

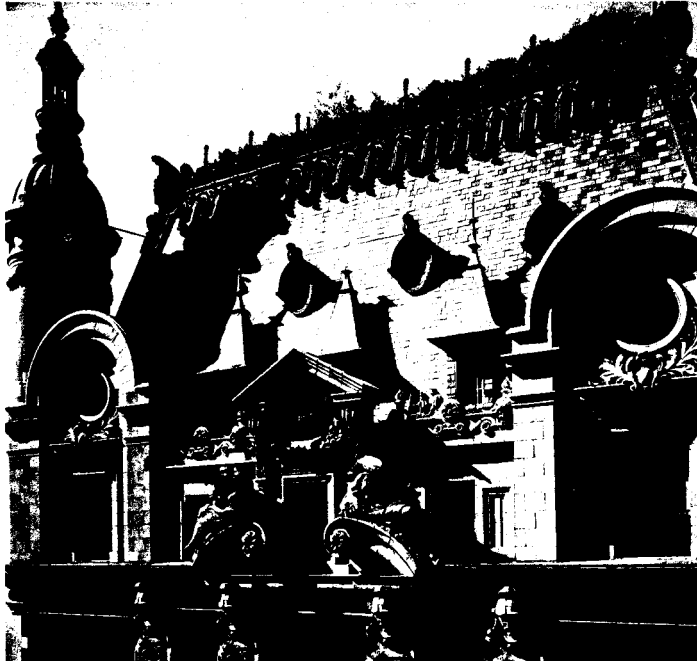
AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. II, No. 2

Constituent Member of the American Council of Learned Societies

September 15, 1972



Meeting Headquarters: Hotel Adolphus, Dallas

The Two Sides of the Dallas Meeting

By Eugene Helm

1972 AMS Program Chairman

Not even the most biased outsider could accuse the Society of neglecting fresh viewpoints in its upcoming national meeting. American music will be promoted not in a mere single session, but, in one form or another, for an entire day. Music Criticism will be given a plenary session, one designed to engender strong statements and perhaps even controversy. Study sessions will be unlike any such previous sessions in that they will be frankly designed for specialists by specialists. (See the description of them elsewhere in this Newsletter.) We shall be entertained not by any part of the standard repertory, but by a puppet opera, in full production, on the one hand and a nineteenth-century temperance play, with authentic music, on the other hand.

Not even the most clannish insider could accuse the Society of neglecting basic studies in this meeting. There will be one session on medieval music; two on the Renaissance (music in general, and manuscript sources); two on the seventeenth and eighteenth centuries (music in cultural life, and the sonata and concerto); two on Classic and Romantic music (analysis, and the composition as document); and two on the twentieth century, among other subjects (special topics, and criticism and aesthetics).

Come.

Awards for Women

Three women have been named as recipients of graduate fellowships for work in musicology by the American Association of University Women. They are Joan A. Milliman, University of Southern California; Margaret Murata, Biblioteca Vaticana; and Lyn Tolkoff, Yale University, whose subject is reported as *Analysis of Operatic Styles of Niccolò Jommelli (1714-1774)*. Further information concerning the fellowship program may be obtained by writing to AAUW Fellowships Program Director, 2401 Virginia Avenue, N.W., Washington, D.C. 20037.

Total Membership Is 3,497

Cecil Adkins, Registrar, reported that as of June 30, the Society had 2,498 members and 999 subscribers. The total membership is divided as follows: 1,613 Regular; 64 Regular spouses; 700 Student; 25 Student spouses; 74 Emeritus; 2 Life; 10 Honorary; 10 Corresponding; 28 Individual subscribers; 959 Institutional subscribers; and 12 Exchange subscribers.

New Obrecht Edition

The *Vereniging voor Nederlandse Muziekgeschiedenis* (VNM) resolved, in its last general membership meeting, to continue its edition of the complete works of Jacob Obrecht (editio altera, edd. A. Smijers, M. van Crevel), this time under the editorship of an international team of musicologists.

In this connection, the executive committee of the VNM invites any musicologists interested in undertaking this project to contact its secretary, Dr. Clemens von Gleich, c/o Steenvoordeaan 94, Rijswijk (ZH), Holland.

Recommendations for editors are also welcome.

Guggenheim Fellowship Awards, 1972

Fellowship awards amounting to \$3,819,100 have been announced by the John Simon Guggenheim Memorial Foundation. The grants were made to 372 scholars, scientists, and artists chosen by the Committee of Selection from among 2,506 applicants in the Foundation's forty-eighth annual competition.

The Fellowships were awarded on the basis of demonstrated accomplishment in the past and strong promise for the future. Among the younger men and women for whom a year's continuous work has been made possible are the composers Carla Bley and Keith Jarrett. Grantees who are already well known include the composers George Russell and Charles Wuorinen.

The two awards in musicology went to Dr. Gerard H. Behague, Associate Professor of Music, University of Illinois at Urbana-Champaign: Afro-Bahian cult music; and Dr. Anthony A. Newcomb, Assistant Professor of Music, Harvard University: Secular vocal music in Rome, 1570-1600.

Report of the President

August 10, 1972

This has been a busy two years for the AMS, and I want to acknowledge with thanks the energetic participation of certain members by way of enumerating some of our achievements and concerns.

First of all we must take great satisfaction in our *Journal*, which under both the former Editor-in-Chief, Martin Picker and his Editorial Board, and under the present Editor-in-Chief, Don Randel and his Board, has maintained a standard of excellence, promptness, and scholarly vitality that must be the envy of our fellow national societies. Our hard-working editors are our most unsung heroes.

Our Society and profession never received greater public attention than during the Josquin Festival-Conference, so brilliantly conceived and administered by Edward Lowinsky. Daily press and magazine coverage was nationwide and enthusiastic. One of the projects sponsored by the National Endowment for the Humanities of which it is most proud, the Festival was the subject of the featured article in a recent issue of its newsletter, *Humanities* (Summer '72).

A spin-off of the Festival is a plan by the J. F. Kennedy Performing Arts Center for sponsoring similar festival-conferences. The first is being dedicated to Gershwin, and a Haydn Festival is projected for 1974. Irving Lowens, as chairman of our liaison committee with the Kennedy Center, has vigorously pursued this opportunity to unite scholarship with performance and specialized knowledge with public exposure.

Through the Placement Service we have reached hundreds of institutions with names and qualifications of graduates of our Ph.D. programs. Although the number placed is modest, I know first hand of the help this service has been to administrators. Even institutions seeking theorists, ethnomusicologists, and performers have elected to advertise their vacancies with us. The first year of operation has demonstrated that the system designed by David Rosen's committee is a very workable one, and Cecil Adkins has set up the operation and publication of the lists with remarkable speed and efficiency. I urge all members to assure the success of this service by having their departments enter all vacancies calling for musicological training.

My thanks go to all chapter officers for cooperating so faithfully with national officers in applying for the per-capita grants of mailing labels and postage subsidy. This program has enabled us to get more up-to-date information on the activities, names of officers, and financial status of chapters than we have ever had. It has permitted chapters, on their part, to reach the largest possible potential group of participants.

Our series of monographs has been extended by two titles, Edward Reilly's *Quantz and His Versuch* and Edgar Sparks' *The Music of Noel Bauldeweyn*. Gustave Reese, chairman as long as most of us can remember of the Publications Committee, deserves hearty congratulations and thanks for years of patient editorial direction. Two more projects are in the works, Hans Tischler's *The Earliest Motets*, being readied for the press by Austin Clarkson's editorial

team at Yale under a grant from the NEH; and the Sammartini thematic index compiled by Bathia Churgin and Newell Jenkins.

An Endowment Fund, established this year to segregate capital gifts from annual revenue, will reserve income for our publication program. Under the leadership of our Treasurer Alvin Johnson the funds have been invested in a trust that has had an average annual return of nearly 8%, as opposed to our previous 6% savings certificates. The basis of the fund were the legacies of Otto Kinkeldey and Lloyd Hibberd, to which was recently joined the bequest of Ilse Bukofzer from the Estate of Manfred Bukofzer (see Treasurer's Report and Report of the Chairman of the Finance Committee). To what we owe Bukofzer for his brilliant and lasting scholarship, we must add this source of perpetual encouragement to the communication of new research.

Meanwhile negotiations were continued with Armen Carapetyan towards a link between the AMS and the American Institute of Musicology that would guarantee the availability and continuation of this superb series of publications under American administration far into the future.

I am happy and grateful to turn the *Newsletter* over to Frank Traficante, this being his inaugural issue. A means of reaching the membership with announcements, news, and organization business, the *AMS Newsletter* also goes to selected foundations, newspapers, magazines, and both affiliated and parallel organizations. By communicating annual reports through this organ, our annual business meetings are freed of routine and more open to participation by the membership. Please file your copies as some important notices are not repeated in each issue.

The contents of the annual reports printed here are keyed to certain provisions of amendments being voted by the Council in advance of our annual meeting. Among the rewritten portions of the Constitution and By-laws are articles that grant to the entire membership—as opposed to the Council—the right to vote on amendments, and the right to initiate by resolution at the business meeting or by petition proposals to the Board of Directors (as the Executive Board would be called in the future to conform to our original Certificate of Incorporation of 1942).

With attendance at meetings approaching the thousand mark, the task of the program and local chairmen has become ever more demanding. Jim Pruett probably created the most complex organization we have ever had—and with marked success—to locate and move the meetings in the Durham area. Imogene Horsley's committee not only took advantage of the presence of our ethnocentric colleagues but also struck a balance between research paper sessions and workshops and discussions groups. May I express our sincere thanks to them for their generous efforts.

One of the busiest committees has been that for the U. S. Bicentennial headed by Wiley Hitchcock. A complete edition of the works of William Billings has a good chance of receiving outside subsidy, and a publisher is already interested in the project. Other plans for marking the nation's 200th anniversary

are being pursued, and the Committee welcomes suggestions.

The guidelines for the Kinkeldey and Einstein award have been rewritten mostly with the aim of simplifying and clarifying the language, and they are published in this issue. I want to thank Albert Seay and his Committee for their thoughtful recommendations concerning the Einstein Award, and both this and the Kinkeldey Award Committee, headed by Edward Lowinsky, for their careful judging of 1971 publications. We are deeply grateful to Eva Einstein for her loyal support of the prize honoring the memory of her esteemed father.

Finally, I must say that it has been a great pleasure for me to serve this Society and to work with the Board and our dedicated officers, Rita Benton, Lewis Lockwood, Alvin Johnson, the Registrar Cecil Adkins, and Business Manager of Publications Otto Albrecht.

Claude V. Palisca
President

AMS NEWSLETTER is published twice each year by the American Musicological Society and mailed to all members and subscribers. Material for publication in the Newsletter should be sent to: Frank Traficante, Editor, AMS Newsletter, Department of Music, University of Kentucky, Lexington, KY 40506. Requests for additional copies should be directed to the same address.

The Newsletter is produced and printed in Lexington at the University of Kentucky.

AMS COMMITTEES, 1972-1973

CHAPTER FUND: Paul Revitt (U. of Missouri, Kansas City), chairman; Aubrey Garlington (Syracuse U.); Albert Seay (Colorado College).

CONSTITUTION: C. V. Palisca (Yale), chairman; Rita Benton (U. of Iowa); Gustave Reese (N.Y.U.).

EINSTEIN AWARD: Richard Hoppin (Ohio State), chairman; Lewis Lockwood (Princeton); Alexander Ringer (Jerusalem).

FINANCIAL: Alvin Johnson (U. of Pennsylvania), chairman; C. V. Palisca (Yale); Gustave Reese (N.Y.U.).

JOSQUIN CONFERENCE - FESTIVAL: Edward Lowinsky (U. of Chicago), chairman; Howard Brown (U. of London); Ludwig Finscher (Saarbrücken); Arthur Mendel (Princeton); William Newman (U. of N. C.); Gustave Reese (N.Y.U.).

KENNEDY CENTER FESTIVALS: Irving Lowens (Washington Star), chairman; Edith Borroff (Eastern Michigan U.); Cynthia Hoover (Smithsonian Institution); Harold Spivacke (Library of Congress).

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COMMITTEES

(Continued from page 2)

KINKELDEY AWARD: William Austin (Cornell), chairman; Frank D'Accone (UCLA); Paul Lang (Potash Hill Rd., Washington, CT).

LOCAL ARRANGEMENTS, 1972 (Dallas): Michael Collins (N. Texas), chairman; Bryce Jordan (Pres., U. of Texas, Dallas); Herbert Tarrantine (Southern Methodist U.); Michael Winesanker (Texas Christian U.).

LOCAL ARRANGEMENTS, 1973 (Madison): Eva Badura-Skoda (U. of Wisconsin); Lawrence Gushee (U. of Wisconsin); Milos Velimirovic (U. of Wisconsin).

NOMINATING: Howard Brown (U. of London), chairman; Janet Knapp (Vassar); Lewis Lockwood (Princeton).

PLACEMENT: David Rosen (Chicago Musical College, Roosevelt U.; Branded after September), chairman; Sarah Fuller (SUNY-Stony Brook); Steven Ledbetter (N.Y.U.); Howard Serwer (U. of Maryland).

PROGRAM, 1972 (Dallas): Eugene Helm (U. of Maryland), chairman; Michael Collins (N. Texas); Imogene Horsley (Stanford) Neal Zaslaw (Cornell).

PROGRAM, 1973 (Madison): Neal Zaslaw (Cornell), chairman; Eugene Helm (U. of Maryland).

PUBLICATIONS: Gustave Reese (N. Y.U.), chairman; H. Wiley Hitchcock (CUNY-Hunter); Arthur Mendel (Princeton).

U. S. BICENTENNIAL, 1976: H. Wiley Hitchcock (CUNY-Hunter), chairman; Richard Crawford (U. of Michigan); Cynthia Hoover (Smithsonian Institution); Eileen Southern (Brooklyn College).

Joint Committees:

MLA-AMS COMMITTEE ON RISM: Harold Spivacke, chairman; Paul Lang; Gustave Reese.

MLA-AMS COMMITTEE ON TRANSLATION CENTER: Stoddard Lincoln, chairman; Barbara Hampton; Raymonde A. Sullivan.

AMS Delegates:

ACLS Council: AMS President, by action of the Executive Board, April 20, 1968.

IMS Consultative Committee: AMS President, by action of the Executive Board, September 12, 1964.

NCAIE: Austin Clarkson, term of six years, 1967-73 (name officially changed to American Council for the Arts in Education, 1/31/72).

Registrar: Cecil Adkins (North Texas).

Coordinator of Travel Grants: Martin Chusid (N.Y.U.).

Editor of the Journal: Don Randel (Cornell).

Editor of the Newsletter: Frank Traficante (U. of Kentucky).

Director of Placement Service: Cecil Adkins (North Texas).

Business Manager of Publications: Otto Albrecht (U. of Pa.).

AMS CHAPTER OFFICERS

AMS Secretary, Rita Benton, has asked (with some embarrassment) that the following reminder be noted: The By-Law to Article XI (concerning Chapters) of the AMS Constitution as amended through 1970 states that "no Chapter shall accept for membership or retain as a member any person who is not a member of the national organization."

1. CAPITAL

Chairman: Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742. Secretary-Treasurer: Charles Warner, Hood College, Frederick, MD 21701.

2. GREATER NEW YORK

Chairman: Christoph Wolff, Department of Music, Columbia University, New York, NY 10027. Secretary: Isabelle Emerson, Department of Music, Columbia University, New York, NY 10027. Treasurer: Susan Testa, Music Department, Columbia University, New York, NY 10027.

3. MID-ATLANTIC

Chairman: John W. Hill, Department of Music, University of Pennsylvania, Philadelphia, PA 19014. Secretary-Treasurer: Caroline M. Cunningham, 735 Millbrook Lane, Haverford, PA 19041.

4. MIDWEST

Chairman: Gwynn MacPeck, School of Music, University of Michigan, Ann Arbor, MI 48105. Secretary-Treasurer: Paul J. Revitt, Conservatory of Music, University of Missouri-Kansas City, Kansas City, MO 64111.

5. NEW ENGLAND

Chairman: Paul Evans, Department of Music, Smith College, Northampton, MA 01060. Secretary-Treasurer: John Hasson, School of Fine Arts-Music, Boston University, 855 Commonwealth Avenue, Boston, MA 02215.

6. NEW YORK STATE

Chairman: Stephen Bonta, Department of Music, Hamilton College, Clinton, NY 13323. Secretary-Treasurer: Daniel Nimetz, Department of Music, SUNY at Albany, Albany, NY 12203.

7. NORTH CENTRAL

Chairman: Frank Lorince, Division of

Music, West Virginia University, Morgantown, WV 26506. Vice-Chairman: Richard Wetzell, Department of Music, Ohio University, Athens, OH 45701. Secretary: Norris Stephens, Department of Music, University of Pittsburgh, Pittsburgh, PA 15213.

8. NORTHERN CALIFORNIA

Chairman: Alan Curtis, Department of Music, University of California, Berkeley, CA 94720. Secretary: Sydney Robinson Charles, Department of Music, University of California, Davis, CA 95616.

9. PACIFIC NORTHWEST

Chairman: William E. Brandt, Department of Music, Washington State University, Pullman, WA 99163. Secretary: Peter Bergquist, School of Music, University of Oregon, Eugene, OR 97403.

10. ROCKY MOUNTAIN

Chairman: Albert Seay, Department of Music, Colorado College, Colorado Springs, CO 80903. Vice-Chairman: James Anthony, Department of Music, University of Arizona, Tucson, AZ 86721. Secretary: Michael D. Grace, Department of Music, Colorado College, Colorado Springs, CO 80903.

11. SOUTH CENTRAL

Chairman: Willis Hackman, 218 Maxwell Drive, Clarksville, TN 37040. Secretary: Jerry L. Warren, Department of Fine Arts, Belmont College, Nashville, TN 37203.

12. SOUTHEAST

Chairman: Luise Eitel Peake, Music Department, University of South Carolina, Columbia, SC 29208. Secretary-Treasurer: Ronald Booth, Music Department, University of North Carolina at Charlotte, Charlotte, NC 27514.

13. SOUTHERN

Chairman: David Kushner, Music Department, University of Florida, Gainesville, FL 32601. Secretary-Treasurer: John H. Baron, Music Department, Tulane University, New Orleans, LA 70118.

14. SOUTHERN CALIFORNIA

Chairman: W. Thomas Marrocco, Music Department, University of California, Los Angeles, CA 90024. Vice-Chairman and Program Chairman: Jaroslav Mráček, Department of Music, San Diego State College, San Diego, CA 92115. Secretary-Treasurer: Malcolm Cole, Music Department, University of California, Los Angeles, CA 90024.

15. SOUTHWEST

Chairman: Dika Newlin, School of Music, North Texas State University, Denton, TX 76203. Secretary-Treasurer: F. Ellsworth Peterson, Southwestern University, Georgetown, TX 78626.

THIRTY-EIGHTH ANNUAL MEETING OF THE AMERICAN MUSICOLOGICAL SOCIETY

Host institution: North Texas State University

Headquarters: Hotel Adolphus, Dallas

The AMS Placement Service will be located in the Terrace Room, 6th floor.

Publishers' book exhibits will be in the North Rose Room, 15th floor.

Thursday 2 November

Noon to 11 PM Registration (Lobby)

1:30 to 5 PM 1972 Executive Board (President's Suite)

8 to 9 PM Business Meeting (Renaissance Room, 21st floor)

8 PM Puppet Opera (Rose Room, 15th floor)

Die Fee Urgele, oder was den Damen gefällt

A Marionette Opera in Four Acts by Ignatz Pleyel

Edited and Translated by Cecil Adkins

Produced and Performed by the Collegium Musicum of North Texas State University, Cecil Adkins, Director

(Audience size must be small for this production; you are encouraged to attend the Thursday performance if you can so that Friday's audience will not be too large.)

9 to 11 PM Reception (Grand Ballroom, Lobby)

Friday 3 November

8 AM to 5:30 PM Registration

8 AM Editorial Breakfast (President's Suite)

9:30 AM to 12 Music in the Cultural Life of the Seventeenth and Eighteenth Centuries (Renaissance Room, 21st floor)

Chairman: Reinhard Pauly, Lewis and Clark College

Prince Johann Ernst, Courty Patron-Composer at Weimar

Sarah E. Hanks, University of Iowa

Brief Forms of French Moral Literature in Song, 1671-1749

Dorothy S. Packer, Dallas

Marionette Opéras-Comiques at the Théâtre de la Foire

John M. Minniear, Wisconsin State University, Oshkosh

Genealogy of a Loathly Lady: Literary Aspects of Pleyel's

Puppet Opera *Die Fee Urgele*

Cecil Adkins, North Texas State University

9:30 AM to 12 Music of the Renaissance (Rose Room, 15th floor)

Chairman: Frank D'Accone, Yale University

Progress on a *Doppelmeister* Problem: The Jacquets

George Nugent, Lehman College of the City of New York

La Courone et fleur des chansons a trois: A Mirror of the

French Chanson in Italy during the Years between Petrucci

and Gardano

Lawrence Bernstein, University of Pennsylvania

Franceschina, Girometta, and Their Companions in a Mad-

rigal *a diversi linguaggi* by Luca Marenzio and Orazio Vecchi

Warren Kirkendale, Duke University

Sigismondo d'India and the Polyphonic Madrigal

Glenn Watkins, The University of Michigan

9:30 AM to 12 Special Topics (Danish Room, 15th floor)

Chairman: Louise Cuyler, The University of Michigan

Accent and Articulation in Renaissance Instrumental Music

Frederick K. Gable, University of California, Riverside

Die glückliche Hand: Schoenberg's First Venture as Librettist

John C. Crawford, University of California, Riverside

Hans von Bülow in America

Susan Patrick, University of North Carolina

"The Ultra-Modern Idiom": A Survey of *New Music*

Steven E. Gilbert, Fresno State College

12:30 to 1:45 PM Student Luncheon (Emerald Room, 6th floor)

2 to 5 PM Music Criticism on the American Scene: A Plenary Session

Jointly Sponsored by the American Musicological Society and the

Music Critics Association (Rose Room, 15th floor)

Chairman: Irving Lowens, Washington Evening Star / Music

Critics Association

The History of American Music Criticism: A Collective Ap-

proach

Irving Lowens

The USC-Rockefeller Foundation Project for the Training of

Music Critics

Raymond Kendall, Young Musicians Foundation / Univer-

sity of Southern California

The Future of Music Criticism in the United States: A Public

Conversation

David Hamilton, The Nation / W. W. Norton & Company

Raymond Kendall

Irving Lowens

Boris E. Nelson, Toledo Blade / University of Toledo

Thomas C. Willis, Chicago Tribune / Northwestern Uni-

versity

8 PM Puppet Opera (Rose Room, 15th floor)

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Saturday 4 November

8 AM to 5 PM Registration

8 to 9 AM Breakfast Meeting of Chapter Officers (Venetian Room, 6th floor)

9:30 AM to 12 American Music I: Musical Instruments in America (Rose Room, 15th floor)

Chairman: Cynthia Hoover, Smithsonian Institution

Musical Instruments among the Puritans

Barbara Lambert, Boston Museum of Fine Art

Early American Winds: Instruments, Makers, Music

Robert Eliason, Henry Ford Museum

The Rise and Fall of the New York Electric Music Company:

A Study of the Telharmonium

Stoddard Lincoln, Brooklyn College

Cataloging Musical Instruments: Computers and Holography

William P. Malm, The University of Michigan

9:30 AM to 12 The Analysis of Classic and Romantic Music (Renaissance Room, 21st floor)

Chairman: Leonard Ratner, Stanford University

The Character of Mozart's Rondos

Albert Rodewald, University of Virginia

Pitch and Time in the "Moonlight"

Murray J. Gould, University of Maryland

Formal Devices in Schumann's *Faust*

Donald Mintz, Maryland Arts Council

The Omnibus Idea

Victor Fell Yellin, New York University

9:30 AM to 12 Medieval Music (Danish Room, 15th floor)

Chairman: Ruth Steiner, Catholic University of America

Early Settings of the *Kyrie eleison*

Richard L. Crocker, University of California, Berkeley

Melodic Elaboration in Responsory Melismas

Thomas Forrest Kelly, Harvard University

Polyphonic Contrafacts in the *Magnus liber organi de anti-*

fonario

Rebecca A. Baltzer, University of Texas

12 to 1:30 PM Luncheon Meeting of the Council (Florentine Room, 6th floor)

2 to 5 PM American Music II: Music U.S.A.—Aspects of a Composite Culture (Rose Room, 15th floor)

Chairman: Gilbert Chase, Brooklyn College / Institute for

Studies in American Music

Values and American Music

William Brooks, University of Illinois

Early Piano Music of Anthony Philip Heinrich (A Performance

and Discussion)

Neely Bruce, University of Illinois

It Ain't Necessarily Soul: *Porgy and Bess* as a Symbol

Richard Crawford, The University of Michigan

Frank Zappa: Unpopular Pop

Lawrence A. Gushee, University of Wisconsin

2 to 4:30 PM The Sonata and Concerto of the Seventeenth and Eighteenth Centuries (Renaissance Room, 21st floor)

Chairman: F. E. Kirby, Lake Forest College

The Sonatas of Maurizio Cazzati

John G. Stuess, Case Western Reserve University

Charles Avison, the Concerto, and the Sonata: English Con-

tributions to Rococo Synthesis

Ronald R. Kidd, Purdue University

The Early Accompanied Keyboard Sonata outside of France

and the Confluence of German, Italian, and French Develop-

ments in This Genre

David Fuller, State University of New York, Buffalo

(Continued on page 5)

