eighteenth-Century Instrumental Music.

Indiana University of Pennsylvania  
May 1, 1976

Norman Sanger (University of Pittsburgh), Chromaticism in the Keyboard Works of Franck and Fauré.

Sharon Plummer (University of Pittsburgh), The Literary Influences of Malherbe and Balzac on the Courantes of Jacques Chambonnières.

Irving Godt (Indiana University, Pennsylvania), The Restoration of Josquin's *Ave Mundi spes, Maria* and Some Observations on Restoration.

Alan Kruech (California State College), Popular Music in Germany under the Nationalists.

Eleanor Stull (University of Pittsburgh), The Square Dance Caller as an Example of Oral Tradition.

### 2. CAPITAL CHAPTER

The Smithsonian Institute  
Washington, D. C.  
November 22, 1975

Julia Stilman, An Allegory of Magic in a Work by Dufay.

Mary Winters, American Art Songs in the Age of Mark Twain.

Michael Montgomery, Ragtime and Jazz Piano Rolls.

February 22, 1976

Cecelia H. Porter (Washington, D. C.), The Rhine, the Lied, and the Critics: Some Observations on Musical Nationalism.

Thomas D. Dunn (Catholic University), Tannhauser's Travels: Some Notes on the Early Performance History of Wagner's Opera.

Michael Coonrod (Baltimore), Two Hundred Years of Piano Music in America.

April 24, 1976

Panel, Musicological Research Possibilities and Potential in the Greater Washington-Baltimore Area (Barbara Henry, Cynthia Hoover, Geraldine Ostrove, Howard Serwer, Lloyd Farrar, Mantle Hood).

### 3. GREATER NEW YORK CHAPTER

New York University  
November 19, 1975

Arbie Orenstein (Queen College, CUNY), Ravel's Creative Process.

City University Graduate Center  
December 10, 1975

Andrew Porter (Music Critic, *The New Yorker Magazine*), Verdi and Scribe: Some New Letters.

January 17, 1976

Philip Gossett (University of Chicago), The Tragic Finale of *Tancredi*: Revolution, Amorous Adventure, and Some Musical Discoveries.

February 7, 1976

An Interdisciplinary Afternoon devoted to English Theatrical Music and Satiric Taste in the Eighteenth Century, as seen in a live Performance of some of the Parts in Garrick's Burletta "Orpheus" (music by Barthelemon) in his *A Peep Behind the Curtain, 1767*.

George Winchester Stone, Jr. (New York University), The Prominence of Music in the Theatre in Garrick's Time.

J. Merrill Knapp (Princeton University), Garrick's Musical Allies, a talk illustrated by musical excerpts and songs from Garrick's *The Enchanter* (music by J. C. Smith) 1760 and Garrick's *May Day* (music by T. A. Arne) 1775. Singers: Brian McGovern and Marleen Schussler.

Phyllis T. Dircks (Long Island University), Garrick's Fail-Safe Musical Venture: *A Peep Behind the Curtain*.

Stoddard Lincoln (Brooklyn College), F. H. Barthelemon, a Typical Composer in Garrick's Time: The echoes, ironies, satirizing of serious forms in the "Orpheus." Singers: Brian McGovern and Marleen Schussler.

(Continued on page 12)

## Chapter Papers

(Continued from page 11)

March 6, 1976

Richard A. Crawford (University of Michigan), American Music of the Revolutionary Era.

Frank Rossiter (The University of Texas at Dallas), Music in America in the Late-19th and Early-20th Centuries.

Panel Discussion (Milton Babbitt, Elliott Carter, Eric Salzman, Stanley Silverman; Moderator: Thomas Willis, Music Critic of the Chicago Tribune), The Composer in the United States Today.

April 3, 1976

Elise Jorgens (University of Maryland), Uni-Donne, Over-done: Thoughts on Six Settings of "Sweet Stay Awhile."

Thomas Day (Columbia University), The Downfall of Western Music as Described by Max Nordau, Oswald Spengler and Arnold J. Toynbee.

April 24, 1976

### FOURTH 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 McGowan (Texas Tech University), The Adoration of the Mystic Lamb Reexamined.

James McKinnon (State University of New York at Buffalo), Medieval and Renaissance Mass Scenes: a Survey.

Emanuel Winternitz (City University of New York), Further Evidence on Open Strings in Classical Greek Music, 5th and 4th cc. B.C. (Limitation of available tone material by exclusion of stopped strings; evidence from literature and musical theory; analogies of this aesthetic restriction in other arts: the vault and the mask).

Ewa Smulikowska (Polish Academy of Sciences), The Symbolic Meaning of Musical Scenes in Organ Case Decorations.

Brief Reports: Maria Calderisi (National Library in Ottawa) RIDIM Developments in Canada; Frédéric Thieck (Le Centre d'Iconographie Musicale, Paris), topic to be announced; Gerd Muehsam (City University of New York), Bagpipe—Instrument of Angels?

Richard Leppert (University of Minnesota), The Distastefulness of Prodigal Son Paintings to Upper-Class Amateur Musicians: The Relation between Music and Unsavory Sex.

May 15, 1976

Lewis Lockwood (Princeton University), Fifteenth-Century Musical Sources from Ferrara: the Reconstruction of a Manuscript Tradition.

#### 4. MID-ATLANTIC CHAPTER

Bryn Mawr College

November 15, 1975

William Ashbrook (Philadelphia Musical Academy), The 'International' Donizetti: Some Aspects of the Operas he wrote for Paris and Vienna.

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

University of Pennsylvania

February 7, 1976

Stephen Bonime (CUNY), The Music and Musicians of Anne de Bretagne.

Ellon Carpenter (University of Pennsylvania), The Harmonic and Melodic Systems of Alexander Scriabin.

LaSalle College

April 4, 1976

Isabelle Cazeaux (Bryn Mawr College), Outdoor Music in the French Renaissance.

Thomas Connolly (University of Pennsylvania), Cecilia Restituta: Music's Patroness.

#### 5. MID-WEST CHAPTER

Chicago, Illinois

September 27-28, 1975

J. Bunker Clark (University of Kansas), Battle Music for Keyboard in Early America—Refought.

John Constant (Ann Arbor, Mich.), An Overview of Renaissance Choirbooks at the Cathedral of Padua.

Susan Filler (Northwestern University), Mahler and the Anthology of *Des Knaben Wunderhorn*.

William E. Korf (Ball State University), The Orchestral Music of Louis Moreau Gottschalk.

Edward Kottick (University of Iowa), The State of the Collegium in America.

Albert C. Rotola (St. Louis University), Text Setting in Editions of Early 16th-Century Polyphony.

Arthur Smith (Columbus, Ohio), William Bathe's Method for Writing Canon.

K. Marie Stolba (Indiana University at Fort Wayne), J.-B. Cartier's *L'Art du violon* and Its Significance in the History of Violin Literature.

Hans Tischler (Indiana University), The Earliest Motets: Origins, Types, and Groupings.

John M. Ware (University of the South), Rhythmic Aspects of Dissonance Treatment in Tintoris's *Art of Counterpoint*.

Indianapolis, Indiana

April 24-25, 1976

Da'e J. Bonge (Wayne State University), Conducting Medieval Music: The *Plausus* Theory Confirmed?

Charles F. Brauner (Roosevelt University), Three Settings of Heine's *Allnächtlich im Traume*.

A. Peter Brown (Indiana University), Joseph Haydn and C.P.E. Bach: The Question of Influence.

Robert A. Green (Indiana University), Haydn's and Regnard's 'Il Distratto': A Re-examination.

Thomas Higgins (Northeast Missouri State College), Chopin's Letters to Delphine Potocka.

Richard Hoppin (Ohio State University), Paired Mass Movements: Revisions and Additions.

Ralph F. Locke (Eastman School of Music), Berlioz and the Saint-Simonians.

Lawrence McIlvain (Indiana University), Renaissance Canon and Imitation: An Essay at Definition.

Carol J. Oja (University of Iowa), Musical Subjects in Late Nineteenth-century American Still Life Painting.

Quentin W. Quereau (Case Western Reserve University), Palestrina's *Missa Repleatur os meum* as Canonic Mass and Parody Mass.

Emanuel Rubin (University of Wisconsin, Milwaukee), Samuel Webbe as Glee Composer.

Kristine Utterback (University of Wisconsin, Milwaukee), Chevy Chase: A Seventeenth-Century Ballad in Revolutionary America.

#### 6. NEW ENGLAND CHAPTER

Yale University

April 10, 1976

Ernest May (Amherst College), Interdisciplinary History and Musicology. Panel discussion of Professor May's paper (Paul Henry Lang, Charles Seeger, Arlan Coolidge, Isobel Pope Conant and David Josephson, Moderator).

R. Larry Todd (Yale University), Inversion, Retrograde and Retrograde-Inversion in the Cantus Firmi of Obrecht's Masses.

Margaret Bent (Brandeis University), When is a Square Not a Square?

#### 7. NEW YORK STATE CHAPTER

State University of New York at Buffalo  
October 4-5, 1975

Charlotte Roederer (SUNY Buffalo), The Frankish *Dies Sanctificatus* at St. Gall: or There's No Tune Like an Old Tune.

Alan M. Gillmor (Carleton University, Ottawa), Satie, Cage and the New Asceticism.

(Continued on page 13)

## Chapter Papers

(Continued from page 12)

- Peggie Sampson (York University, Toronto), The Laws of Dissonance or the Dissonance of Lawes: A Practical Adventure in Sonority.
- Karin Pendle (University of Western Ontario, London), Gretry's *Lucile*: an *opera philosophi-comique*.
- Aubrey S. Garlington, Jr. (Syracuse University), Trials and Tribulations of an Opera Libretto Cataloguer.
- Lyn Tolkoff (SUNY Albany), Jomelli, Gluck and the Concept of Reform Opera.

Hamilton College  
May 8-9, 1976

- Kathryn Reichard (Eisenhower College), A Survey of the Hofcappelle at Weimar, 1775-1807.
- Laurie Shuman (Cornell University), Jelly Roll Morton, Fletcher Henderson and "King Porter Stomp."
- Isabelle Williams (Skidmore College), Manipulation of Imitative Temporal Distance in Selected Textural Progressions of Josquin des Prez.
- David Fuller (SUNY, Buffalo), A Suite by Chambonnieres.
- Sheila Allen (State University College, Fredonia), Georg Caspar Schürmann: *Unsung Master of German Baroque Opera*.
- Lucinda Howard (State University College, Potsdam), The *Unitas Fratrum* in Bethlehem, 1741-1800: The Relationship between Music and Culture in a Stable Religious Community in America.
- Jurgen Thym (Eastman School of Music), Text-Music Relationships in Schumann's *Fruhlingfahrt*.

### 8. NORTHERN CALIFORNIA CHAPTER

University of California, Berkeley  
May 8, 1976

- Clifford A. Cranna, Jr. (Stanford University), Banchieri's *Moderna Pratica Musicale (1613)*: Teaching Composition in a Style Without Rules.
- Gloria Eive-Feldman (University of California, Berkeley), Tartini's Instrumental Airs.
- Marita McClymonds (University of California, Berkeley), Jomelli's *Fetonte* in Lisbon.
- John Hajdu (University of California, Santa Cruz), Gilles' *Messe des Morts*: An Assessment.
- Anthony Newcomb (University of California Berkeley), *Musica Ficta*—A Practical Guide.
- Kerry Grant (University of California, Berkeley), Burney and Chinese Music.

- Bonnie Wade (University of California, Berkeley), Elements of Performance Practice in Hindustani Classical Music.
- Harry Bernstein (Stanford University), Executing the Basse Danse.

### 9. PACIFIC NORTHWEST CHAPTER

University of Washington

November 7-8, 1975

- James Carlson (University of Washington), Cross-Cultural Influences on Expectancy in Music.
- Brian Harris (University of Alberta), *Trecento* Sacred Polyphony in British Museum, Additional 29987.
- Edward Rutschman (University of Washington), The Venetian Opera Libretti of Minato.
- Raymond Freedman (University of Oregon), A Melodic Source for Ockeghem's *Missa Mi-Mi* and Its Use in Other Compositions of the Period.
- Travis Rivers (Eastern Washington State College), Salon Music in America: An Art of Lassitude in an Age of Energy.
- Erich Schwant (University of Victoria), L'Afflard's Published Sketchbooks.
- Alberto Ráfols (University of Washington), Impressionism, Symbolism and Debussy.
- Dale McIntosh (University of Victoria), *The Fest- und Zeit-Andachten (1671)* of Andreas Hammerschmidt.
- David Eiseman (Oregon State University), Bach and the *Eroica*.

Central Washington State College  
May 1, 1976

- Gregory G. Butler (University of British Columbia), Music and Memory in Johannes Romberch's *Congestorium (1520)*.
- J. Evan Kreider (University of British Columbia), Northern Renaissance Art as Documentation for Performance Practices in Liturgical Music.
- Denis Stevens (University of Washington), Vocal Performance Practice Through the Ages.
- David Eiseman (Oregon State University), The Enigma in the First Movement of Beethoven's String Quartet, Op. 59, No. 1.
- Henry Leland Clarke (University of Washington), Word Tones Work.

### 10. ROCKY MOUNTAIN CHAPTER

University of Utah

April 23-24, 1976

- Robert D. Reynolds (Arizona State University), The Use of  $\Phi$  in Early Fifteenth-Century Music.
- Mary Montano (University of New Mexico), The Manuscript Collection of Manual Areu.

- Constance Barbara Keffer (University of Arizona), Monteclair's *Principes de musique* and Its Relation to Vocal Performance in Eighteenth-Century France.

- Donald Fouse (New Mexico State University), The London Symphonies of Haydn: An Analysis.

- Weldon Whipple (Brigham Young University), The Beethoven Organ Trios: Authentic or Spurious?

- John M. Glowacki (New Mexico State University), Eighteenth-Century Polish Symphonists.

- Jim Shaw (University of Nevada, Reno), Performance Practice Directions in French Woodwind Methods, 1785-1805.

- Alan Luhring (University of Colorado), Rhythmic Structure in the Songs of the Original Carter Family.

- Richard Haefer (Eastern New Mexico University), Native American Themes in European Art Music: A New Methodology.

- Milton A. Swenson (Eastern New Mexico University), Account of a Visit to a Penitente Velerio.

### 11. SOUTH CENTRAL CHAPTER

University of Georgia

March 26-27, 1976

- Lance Brunner (University of North Carolina), The Sequences of Verona, Bibl. Capitolare 107, and the North Italian Sequence Tradition.

- Glenda Goss Thompson (Athens, Georgia), The Chansons of Benedictus Appenzeller.

- Laura Youens (University of Georgia), Leipzig 49/50 and the "Conservative Reformation."

- Nan Carpenter (University of Georgia), A Song for All Seasons: Sir Thomas More and Music.

- Edward Barret (University of Louisville), Illuminated Initials in Chansonniers of the 15th Century.

- R. M. Longyear (University of Kentucky), *Orchestral Sonorities in Piano Music, 1750-1900*.

- Jeanne Holland (Eastern Kentucky University), Chopin's Teaching of Piano Technique.

- Frederick Geissler (George Peabody College for Teachers), Debussy's *Images inédites* of 1894.

- Daniel Raessler (Randolph-Macon College), Busoni's 'New Direction': Idealism and the Piano Works from 1907 to 1924.

- Elaine Foster (University of Virginia), The *Ars Nova Fumeurs*.

- Robert Lamar Weaver (University of Louisville), Ferdinando de Medici and 17th-Century Florentine Opera.

- Larry Peterson (George Peabody College for Teachers), Messaien and the *Chronos Protos*.

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## Chapter Papers

(Continued from page 13)

- Edward Pease (Western Kentucky University), Structural and Metaphorical Aspects of the Béjart-Stockhausen Ballet *Stimmung*.
- Theodore Albrecht (Appalachian State University), Felix Weingartner on Conducting Schumann's Symphony in C Major.
- Eckhart Richter (Georgia State University), Paul Hindemith as Director of the Yale Collegium Musicum.
- Barclay Brown (Emory University), Rus-solo's Enharmonic Bow.
12. SOUTHEAST CHAPTER  
Duke University  
September 27, 1975
- Glenda Thompson (Augusta, Georgia), Archive Research and Benedictus Appenzeller.
- William D. Gudger (Duke University), Handel's Lenten Oratorios in 1735 and the Birth of the Organ Concerto.
- Lewis Lockwood (Princeton University), Musical Sources from Renaissance Ferrara: The Reconstruction of a Manuscript Tradition.
- Eugenia C. Saville (Duke University), Handel's Use of Clari's Duets: Canonization of the Pastoral Idyll?
- Elizabeth Cowling (University of North Carolina-Greensboro), *The Cello: An Author's Experience*.  
College of William and Mary  
April 9-10, 1976
- Jeannine Ingram (The Moravian Music Foundation), Repertoire and Resources of the Salem Collegium Musicum, 1780-90.
- John Wagner (Newberry College), New York Concert Life, 1801-25.
- H. Earle Johnson (College of William and Mary), Who is the American Composer?
- James S. Darling (Bruton Parish Church, Williamsburg), Discussion and Demonstration of the Wren Chapel Organ (1760).
- John Shannon (Sweet Briar College), English Organ Music of the 17th Century.
- Henry Woodward (Chapel Hill), Charles Theodore Pachelbel in Perspective.
- Frank Tirro (Duke University), Social Cause and Musical Effect: The Impact of the War and the post-War Years on Jazz.
13. SOUTHERN CHAPTER  
University of Florida  
April 9-10, 1976
- Bruce Whisler (Florida Technological University), Isorhythm in the Chantilly and Modena Manuscripts.
- Elaine Foster (Flagler College), The ars Nova *Fumeurs*.
- Gayle Henrotte (Mississippi College for Women), J. S. Bach and the Master from Stuttgart.
- J. Lynn Hilton (University of Florida), Post-Machaut French Secular Songs.
- Martha Rupp Nicholas (University of Florida), Liturgical Music Drama.
- David Z. Kushner (University of Florida), John Powell, Virginian Gentleman and Musician.
- Agnes Youngblood (University of Miami), The Structure of Noh and its Music.
- Charles M. Carroll (St. Petersburg Junior College), Musical Borrowing: Grand Larceny of Great Art?
- Robert J. Nicolosi (University of Alabama), Early Attitudes Toward Music in America.
- Didier Graeffe (University of Florida), Pathology of the Non-Verbal Arts: Some Romantic Composers.
- Robert F. Schmalz (University of Southwestern Louisiana), *Semper Fidelis: A Brief Introduction to Five Generations of an American Musical Family*.
- Mary L. Serafine (University of Florida), Problems of Philosophy in Music History.
- Richard Compton (Louisiana State University), Instrumental Music in the United States: 1760-1800.
14. SOUTHERN CALIFORNIA CHAPTER  
University of Southern California  
April 24, 1976
- Halsey Stevens (University of Southern California), Bartok's Rondo No. II: A Study of the Manuscripts.
- Leiani K. Lutes (San Bernardino, California), The Four Versions of Beethoven's Op. 61.
- Gilbert Reaney (University of California at Los Angeles), Tonality in Medieval Music.
- Leonard Stein (California Institute of the Arts), Report on the Present State of the Schoenberg Archives.
15. SOUTHWEST CHAPTER  
University of Texas at Austin  
October 18, 1975
- Lester D. Brothers (North Texas State University), New Light on an Early Tudor Mass: Avery Burton's *Missa Ut Re Mi Fa Sol La*.
- Robert B. Lynn (University of Houston), An Organ Sequence and Communion by Cabezón.
- Alma Espinosa (University of Oklahoma), An Introduction to the Keyboard Works of Félix Máximo López (1742-1821).
- Alis Dickinson (North Texas State University), The Courante Lavignon: In the Steps of a Popular Dance.
- Robert Curtis (University of Texas at Austin), Robert Schumann and the Music Criticism of Ludwig Bischoff: A Study in Mid-Nineteenth-Century Music Criticism.
- Delmer Rogers (University of Texas at Austin), An Historical-Ethnic View of Folk, Popular and Art Music in Texas.
- James Siddons (North Texas State University), *Noro* (Female Shaman) Music of Miyako Island, Japan.  
North Texas State University  
April 10, 1976
- Hanns-Bertold Dietz (University of Texas at Austin), "Harmonic Scaffolding" and the Repeated Cadences in Eighteenth-Century Music.
- Richard B. Price (University of Texas at Austin), Burlesqueing Handel and the Opera Seria.
- Ray F. Luper (Baylor University), Nikolaus Freiherr von Krufft, Viennese Contributor to the German Lied.
- Larry Wolz (Texas Christian University), Concert Life in Texas During the Nineteenth Century.
- Homer Rudolf (University of Texas at Austin), The Music of Cornelius Canis, the Itinerary of the Court of Charles V, and Music Publishing in the 16th Century.
- Symposium (Edna Kilgore, Seabrook; Jerry Dean, University of Texas at Austin; Delmer Rogers, University of Texas at Austin; and James Siddons, North Texas State University), The Meaning and Practice of Musicianship.  
Joint Meeting of the Northern and Southern California Chapters  
University of California, Davis  
February 21-22, 1976
- Jaroslav Mracek (CSU, San Diego), Sources of Rorate Chants in Bohemia.
- Ellen Reier (UCB), Some Modal Problems in Introit Tropes
- Richard Wingell (USC): The Proses of MS. London, British Museum, Cotton Caligula A. XIV: A Modal Study.
- John Emerson (UCB): The Office of St. Martial During the Middle Ages.
- William Mahrt (Stanford), Modality in Dufay Chansons.
- Brian Mann (UCB), Michelangelo Rossi's Madrigali.
- Barbara M. Barclay (UCLA), Organa Letitie.
- Mary Kay Duggan (UCB), Queen Joanna and her Musicians.
- Robert Stevenson (UCLA), Portuguese Baroque Tonos and Vilhancicos.
- Halsey Stevens (USC), Bartok's Rondo No. II: A Study of the Manuscripts.
- Richard Swift (UCD), For Milton Babbitt, on his 60th Birthday.

(Continued on page 15)

## Chapter Papers

(Continued from page 14)

- Robert Winter (UCLA), Beethoven's Trills.
- Allen B. Skei (CSU, Fresno): "Dulces exuviae": Renaissance Settings of Dido's Last Words.
- Joseph Kerman (UCB): Lyric Form and Flexibility in Verdi's *Simon Boccanegra*.
- Roland Jackson (Claremont College): Polarities, Sound Masses, and Intermodulations: A View of the Recent Music.
- David Eiseman (Oregon State), Bach and the *Eroica*.

### 'Les Presses de l'Université Laval announce a new series of publications

#### LA VIE MUSICALE EN FRANCE AU DIX-NEUVIÈME SIÈCLE: ETUDES ET DOCUMENTS

Directed by Yves Gérard and H. Robert Cohen this series will consist of bibliographical tools and documentary studies of primary source material dealing with music and musical life in nineteenth-century France.

The first publication, a three volume work entitled *Les Gravures Musicales dans l'Illustration des 1843 à 1899*, will appear in 1977. Prepared by *l'Equipe de recherche en musicologie de l'Université Laval* directed by H. Robert Cohen, this work—catalog, reproduction and descriptive index of approximately 2,500 engravings—will be published under the auspices of the *Repertoire International d'Iconographie Musicale (RIDIM)*.

Forthcoming titles in this series include:

*Les Sociétés des Concerts symphoniques à Paris de 1861 à 1914: les concerts Pasdeloup, Colonne et Lamoureux.* (Elisabeth Bernard).

*Les Spectacles lyriques dans les Théâtres Parisiens au XIXe siècle: histoire des théâtres et des institutions; inventaire des spectacles.* (Nicole Wild).

*François J. Fétis: sélection des lettres inédites.* (Peter Bloom).

*Les Tables de la Revue et Gazette Musicale de Paris.*

*Index des Feuilletons musicaux du Journal des Débats de 1820 à 1899.* (Cohen/Gerard).

Information concerning *VMF-19* may be obtained from either H. Robert Cohen [Faculté des Arts (Musique), Université Laval, Québec E8me, P.Q., Canada] or Yves Gerard [Conservatoire National Supérieur de Musique, 14 Rue de Madrid, 75008 Paris, France].

## New American Journal: 19th-Century Music

The Departments of Music at the University of California and the University Press are pleased to announce publication of a new scholarly journal, *19th-Century Music*. The editors are D. Kern Holoman (Davis), Joseph Kerman (Berkeley) and Robert Winter (Los Angeles). The editorial board includes Gerald Abraham, Jacques Barzun, Edward T. Cone, Andrew Porter, Nicholas Temperley, and representatives of the six participating campuses: Sherwood Dudley (Santa Cruz), Dolores Hsu (Santa Barbara), Colin Slim (Irvine), and the editors.

An initial schedule is planned of three issues a year, each of approximately ninety-six pages. The first issue of July 1977 will appear in time for the Berkeley IMS Congress.

The growth of nineteenth-century studies is perhaps the most significant recent trend in American musicology. The editors believe that this growth can be stimulated by a special journal, and that it can be best stimulated by a journal that is catholic and flexible in editorial policy. How far should nineteenth-century musicology adopt or adapt standard methodologies established for other centuries, and how far does it require fresh scholarly techniques determined by the particular nature of its subject matter? By encouraging contributions over a broad spectrum, ranging from source and archive work to studies of a critical, analytical and interdisciplinary nature, *19th-Century Music* can help clarify such questions by example and debate.

The format of the journal will also be flexible. In addition to articles in the traditional manner, the issues will include other contributions under these departments:

Performers and Instruments (dealing with performance practice).

Summaries of Recent Research.

Comment and Chronicle (reports on developments in the field and activities of related societies; short reviews of selected current periodical literature).

Viewpoint and Perspective (general commentary by leading writers on topics of their particular interest).

The editors solicit articles on nineteenth-century music and contributions to any of the departments. They should be mailed to the editorial office: *19th-Century Music*, University of California, Davis, California 95616. Deadline for the first issue is January 1, 1977; it is hoped that publication decisions can be made within six weeks of receipt of manuscripts. Subscription information will be included in a mailing list to all members of the Society later this year.

## NEH PROJECT ON WOMEN IN AMERICAN MUSIC

Adrienne Fried Block, who is a member of the faculty of Richmond College of the City University of New York, and Carol Neuls-Bates, formerly on the staff of the Music Division of the New York Public Library at Lincoln Center, are pleased to announce that they have received a grant of \$118,130 from the National Endowment for the Humanities to compile *A bibliography of works by and about women in American music*. The project is located at the Graduate School of the City University of New York, 33 West 42nd Street, New York, New York 10036, for a two-year period beginning July 1, 1976.

Traditionally women have played a vital role in American musical life, and yet women for the most part have remained invisible in histories of music in the United States. The bibliography will document the sources for women's activity as performers, composers, educators, and patrons in both the cultivated and vernacular traditions, and thus will be a primary research tool for the growing numbers of musicologists working in women's studies. The bibliography will also be an important tool for providing access to compositions by American women; to date these scores have been difficult to locate.

Books, articles, dissertations and theses, compositions, recordings, inventories of compositions by American women in large music collections as well as inventories of correspondence will be included together with reviews of music, recordings, and literature. Because there has been a tendency in the past to overlook the accomplishments of women, the bibliography will accept a wide range of source materials, e.g., significant articles in newspapers and music magazines, and other similar items. All literature will be provided with abstracts. Compositions will be listed with full information about publication, performing forces required, reviews, recordings, and location of both the autograph manuscript and tapes of previous performances. The directors of the bibliography will research those areas not otherwise covered in order to make the bibliography as complete as possible.

The membership of the Society is cordially invited to submit completed abstract forms for inclusion in *A bibliography of works by and about women in American music*. Abstracts will be credited to contributors as will listings for compositions. Upon the completion of the project, the bibliography will be published and thereby generally available to all who are interested. Abstract forms are available for the asking at the address given above.

# OBITUARIES

## Ruth Hannas (1892-1976)

Dr. Ruth Hannas, who was born in Greeley, Colorado, on September 26, 1892, died at Birmingham, Alabama, on January 24, 1976. She received her Ph.D. degree from the University of Rochester in 1934, the title of her dissertation having been *The Evolution of Harmonic Consciousness: A Study of Pre-Eighteenth-Century Techniques*. Cerone played an important role in the dissertation, and Dr. Hannas drew material from it for papers on him read before chapter and annual meetings of the AMS and for an article on him published in *The Musical Quarterly* in 1935.

Dr. Hannas was particularly interested in relating the history of music to that of other phases of human culture, and her article in Vol. V of the *Journal of this Society*, concerning the deletions in certain Renaissance settings of the Credo, probed its subject with considerably more depth than had earlier investigations. Her article "Johannes Kepler's Excursion into Musical Proportions" appeared in *The Diapason* in 1972, and is the last of her larger contributions. Dr. Hannas performed considerable research work designed to cast more light than we at present have on the term *musica reservata*. That research reportedly reached an advanced stage before her death.

## ACLS TRAVEL GRANTS

by Martin Chisud

American Council of Learned Societies Travel Grants are available for assistance in travel expenses to and from international scholarly congresses and research conferences held *outside* the United States, Canada and Mexico. (Please note that travel to the Berkeley meeting of IMS is not supported.)

ACLS insists that applicants must have a doctorate or the professional equivalent and must comply with the following deadlines:

November 1—for meetings in March through June

March 1—for meetings in July through October.

July 1—for meetings in November through February.

AMS members may obtain applications from Professor Martin Chisud, Department of Music, New York University, 24 Waverly Place, New York, NY 10003; do not request application forms from ACLS. Late applications will not be accepted, but scholars need not wait for confirmation of active participation before applying; awards will be conditional upon confirmation of official participation and will be announced at least two months prior to a meeting.

## Genevieve Thibault, Comtesse de Chambure (1902-1975)

Madame de Chambure, a long-time member of the AMS, died last August 31st in Strasbourg, where she was supervising the installation of an exhibit of French and English harpsichords. Several days earlier she had participated in the meetings in Montreal of the International Association of Music Libraries, one of several international groups of which she was an active member.

Her fruitful career began at seventeen with the winning of the "license-es-lèt-tres," followed by piano studies, and at the Sorbonne with André Pirro in musicology. In 1925 she created the Société de musique d'autrefois, which since 1953 has issued six volumes of the *Annales musicologiques*. Her growing interest in instruments led to her appointment in 1961 as conservateur of the museum at the Paris Conservatoire, and to her increasing involvement with CIMCIM (Comité international des musées et de collections d'instruments de musique) and later with RIDIM, for which she led a French research group.

François Lesure, with whom she collaborated on 16th-century studies, writes in more detail (*Fontes artis musicae* 22, 1975) "of this extraordinary woman, interested in everything, demanding of herself, wonderfully faithful in her friendships, always ready to sacrifice her time and labor when asked, of an exemplary simplicity and availability, if one thinks of all the requests she received."

## NEW NEWSLETTER EDITOR APPOINTED

Peter Bloom of Smith College has been appointed Editor of the Newsletter by President-Elect James Haar. The current issue marks the end of my term as editor and I wish to thank the membership for the opportunity of serving the Society for the past two years.

Material for the January, 1977, issue should be sent, not later than December 1, 1976, to Professor Bloom, Department of Music, Smith College, Northampton, Massachusetts 016060. Requests for additional copies and back numbers should be sent to Professor Otto E. Albrecht, Business Manager of Publications, 201 South 34th Street, University of Pennsylvania, Philadelphia, Pennsylvania 19104.

Hubert Henderson  
University of Kentucky

## New Book in CMS Series of American Bibliographies

A fine way to become intimately acquainted with the life and times of the most prominent early American composer, in this Bicentennial year, is through the newly-published book of Hans Nathan, *William Billings: Data and Documents*. The book is designed to be read, in part, contrapuntally. A narrative description of the life and career of Billings is accompanied on the same pages by extensive quotes from early diaries, newspapers, and facsimiles from documents, letters, tune-books, engravings, and newspaper advertisements related to Billings and his music.

The book is published for the College Music Society by Information Coordinators, Inc. (1435-37 Randolph St., Detroit, MI 48226), and is available for \$10. It is the second of the series *Bibliographies in American Music*, and is the last of the volumes under the general editorship of the late Frederick Freedman. The new editors are J. Bunker Clark and Marilyn S. Clark, University of Kansas. The volumes to follow are *Charles T. Griffes: An Annotated Bibliography-Discography* by Donna K. Anderson, and H. Earle Johnson's *First Performances in America to 1900*.

The first of the series, Charles Schwartz's *George Gershwin: A Selective Bibliography and Discography*, is available at \$8.50. Individuals are encouraged to purchase individual titles, and also to make sure local public and college libraries are subscribers.

## Dragan Plamenac Receives Honorary Degree

On May 16, 1976, Dragan Plamenac, Professor Emeritus of Music, University of Illinois, was awarded the honorary degree, Doctor of Music, from his University. In celebration of this signal honor to a distinguished colleague, the Division of Musicology held an informal conference on May 7. Four papers by faculty members were presented and compositions by Professor Plamenac were performed. The event was attended by seventy people, several of them former students of Plamenac's from other institutions, and following a dinner, Alexander Ringer spoke about Professor Plamenac as a scholar, teacher and associate and read a large number of congratulatory letters.

The following papers were presented during the afternoon and evening sessions: Robert J. Snow, Preliminary Notes on the Music of Rodrigo de Ceballos; Charles Hamm, Browsing Thorough the Lianese Motet Repertory; Tom R. Ward, Two New Obrecht Masses in Saxon Sources; and Herbert Kellman, It Was Not Josquin Who Pulled King Louis's Leg the Second Time.



ANNUAL REPORT OF THE TREASURER  
Statement of Receipts and Expenditures  
July 1, 1975 to June 30, 1976

CURRENT OPERATIONS		July 1, 1975	June 30, 1976	increase (decrease)
Receipts				
Membership dues		35,913.58		
Journal			145.19	
Subscriptions	17,070.00		7,498.00	7,643.19
Advertising	1,996.19		29,967.40	
Off-print covers	51.10		23,500.00	
SEM share of 1974-75 costs	188.64		53,467.40	
Registrations	3,307.50		6,800.00	67,910.59
Placement Service				
Annual Meeting				
Sale of labels				
Interest on checking account				
Miscellaneous		64.50		
		63,357.86		
Expenditures				
Administration				
President	456.14			
Secretary	443.22			
Treasurer	471.50			
Board of Directors	2,167.32			
Business Manager, Publications	2,720.97			
Registrar	13,511.46			
Vol. XVIII-2&3 & XXIX-1		19,770.61		
		41,268.59		
Vol. V-2 & VI-1		6,148.69		
ACLs, IMS, NCAE		2,513.26		
		3,438.10		
Ph.D. guideline committee		1,444.86		
AMS-MLA RISM committee		959.40		
Miscellaneous		154.93		
Excess of expenditures over receipts		131.78		
		110.90		
		75,941.12		
		12,583.26		

STATEMENT OF ASSETS

	July 1, 1975	June 30, 1976	increase (decrease)
Current Operations account	28,653.66	16,070.40	(12,583.26)
Publication reserves	43,371.42	52,282.51	8,911.09
Grant accounts	30,112.59	15,538.61	(14,573.98)
Endowment Fund			
Savings certificate	10,338.00	000.00	(10,338.00)
New Income Fund	000.00	17,365.29	17,365.29
Bonds	8,636.25	9,112.50	476.25
Mass. Inv. Trust	76,110.00	83,853.75	7,743.75
Totals	197,221.92	110,331.54	(86,890.38)
		194,223.06	(2,998.86)

Respectfully submitted,

*Alvin H. Johnson*  
Alvin H. Johnson

PUBLICATIONS

Interest & dividends	4,500.76		
Capital gains	3,939.02	8,439.78	
Sale of publications	3,976.68	1,239.00	
Royalties	3,218.66		
Gifts	389.00		
	22.50	7,629.84	
	23.00	4,561.93	
	400.00	530.75	22,401.30
	130.75		
Expenditures			
Transfer to Endowment Fund		6,903.00	
RISM subvention		3,000.00	
Reprint, JAMS Vol. V-3		1,068.90	
Dutch Musicological Society, Josquin committee		1,000.00	
Billings, Vol. I		113.51	
Ockeghem, Vol. III		168.73	
Awards		862.20	
Royalties		304.05	
Administrative expenses		69.82	13,490.21
Excess of receipts over expenditures		8,911.09	

ANNUAL REPORT, FINANCE COMMITTEE

Acting upon the recommendation of the Finance Committee, in February of this year the Board of Directors passed a resolution ordering that all capital gains paid on Endowment Fund securities shall be added to the capital funds of the Society and, therefore, withdrawn from expendable income accounts. By properly regarding capital gains as appreciation of principal rather than as earned income, we are protecting the value of the principal and the potential for future earned income at the cost of current expendable income. This change in policy is consonant with prudent fund management and serves as a modest hedge against the erosion of the value of principal caused by steady inflation.

In February our savings certificate in the amount of \$10,338 was redeemed. This sum added to the capital gains paid by Massachusetts Investors Trust over the past four years, \$6,903, was invested in the Rowe Price New Income Fund which makes investments in government instruments of indebtedness and high grade bonds. Dividends are paid quarterly; the recent record shows payments of approximately 8% per annum.

Sadly we must call attention to the huge deficit incurred in the Current Operations account. Last year the Board of Directors, on the recommendation of the Treasurer, decided to postpone an increase in dues and to absorb the expected deficit from the accumulated surplus. A decrease in income from dues and subscriptions this year coupled with expenditures that exceeded budgeted estimates have now wiped out our surplus. We begin the fiscal year with a deficit of \$5,285.18 in our Current Operating reserve. We have been in this position before, but it is an anxious situation which only our members and subscribers can relieve by continuing support.

Respectfully submitted,

Janet Knapp  
James Haar  
Alvin H. Johnson, Chairman

## Twelfth Congress of IMS

by Claude Palisca

The Program Committee, under the chairmanship of Lewis Lockwood, has virtually completed the planning of the scholarly program for the Twelfth Congress of the International Musicological Society to be held in Berkeley, California August 21 to 27, 1977.

The central theme, "Interdisciplinary Horizons in the Study of Musical Traditions, East and West," exploits the centrality of Berkeley, midway between Europe and the Orient, and reflects the present interdisciplinary thrusts of historical, systematic, and ethnic musicology.

Scholars from fifteen countries in the Americas, Asia, Europe, the Middle East, and Oceania have been asked to chair panels on twenty-seven topics, and members of panels will represent approximately thirty countries. 151 scholars have so far been invited. The countries represented and the number of participants from each are: Australia, 6; Austria, 6; Canada, 7; Czechoslovakia, 1; Denmark, 2; France, 6; Democratic Republic of Germany, 5; Federal Republic of Germany, 19; Great Britain, 8; Hong Kong, 1; India, 2; Indonesia, 1; Iran, 2; Iraq, 1; Israel, 4; Italy, 5; Japan, 5; Netherlands, 4; New Zealand, 1; Pakistan, 1; Philippines, 1; Poland, 2; Rumania, 1; Sweden, 1; Switzerland, 4; U.S.S.R., 2; Vietnam, 1; Yugoslavia, 4; U.S.A., 64.

The worldwide distribution will be the broadest that any international musicological congress has achieved so far. Most of the panels will, in addition, include participants from disciplines other than music. The opening lecture will be delivered by Lynn White, historian of science and Director of the Center for Medieval and Renaissance Studies, University of California, Los Angeles, and formerly president of Mills College.

Attendance at the Congress is estimated between 1,000 and 1,500.

The Congress headquarters and all meetings will be on the campus of the University of California at Berkeley, which is the host. Lawrence Moe of the Music Department is chairman of the Local Committee, which includes also Vincent Duckles, Daniel Hertz, and Bonnie Wade.

Musical interludes each afternoon between 1 and 3 will include miniconcerts of African, Mexican, Japanese, Chinese, and other musics, and organ, harpsichord, chamber and early European and American music. Evening presentations of both western and eastern music, dance and opera, and a concert of American contemporary music are planned.

The International Folk Music Council has scheduled its meeting in Hawaii just preceding the Berkeley Congress to allow participants to attend both events. The Society for Ethnomusicology has joined the American Musicological Society as a sponsor of the Congress.

A grant from the National Endowment for the Humanities to the American Musicological Society has subsidized the planning and preparations for the Congress and will provide partial travel support for foreign participants and guests from other disciplines.

It is expected that the Conseil international de la philosophie et des sciences humaines will also contribute a subvention.

The topics of the panels and names of chairmen are:

- African Roots of Music in the Americas, Gerard Behague, France
- Transmission and Form in Oral Traditions, Leo Treitler, U.S.A.
- Current Problems in Notation, Ingmar Bengtsson, Sweden
- Current Advances in Computer Methods, Stefan Bauer-Mengelberg, U.S.A.
- Nineteenth-Century Staging and Romantic Visual Symbolism, François Lesure, France
- Relationships of Urban Musics in South and West Asia, Nazir Jaraizbhoy, India
- Humanism and Music, Nino Pirrotta, Italy
- Court Dance, East and West, Sudarsono, Java, and Marie-Françoise Christout, France
- Approaches to the Understanding of Contemporary Music, Allen Forte, U.S.A.
- Present State of Iconographical Research, Barry Brook, U.S.A.
- Worldwide Transmutations of American Popular Music, Andrew McCredie, Australia
- Music in Urban Centers Past and Present, Frits Noske, Netherlands
- Recent Research on American Musical Traditions, H. Wiley Hitchcock, U.S.A.
- East Asian Studies, Tran Van Khe, South Vietnam
- Euphony in the Fifteenth Century, Brian Trowell, Great Britain
- Eastern and Western Concepts of Mode, Harold Powers, U.S.A.
- Cultural and Historical Aspects of Musical Terminology, H. H. Eggebrecht, Federal Republic of Germany
- Music of Oceania, Trevor Jones, Australia
- Mediterranean Studies: Chant Traditions and Liturgy, Edith Gerson-Kiwi, Israel
- Music and Archeology, Richard Crocker, U.S.A.
- Islamic Influences, Hormoz Farhat, Iran
- Music and the Mass Media, Irmgard Bontinck, Austria
- Seventeenth-Century Music Drama, Pierluigi Petrobelli, Great Britain/Italy
- Concepts of Music History in East and West, Dragotin Cvetko, Yugoslavia
- Opera and the Enlightenment, Gernot Gruber, Austria
- Eastern European Folk and Art Music Ethnography of Musical Performance, John Blacking, Great Britain

## Grants to Encourage Eastern Europe Studies

The Joint Committee on Eastern Europe of the American Council of Learned Societies and Social Science Research Council, wishing to give special encouragement to disciplines which are underdeveloped in its field of interest, announces a prize, in the form of a partial subvention, for the best doctoral dissertation in musicology dealing with EASTERN EUROPE (including modern Greece but excluding Finland and the U.S.S.R.).

Application must be made by the full faculty dissertation committee and should speak to the quality of the recommended dissertation vis-a-vis others written in the United States and Canada in recent years. Recommendations and a copy of the dissertation should be sent by *October 1* to the Chairman, Joint Committee on Eastern Europe, American Council of Learned Societies, 345 East 46 Street, New York, N.Y. 10017.

The Joint Committee on Eastern Europe of the ACLS and SSRC also announces the availability of small grants (up to \$500) toward the organization of panels, ad hoc sessions, or symposia at the regular annual meetings of the major disciplinary associations (excluding foreign languages and literatures) in the United States. Grants will be given only for sessions which are broad and comparative in nature but center on Eastern Europe (including modern Greece but excluding Finland and the U.S.S.R.). Application should be made by the panel organizer in a letter addressed to the Joint Committee on Eastern Europe, American Council of Learned Societies, 345 East 46 Street, New York, N.Y. 10017. Funds will be made available upon firm acceptance of the session by the association's program committee and by the panelists. The session should be designated as being aided by the ACLS-SSRC Joint Committee on Eastern Europe. Deadlines are September 15 and March 1.

## BERLIOZ COLLOQUIUM HELD IN PARIS

After a century of relative neglect in his homeland, Hector Berlioz's day seems to have come. The centenary in 1969 provided the impetus in France for editions of the composer's writings and correspondence (both still in progress) and for performances of the major works. An undernourished young Berlioz even appears on the new 10-franc note.

In the fall of 1975 the Société des Etudes Romantiques and the Association Nationale Hector Berlioz organized a cycle of Berlioz performances (notably a performance under Leonard Bernstein of the Requiem for the Invalides, videotaped for French television) and the *Colloque Berlioz*, an international congress of scholars held in Paris at the *Bibliothèque nationale*

(Continued on page 19)

## ACLS Awards in Musicology

The American Council of Learned Societies has awarded six Grants-in-aid and four Fellowships in musicology for 1976. Grants-in-aid have been awarded to Alan W. Atlas (Assistant Professor of Music, CUNY, Brooklyn College), *Music at the Aragonese Court of Naples, 1442-1498*; Albert Cohen (William H. Bonsall Professor of Music, Stanford University), *Music in the French Academy of Sciences, 1666-1793*; Meredith E. Little (Lecturer in Music, Stanford University), *Music for French Court Dancing in Germany at the Time of J. S. Bach*; Claude V. Palisca (Professor of Music, Yale University), *Giovanni Battista Doni's Place in Italian Musical Humanism*; Ellen Rosand (Adjunct Assistant Professor of Music, CUNY, Hunter College), *A Study of the Lament in Seventeenth-Century Opera*; and Eleanor Selfridge-Field (Visiting Lucy Stone Professor of Music, Mills College), *Thé Life and Works of Benedetto and Alessandro Marcello*.

Recipients of Fellowships are Donna Cardamone (Assistant Professor of Music, University of Minnesota), *Three Early Prints of Neapolitan Dialect Songs*; Thomas H. Connolly (Assistant Professor of Music, University of Pennsylvania), *The Cultus of St. Cecilia*; John W. Hill (Assistant Professor of Music, University of Pennsylvania), *The Operatic Tradition in Seventeenth- and Eighteenth-Century Florence*; and David H. Porter (W. H. Laird Professor of Classics and Music, Carleton College), *Studies in the Language and Structure of Music and Literature*.

Information about grant programs administered by the ACLS may be obtained by writing: Office of Fellowships and Grants, ACLS, 345 East 46th Street, New York, N.Y. 10017. The pamphlet, *Aids to Individual Scholars: Competitions to be Held in 1976-1977*, is now available from that office.

## Berlioz Colloquium

(Continued from page 18)

on October 3 and 4. Papers were read by leading Berlioz scholars—David Cairns, Hugh Macdonald, Brian Primmer, Pierre Citron, Léon Guichard, Jacques Chailley, and others. Four members of the AMS participated in the *Colloque*. Two, Peter Bloom (Smith College) and D. Kern Holoman (University of California at Davis), traveled on ACLS grants and presented talks on, respectively, Berlioz's *Lélio* and his early opera *Les Francs-Juges*. H. Robert Cohen (Université de Laval) dealt with Berlioz's opera criticism and Ralph Locke (Eastman School of Music) discussed the composer's relationship to the Saint-Simonians.

An account of the *Colloque Berlioz* and texts of the papers will be printed in forthcoming issues of *Romanisme* and *Revue de musicologie*.

## Project in American Music History Announced

The Resources of American Music History project is to be established in October, 1976 at the University of Illinois in Urbana, with the support of a grant of \$156,111 from the National Endowment for the Humanities. Originally suggested by the Bicentennial committee of the Music Library Association, the project will develop a bibliographical guide to source material, of use to scholars and performers of American music. The period from Colonial times through World War I will be covered, through its sheet music and song books, manuscripts and performance libraries, instruction books, literary writings about music, concert programs, official records of early organizations, and the correspondence and memorabilia of musicians. Documents in institutional and private libraries, historical societies, and organization archives will be described and an extensive field work program will search for new materials. Director of the project is D. W. Krummel, Professor of Library Science and of Music at Illinois. Jean Geil, Associate Music Librarian at Illinois, will be Assistant Director, and Acting Director through July 1977. Doris J. Dyen will supervise the field work, and Deane L. Root will be editor of the reference book, which is scheduled to be ready for publication during the summer of 1979.

For further information, contact Dr. Krummel, 322 University Library, Urbana, Illinois 61801, or phone (a/c 217) 333-1666 or 344-6311; or, after August 1976, Miss Geil at 333-0183.

## Verdi Institute Established at N.Y.U.

An American Institute for Verdi Studies has been established to help coordinate the recent upsurge of interest in Verdi studies with performances of his music. Organized by scholars, performers, critics, persons concerned with producing opera, individuals in the publishing field and Verdi enthusiasts, the Institute maintains close contact with the Istituto di Studi Verdiani of Parma, Italy. Martin Chisud, Professor of Music, New York University, is the Director.

In addition to fostering research and sponsoring lectures and seminars, the Institute has established an archive in N.Y.U.'s Bobst Library. At present there are more than 1,000 Verdi items, including books, scores, libretti, recordings and documents, some pertaining to original stage designs and production books.

The Institute also publishes a semi-annual newsletter containing information on significant Verdi editions, publications and performances, edited by Andrew Porter, music critic of *The New Yorker* and a noted Verdi scholar. The inaugural issue

## AMS-MLA Joint Committee On RISM

by Otto Albrecht

With series A/I (the alphabetical series) of RISM past the half-way mark, reporting of items in U.S. libraries has been speeded up. In the past year over 1,700 entries have been sent to the offices in Kaasel and Paris. In addition, 27 U. S. libraries and 20 private collections not previously represented in RISM have sent in entries. Vol. 5 (Kaa-Monsigny) appeared in 1975, vol. 6 (Montalbano-Putti) is in the press and should be out by the end of 1976, vol. 7 (Quaglia-Schreyer) and vol. 8 (Schrödel-Zwingmann) are being edited and are expected in 1977 and 1978 respectively. These will be followed by two supplementary volumes, with new items and added locations for entries in vols. 1-8.

AMS members are urged to make sure that their institutional libraries are sending in promptly their material for RISM to Barbara Henry, Music Division, Library of Congress. This also applies to manuscripts. Manuscripts of composers whose names begin with A are urgently needed, since the pilot project for cataloguing manuscripts will be restricted to that letter. Based on the results of the pilot project, guidelines will be drawn up for reporting the remainder of the alphabet. Musical incipits are necessary unless the work can be identified by reference to thematic catalogues or published editions.

New members of the committee are Donald Leavitt (Library of Congress), replacing Edward N. Waters, and Kathleen J. Moretto (Yale), replacing Gustave Reese. Barbara Henry has succeeded Wayne Shirley as American editor.

## UCLA'S MUSIC LIBRARY DEDICATED

The UCLA Music Library has been named after Walter H. Rubsamen in recognition of his influence on the development of its fine music collections and to commemorate his thirty-five years of service, from 1938 to his untimely death in 1973, to the UCLA Department of Music. About sixty friends and associates of the Music Library attended a dedication program Friday evening, February 27, 1976, in the Schoenberg Hall foyer, which focused on Professor Rubsamen's library interests.

features the first publication of "Cenni Biografici," compiled during Verdi's lifetime by Giuseppe Demalde of Busseto. This major biographical source for Verdi's early years has been translated by Mary Jane Matz and G. Macchidini.

Information on membership and copies of the first issue of the Verdi letter may be obtained by writing: The American Institute for Verdi Studies, Department of Music, Faculty of Arts and Science, New York University, 268 Waverly Building, New York, N. Y. 10003.

## NEH SUMMER SEMINARS

The purpose of the National Endowment for the Humanities Summer Seminars for College Teachers is to provide teachers in undergraduate and two-year colleges with opportunities to work with distinguished scholars in their fields at institutions with libraries suitable for advanced study. The Endowment has funded three music seminars for summer, 1976, at The University of Kansas (June 14-August 7), Clark J. Bunker, Director; Yale University (June 20-August 13), Leon Plantinga, Director; and the University of Virginia (June 21-August 13), Milos Velimirovic, Director.

Working under Professor Bunker in a seminar on Music in the United States Before the Civil War are: Alan Brandes (Dana College, Blair, Nebraska); Richard L. Dalzell (Treasure Valley Community College, Ontario, Oregon); John M. Forbes (Berea College, Berea, Kentucky); Byron Kauffman (Western Ohio Branch Campus of Wright State University, Celina, Ohio); Richard I. Kegerreis (Nassau Community College, Garden City, New York); Alan G. Moore (Baruch College of City University of New York); Leland Russell Roberts (Sacred Heart University, Bridgeport, Connecticut); Jack W. Schwartz (Biola College, La Mirada, California); John I. Schwartz (Lock Haven State College, Lock Haven, Pennsylvania); Richard D. Skyrn (The College of Idaho, Caldwell, Idaho); Mary Ellen Young (Lakewood Community College, White Bear Lake, Minnesota); and Elena I. Zimmerman (Clayton Junior College, Morrow, Georgia).

Professor Plantinga's seminar on The Origins of Romantic Styles in Instrumental Music, 1760-1810, will include the following participants: Robert T. Allen, III (Frostburg State College, Frostburg, Maryland); Charles S. Brauner (Roosevelt University, Chicago); Thomas M. Brawley (George Mason University, Fairfax, Virginia); Sarah E. Hanks (Western Illinois University, Macomb, Illinois); Donald G. Henderson (Converse College, Spartanburg, South Carolina); Jeanne A. Holland (Eastern Kentucky University, Richmond, Kentucky); Mildred J. Johnson (Bennett College, Millbrook, New York); David Low (University of Nebraska, Omaha); Sister Mary Ellen Nagle (Bowling Green State University, Bowling Green, Ohio); Harrylyn Sallis (Belhaven College, Jackson, Mississippi); Sister Margaret A. Scheppach (The College of Saint Rose, Albany, New York); and Darius L. Thieme (Fisk University, Nashville).

The seminar at the University of Virginia is on Italian Opera in the Eighteenth Century and Professor Velimirovic's students will include: Ronald Earl Booth, Jr. (University of North Carolina at Charlotte); R. Lee Bostian (Denison University, Granville, Ohio); Karen Boubel (University of Wisconsin at Whitewater);

Judy L. Cole (University of Nebraska, Lincoln); Anthony Garlick (Wayne State College, Wayne, Nebraska); Ernest Harriss (University of Tennessee at Martin); Denis Herron (Park College, Kansas City, Missouri); Jerome S. Kleinsasser (California State College, Bakersfield); Robert Wallace Olson (North Dakota State University, Fargo); Fred C. Petty (Dickinson College, Carlisle, Pennsylvania); Linda Stones (California State University, Northridge); and George R. Walter Pembroke State University, Pembroke, North Carolina).

## Smithsonian Institution Fellowships for 1977-1978

The Smithsonian Institution offers fellowships to support research and study in fields which are actively pursued by the various bureaus of the Institution. Individuals are selected competitively and are appointed to work under the supervision of professional staff members and use the collections and facilities of the Smithsonian. The Institution does not generally support research which is done outside the Smithsonian or its facilities. These fellowships are awarded for not less than six months or more than twelve months. The fields are described in detail in the publication, *Smithsonian Opportunities for Research and Study*, but briefly, they include: history of science and technology; American history; American material and folk culture; history of music and musical instruments; history of American and Oriental art; anthropology; geological sciences; radiation biology; evolutionary and systematic biology (including paleobiology); ecological and behavioral studies in temperate and tropical zones; and astrophysics. An applicant must offer a specific and detailed research proposal, and indicate clearly why the Smithsonian is the best place to conduct the work proposed. A few fellowships are available in each field.

For further information and application forms please write to:

Office of Academic Studies  
Room 356  
Smithsonian Institution Building  
Smithsonian Institution  
Washington, D. C. 20560

## Guggenheim Fellowships For 1976

The John Simon Guggenheim Memorial Foundation has announced the award of three Fellowships in musicology for 1976. The recipients and their research topics are: Donald W. Krummel (Professor of Library Science and of Music, University of Illinois at Urbana-Champaign), *A History of Music Printing and Publishing to*

## Fulbright-Hays Awards

Five awards were made by the Council for International Exchange of Scholars during 1976-1977:

Josef M. Pacholczyk, Associate Professor of Music, University of Maryland, Baltimore County. Lecturing award for teaching methods of collecting, documenting and analyzing music at Sangeet Natak Akademi, New Delhi, December 1976-August 1977.

Charles Hamm, Professor of Musicology, University of Illinois-Urbana. Awarded a grant to attend a seminar, Art and the People, in Calcutta, India, for the purpose of presenting a paper on the development of American music.

Dr. Alan P. Merriman, Professor of Anthropology, Indiana University, Bloomington. Award for lecturing and two seminars entitled "Introduction to Ethnomusicology" and "The Field of Ethnomusicology," University of Sydney, Australia, March-May 1976.

Dr. Richard L. Teitelbaum, Visiting Assistant Professor and Co-Director, Electronic Media Studios, York University, Toronto, Canada. Award for a study of sources of inspiration and expression in traditional Japanese music as exemplified by Shakuhachi and Buddhist Temple music, the impact of western culture on such traditions, and the responses of contemporary Japanese composers to such cultural interactions. Nine months in Japan from the summer of 1976 to the summer of 1977.

Mr. William B. Cross, Science Editor, Harcourt Brace Jovanovich, Inc. Award of one month (March 1976) to enable him to assist the Percy Grainger Museum of the University of Melbourne in the restoration of the Grainger collection of "free music" machines.

Theodore T. Dombras, Assistant Director of CIES has advised that interested scholars should register with the Council for announcements of the program for 1978-1979. AMS members are invited to fill out a registration form which the Council will supply on request. Information about Fulbright-Hays grants and the available fields of specialization, geographic areas and deadline dates may be obtained by writing to Mr. Dombras at the Council's office, Eleven Dupont Circle, Suite 300, Washington, D. C. 20036.

1700; Vera Brodsky Lawrence (Writer, Editor and Music Historian, New York City), *A Study of the New York World of George Templeton Strong*; and Edward E. Lowinsky (Ferdinand Shevill Distinguished Service Professor of Music, University of Chicago), *An Edition of the Correspondence of Giovanni Spataro*.