

AMS NEWSLETTER

American Musicological Society, Incorporated

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Constituent Member of the American Council of Learned Societies

January 15, 1973

Kinkeldey and Einstein Awards

The American Musicological Society announced on November 2 at its annual meeting in Dallas the recipients of the 1972 Kinkeldey and Einstein Awards in musicology. Albert Seay (Carlton Professor of Music and Chairman of the Department of Music at Colorado College) was named to receive the Otto Kinkeldey Award, and Sarah Fuller (Assistant Professor at the State University of New York at Stony Brook and Acting Chairman of the Music Department) the Alfred Einstein Award.

Professor Seay won the Kinkeldey Award for his publication of the works of Jacobus Arcadelt, Volume II, by the American Institute of Musicology in 1971. Other publications by Seay include *Music in the Medieval World* (1965), editions of Attaignant keyboard chansons, complete works of Sandrin and Hothby, and treatises by Ugolino of Orvieto and John Hothby. New publications soon to be released include a complete edition of Carpentras and the first volume of theoretical works by Tinctoris. Seay received his Ph.D. from Yale University, has held Fulbright, Guggenheim, and NEH research grants, and has taught at Colorado College since 1953. The selection committee for the 1972 award consisted of William Austin (Chairman), Paul Henry Lang, and Frank D'Accone.

Professor Fuller won the Einstein Award for her publication of the article "Hidden Polyphony—A Reappraisal," in the summer 1971 issue of the *Journal* of the AMS. She previously published an article on the fifteenth century chansonnier "Bologna Q16" manuscript, and is currently working on a critical edition of Handel's *Giulio Cesare* in collaboration with Winton Dean, incorporating unpublished material found in a first draft by Handel. Fuller received her Ph.D. from the University of California at Berkeley in 1969, has held a Woodrow Wilson Fellowship and a Hertz Traveling Fellowship, and has taught at Stony Brook since 1969. Serving on the selection committee for the 1972 Einstein Award were Richard Hoppin (Chairman), Alexander Ringer, and Lewis Lockwood.

Each award consists of the sum of four hundred dollars and a certificate signed by the President of the Society. The Otto Kinkeldey Award is named for one of the first U. S. musicologists, whose bequest to the Society makes the award possible. The Alfred Einstein Award is given each year by Eva Einstein, daughter of the renowned scholar, to a young scholar who publishes an outstanding article. Guidelines for the Kinkeldey and Einstein Awards were published in *AMS Newsletter*, Volume II, Number 2 (September 15, 1972), pp. 9, 11.

1973 Annual Meeting in Chicago

Contrary to earlier announcements the 1973 annual meeting will be held in Chicago, not Madison. The dates for the meeting are November 8-11, and the convention hotel is the Pick-Congress.

Persons wishing to present a paper at this meeting should send an abstract to the Program Chairman by February 15, 1973. These should be typed double-spaced on one side only of a single 8½" x 11" page with title and author's name at the top. A clean copy, without corrections or errors and ready to be sent to the printer, is essential. The method, contents, and conclusions of the paper should be stated in a clear and direct manner.

Abstracts should be sent with a covering letter stating: 1) the proposed method of delivery (*i.e.*, read from completely written-out version or spoken from notes or outline), 2) the ideal length of time required for presentation, 3) aids anticipated for presentation, and 4) a firm date by which the Program Committee or the chairman of the session may see a completed version of the paper.

Please send abstracts and covering letters to: Neal Zaslaw, Program Chairman, Department of Music, Cornell University, Ithaca, NY 14850.

Report on the Dallas Program

Most of the post-mortems on the Dallas program seem to have concentrated on the question of whether the Study Sessions were a success. After some hand-wringing over logistical problems at the start of these sessions, and some eavesdropping at the end, I can report that they were a success in general, and remarkably successful in some cases. Their strong point was that they afforded a chance for specialists to talk to specialists; their weak point was that they gave practically no opportunity for specialists in one field to go next door for a session with specialists in an allied field. (Haydn and Mozart, for instance, attract the profoundest scholarship separately; but the trouble is that they also attract it collectively.) In any case, the ingenuities and exertions of the Study-Session Chairmen made both cake-having and cake-eating possible.

A number of comments were heard about the generally high quality of the regular sessions. A whole day was devoted to American music, and a plenary session to music criticism. Otherwise, these sessions were many and varied rather than few and rarefied: it seems to be AMS style at most national meetings, complaints about three-ring circuses notwithstanding, to give a forum to as many scholars as possible. The hotel was, as far as I could tell, a sheer delight, thanks in no small measure to Michael Collins and the Local Arrangements Committee. The entertainments were unusual and superbly executed—especially Cecil Adkins's production, with the Collegium Musicum of North Texas State University, of a Pleyel puppet opera, and Neely Bruce's American Music Group from the University of Illinois, which performed a nineteenth-century temperance play with appropriate music.

Again, my sincerest thanks to the other members of a discriminating and diligent Program Committee: Michael Collins, Imogene Horsley, Neal Zaslaw, and Claude Palisca *ex officio*.

Eugene Helm, Chairman
1972 Program Committee

PRESIDENT'S MESSAGE

The coming years promise to be eventful, exciting, but perhaps also troubled ones for our Society.

A number of major events lie ahead of us. We must begin planning immediately for the meeting of the International Musicological Society to be held in Berkeley in 1977. A committee headed by Claude Palisca is already discussing general arrangements and ways of obtaining funds for this meeting, and a local planning committee will be set up soon. This will be the first meeting of the IMS in this country since the New York Congress in 1961 and will give members of the AMS who have not been able to travel abroad a precious opportunity to attend an international meeting.

There is also the prospect of two or more major festivals at the Kennedy Center in Washington, one in 1974 devoted to Mozart and another the following year to Haydn. The Kennedy Center wants to combine scholarly discussions with performances of large numbers of works of all types by these composers and has invited the collaboration of our Society. I have asked Jan LaRue to serve as chairman of a committee to explore the role the AMS will play in these festivals; Irving Lowens, who has played an important role in the early planning stages, has agreed to be a member. I have also asked Edward Lowinsky, organizer and director of the extremely successful Josquin Conference of 1971 which will serve as a model for these festivals, to be my personal consultant on this matter. More definite news on these festivals should be forthcoming soon.

We are planning a Bicentennial meeting in 1976 in Philadelphia devoted to a celebration of the achievements of American musicians. Hans Nathan continues to work on an edition of the compositions of William Billings, and if financial support can be found this will also serve as a contribution to the Bicentennial celebration. In addition, I have proposed that at least part of our annual meeting in 1974 be devoted to a celebration of the 500th anniversary of the death of Guillaume Dufay. I would like to involve not only our scholars but also some of the excellent performing groups directed by members of our Society, which have rarely had a chance to participate in annual meetings. Also, preliminary discussions of possible collaboration with the American Institute of Musicology are under way.

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AMS NEWSLETTER is published twice each year by the American Musicological Society and mailed to all members and subscribers. Additional copies of the current number may be obtained from the editor. Requests for back numbers, however, should be mailed to: Otto E. Albrecht, 201 South 34th Street, University of Pennsylvania, Philadelphia, PA 19104.

Material for publication in the News-

letter should be sent to: Frank Traficante, Editor, AMS Newsletter, Department of Music, University of Kentucky, Lexington, KY 40506. Copy for the January number must be in the editor's hands by November 15. Copy for the August number must be received by June 15.

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

Schedule of Chapter Rotations

Election of Council Members

1973 for 74-76
Pacific Northwest
Northern California
Southern California
Rocky Mountain
Southwest

1974 for 75-77
Midwest
South Central
Southern
North Central
Southeast

1975 for 76-78
Capital
Mid-Atlantic
New York State
Greater New York
New England

Election of Student Members

1973 for 74-75
Pacific Northwest
Northern California
Southern California
Rocky Mountain
Southwest
Midwest
Southern
South Central

1974 for 75-76
North Central
Southeast
Capital
Mid-Atlantic
New York State
Greater New York
New England

NEH Grant for IU Black Music Center

The National Endowment for the Humanities has awarded a grant of \$67,000 to Indiana University, Bloomington, Indiana, in support of its Black Music Center. The grant provides for documentation and bibliographic research for the use of teaching, performance, and research programs in black music throughout the nation.

Dr. Ronald S. Berman, Chairman of the Humanities Endowment, announced the award, which consists of \$20,000 in outright support, a gift of \$23,500 from the Irwin-Sweeney-Miller Foundation in Columbus, Indiana, and \$23,500 in matching Federal funds. It is the third grant which the Endowment has awarded the Center. The three grants total \$148,643.

Since 1969, the Black Music Center has held four annual summer seminars on various aspects of black music. The proceedings of these public offerings, designed to provide registrants with information not yet available elsewhere, are subsequently published. *Black Music In Our Culture: Curricular Ideas on the Subjects, Materials, and Problems* appeared in 1970 as a result of the 1969 seminar. The Center will publish a bibliography of the works of 1,200 American Negro composers this year. Its third publication will be an international bibliography on all literature related to black music.

According to Dr. Dominique-René de Lerma, director of the Black Music Center, "the dissemination of information on black music will challenge and revitalize traditional teaching procedures and aesthetic concepts. Research at the Center will elucidate the value, social contribution, and cultural and aesthetic significance of black music."

The Center supported special recording sessions of "Black America" and "Anguished American Easter" for international broadcasting by the Voice of America on the second anniversary of Dr. Martin Luther King's death. It has also regularly supplied the Voice of America with phototapes of performances it has sponsored.

In addition to continuing work on those projects not yet completed, the Black Music Center will provide more intensive assistance to its patrons. More than 800 persons in numerous parts of the world—from European and American conductors, music publishers, and ethnomusicologists to professional psychiatrists—have called or written the Center for information.

President's Message

(Continued from page 2)

But there are problems ahead. The job market has been tight in recent years, just at a time when students are completing graduate work in musicology in record numbers, and there are predictions that the situation will not improve in the immediate future. This is a matter of concern for all of us, a matter I think we cannot afford to ignore. I have suggested to Neal Zaslaw, Program Chairman for our next annual meeting, that a session be devoted to a discussion of this and related matters, such as alternate job opportunities, with participation by both faculty and students. The most important function of our annual meeting is certainly the exchange of ideas and professional information among the scholars who make up our Society. But I think we should also take time to discuss critical matters affecting the professional lives of our members and the future of our discipline.

A more general, though not as immediately urgent, problem continues to concern me. There are large bodies of music almost never dealt with in our publications and at our meetings. There are excellent scholars who have investigated and written about music who have never been involved in any way with the AMS. There are techniques of research in music and related fields rarely used or discussed by our members. It seems to me that we have much to gain from knowing about as wide a range of music and research as possible; it also seems that scholars involved with other types of music would benefit from exchanges of ideas with us and more knowledge of traditional musicological methods. I would like to see us constantly broaden the range of

music that our scholars, teachers, and students are concerned with, gradually incorporate any new methodology and aesthetic necessary to deal with this material, and welcome into our various activities those scholars and students whose interests lie with types of music presently ignored by our Society.

This does not seem to be a time for dramatic change. Our discipline and Society are in good shape. Musicology has been one of the fastest growing and most respected scholarly disciplines in recent decades. The AMS has had the benefit of wise and efficient leadership. We have a good blend of older and younger members. I do not see that we have any major crises facing us, other than the decreasing job market, nor do I see that we should strike out in radically new directions in the immediate future. I hope the coming years will see us hold firm to the techniques and high standards that have made musicology such a respected field, but that we will seek even more variety and diversity—and the vitality that can come from constant expansion of ideas and goals.

Report of the Registrar

Cecil Adkins reports that the total number of AMS members and subscribers came to 3,766 as of December 14. The membership numbered 2,712, and the subscribership was 1,054, the latter of which was divided into 1,012 institutional, 29 individual and 13 exchange subscribers.

Concerning placement service activities Professor Adkins reports that 177 colleges and universities requested copies of *Candidates and Vacancies in Musicology* which carried listings of 112 candidates and 22 vacancies.

Mellon Foundation Grants to Presses and Libraries

Grants totaling nearly five million dollars to twenty-four university presses and six independent research libraries were announced by Nathan M. Pusey, President of The Andrew W. Mellon Foundation. Mr. Pusey added that these grants represent a further step in a larger effort being pursued currently by the Foundation to aid scholars and scholarship, chiefly in the humanities, in a period for many institutions of acute financial stringency. In earlier stages of the program grants totaling \$9,150,000 have been given to 47 liberal arts colleges to help them provide opportunities for career development for younger faculty and \$10,250,000 to 9 major private institutions.

The new grants to the presses—varying in amount from \$40,000 to \$150,000, depending upon the size and scope of operation—were made to enable them to increase the number of scholarly works they will be able to publish over the next several years by providing a source of funds for the subsidies such publications require. The presses were asked, in expending the funds, to make special efforts to aid young scholars publishing first or second books. They were also encouraged to experiment with technological improvements to reduce publication costs. A supplementary grant was made to the American Council of Learned Societies to which other, for the most part smaller, member presses of The Association of American University Presses may apply, in a program the Council will announce, for subsidies for scholarly works in the humanities which they may wish to publish.

Grants totaling \$2,500,000 were made to six independent research libraries to provide funds on a continuing basis to enable the Directors of these libraries to make their unique collections more accessible to and more actively used by qualified scholars working in the various fields of humanistic learning which are served by their invaluable collections.

The presses to which individual grants were made are those of the following universities: California, Chicago, Columbia, Cornell, Harvard, Johns Hopkins, Illinois, M.I.T., McGill-Queens, Michigan, Minnesota, Nebraska, New York, North Carolina, Oklahoma, Princeton, Stanford, Texas, Toronto, Washington, Wesleyan, Wisconsin, Yale, and a consortium of universities in New England.

The Libraries included in this program are The Folger Shakespeare Library in Washington, D.C., The Henry E. Huntington Library in San Marino, California, The Newberry Library in Chicago, The Pierpont Morgan Library in New York, The American Antiquarian Society Library in Worcester, Massachusetts, and The American Philosophical Society Library in Philadelphia.

The Andrew W. Mellon Foundation, with offices in New York City, was founded by Ailsa Mellon Bruce and Paul Mellon, children of Andrew W. Mellon, Secretary of the Treasury from 1921 to 1932.



Edward N. Waters

Edward N. Waters Named Chief of Music Division at LC

On March 16, 1972 Edward N. Waters was appointed Chief of the Music Division of the Library of Congress. He had been Assistant Chief of that division since May 1938 and served as Acting Chief from the retirement of Harold Spivacke on February 4 until his own appointment to the post.

Mr. Waters is the author of *Victor Herbert: A Life of Music* (Macmillan, 1955). Also an authority on Franz Liszt, his first study dealing with that composer appeared in 1949. In 1962 Mr. Waters was awarded a Senior Fulbright research fellowship and a Ford Foundation fellowship for research on the life and works of Liszt. In 1968 a grant from the Chapelbrook Foundation of Boston enabled him to continue this research. He has been the author of the annual survey, "Notable Acquisitions of the Music Division," for each January issue of the *Library of Congress Quarterly Journal*.

Mr. Waters earned degrees in music from the Eastman School of Music and

was an organist and teacher at Juniata College, before going to the Library of Congress as an assistant in the Music Division in 1931. He served as president of the Music Library Association, 1941-1947; chairman of the Council of National Library Associations, 1946-1947; secretary of the American Musicological Society, 1947-1948; and secretary of the Committee on Musicology of the American Council of Learned Societies, 1950-1952. He was long active in the Music Teachers National Association. In 1971 he was appointed to the editorial board for the Sixth Edition of *Grove's Dictionary of Music and Musicians*.

AMS Election Results

James Haar, Professor of Music at New York University, was elected Vice President and Alvin Johnson, Associate Professor of Music at the University of Pennsylvania, was re-elected Treasurer of the Society during recent mail balloting. The election results were announced by Rita Benton (of the University of Iowa), the Society's Secretary, at the annual meeting in Dallas, on November 2, 1972.

Professor Haar received the Ph.D. from Harvard University and has served as Editor-in-Chief of the *Journal of the AMS*. He is also on the Executive Committee for the Sixth Edition of *Grove's Dictionary of Music and Musicians*. Professor Johnson has served the AMS as Treasurer since 1970. He previously served as Assistant Treasurer.

Charles Hamm, who was elected in 1971 to succeed Claude V. Palisca, took office as President of the AMS in Dallas. He is Professor of Music at the University of Illinois, Urbana.

Professor Hamm received the Ph.D. from Princeton University and has held the Guggenheim Fellowship and a Fulbright Senior Research Grant. He founded and directs the Musicological Archive for Renaissance Manuscript Studies at the University of Illinois. He is author of *A Chronology of the Works of Guillaume Dufay*, and editor of Stravinsky's *Petroushka* in the Norton Critical Scores.

Elected to the Executive Board of the Society as Members-at-large were Albert Cohen, Chairman of the Music Department at the State University of New York at Buffalo; Frank D'Accone, Professor of Music at the University of California at Los Angeles and currently Visiting Professor at Yale University; and Leon Plantinga, Professor of Music at Yale University.

