

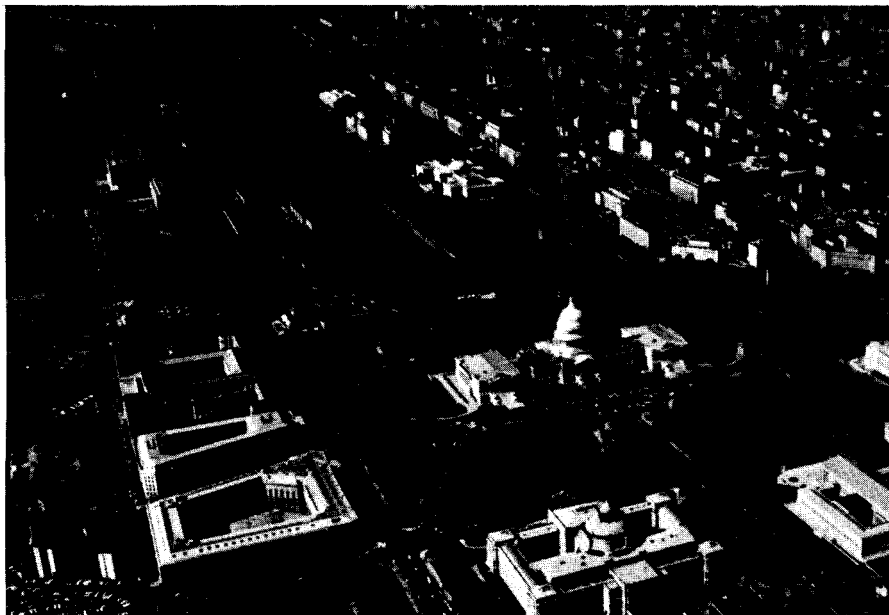
AMS NEWSLETTER

American Musicological Society, Incorporated

Constituent Member of the American Council of Learned Societies

Vol. IV, No. 2

August 15, 1974



Washington, D.C., Site of 1974 Annual Meeting

Mechanical Instruments Session at Annual Meeting

By David Fuller

Mechanical instruments—barrel organs, music boxes, automatic carillons—are our only sounding link with the performing past, our only opportunity to share with early musicians an actual listening experience; and they provide us with the only historical performances that are completely free of modern thought and interpretation. So far, they have been studied only sporadically, and the methods used have been unrefined: transcriptions into conventional notation rarely render accurately the actual durations of the notes, especially ornamental ones. Furthermore, only instruments in playing condition are usable as yet.

The purpose of the Study Session on mechanical instruments scheduled for the Annual Meeting in Washington is to call attention to the value of these instruments as a primary source for the music historian, comparable in certain ways to manuscripts. It will explore the possibility of an international team effort directed towards establishing an inventory of instruments and their contents of potential interest to musicology (taking as a point of departure American and European instrument inventories which are now being completed),

and towards the development of sophisticated methods for the study and interpretation of their contents. Such methods include techniques (using computers) for directly recording the cylinders of unrestored instruments in sound and on paper.

Mozart Festival-Conference, 1974

By Jan LaRue, New York University

It has often been pointed out that the word "Musikwissenschaft" is less than one-third "Musik" and more than two-thirds "Wissenschaft." Trends in the United States, however, seem definitely to be putting the music back into musicology, if we can judge by the emphases in dissertation topics and the growing number of performer-musicologists, and—even more significant—of musicologist-performers.

This general direction has been confirmed by a change from purely musicological events to festival-conferences more closely integrated with performance. The first of these events was the Josquin Festival-Conference in June 1971, during which outstanding performing groups not only gave concerts of appropriate music but also participated in discussions of performance problems. Yet understandably, the balance remained heavy on the musicological side.

The next initiative came from Irving Lowens, who suggested that a more di-

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Discussion and Live Music Mark Washington Meeting

By Anthony Newcomb, Chairman

1974 Program Committee

The program for this year's national convention does not bring any basic modifications to the format followed in conventions of recent years. As program chairman I have tried, however, to encourage a pair of gentle modifications within this format. I have done so first out of conviction that the major advantage of the convention (as opposed to the printed word) for the presentation of information is that we are all together at a convention and can exchange information rather than simply presenting it. Time must be reserved for such exchange. Second, while I am aware of the importance of the national convention as a place where one can become acquainted with the work and the personal style of as many as possible of one's colleagues, I have also been sensitive to the request from many members of the Society to reduce the number of simultaneously scheduled activities. Accordingly I have tried to schedule no more than five events at one time; I have also held to three the number of papers in any given 2½ hour session in order that there may be ample time for discussion, and I have provided for most papers a discussant who

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Convention Materials to be Mailed from Washington

Materials for the Annual Meeting to take place at the Mayflower Hotel, Washington, D.C., October 31-November 3, 1974 will be sent out as first class mail by September 10. Members are urged to register by mail to assure themselves hotel reservations and a place at the vesper service on November 1 in commemoration of the 500th anniversary of the death of Guillaume Dufay.

The Local Arrangements Committee is arranging group air travel from Boston, Buffalo, Chicago, Cleveland, Dallas, Greensboro, Los Angeles, New Orleans, San Francisco, and Toronto. The mailing will include schedules, prices and a reservation coupon.

Inquiries about convention materials may be sent to either Professor Howard Serwer, Department of Music, University of Maryland, College Park, Maryland 20742 or to Professor Ruth Steiner, School of Music, The Catholic University of America, Washington, D.C. 20017.

AMS COMMITTEES, 1973-74

NOMINATING: Kenneth Levy, Chairman; Ann Scott, Albert Seay, Howard Smither.

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

U.S. BICENTENNIAL: Cynthia Hoover, Chairman; Richard Crawford, Eileen Southern, H. Wiley Hitchcock.

PROGRAM COMMITTEE: Anthony Newcomb, Chairman; Neal Zaslaw, Lawrence Gushee, Marion Gushee, Owen Jander, Charles Hamm.

COUNCIL COMMITTEE: Alexander Ringer, Chairman; Neal Zaslaw, Frank Traficante, Carol MacClintock, Walter Gerboth.

EINSTEIN AWARD: Lewis Lockwood, Chairman; Ruth Steiner, Leonard Meyer.

KINKELDEY AWARD: Paul Henry Lang, Chairman; Victor Yellin, Daniel Heartz.

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

FINANCIAL: Alvin Johnson, Chairman; James Haar, Charles Hamm.

COLLEGIUM: Gilbert Blount, Chairman; George Hunter, Owen Jander.

RISM (JOINT COMMITTEE WITH MLA): Otto Albrecht, Chairman; Gustave Reese, Frank Campbell, Donald Leavitt.

AMS DELEGATE TO ACLS: Donald Grout.

AMS DELEGATE TO ACAE: Claude Palisca.

New AMS Publications

Resources

By James Haar, Chairman

Publications Committee

The most important publications of the Society, in addition to the Journal, have been the books and editions in the series *Studies and Documents*. Until recently, the Society has not had any regular source of funds to subsidize these publications; finding the money for each required an extraordinary effort on the part of the Publications Committee and the Treasurer.

The financial situation of the Society has now changed somewhat; a substantial amount of money has been left to the AMS by several former members, and this money has been put in a special fund and invested by the Treasurer, Alvin Johnson. Details may be studied in the Annual Financial Report. The result is that now, for the first time, some funds earmarked specifically for the support of publications will be in each annual budget.

The Publications Committee is thus in a position now to issue a general call for manuscripts to be considered for publication in *Studies and Documents*. The Committee will consider and examine extended studies in any area of musicology. To be considered for publication, a new study must, of course, exhibit a level of scholar-

ship equivalent to that of the present items in the series.

In addition, the Publications Committee hopes to initiate a new series of monographs. These will be inexpensively produced studies of varying lengths, falling in scope somewhere between a journal article and a full-length book, and dealing with any aspect of musicology.

Ethnomusicology Meeting

The 1974 Annual Meeting of the Society for Ethnomusicology will be held jointly with the Committee on Research in Dance, October 24-27 in San Francisco. Inquiries should be addressed to: Fredric Lieberman, Program Chairman, Department of Music, Brown University, Providence, RI 02912.

Report of the Registrar

Cecil Adkins reports that the total number of AMS members and subscribers came to 4,305 as of June. The membership numbered 3,125, and there were 1180 subscribers. A division into the various categories of membership follows:

Regular Members	2,117
Regular Members' Spouses	87
Student Members	785
Student Members' Spouses	25
Emeritus Members	84
Patron Members	1
Life Members	6
Honorary Members	10
Sustaining Members	0
Exchange Members	0
Corresponding Members	10
Individual Subscribers	35
Institutional Subscribers	1,131
Exchange Subscribers	14

This year showed an improvement in Placement Service activities. There was an increase in the number of vacancies listed in *Candidates and Vacancies in Musicology*. A summary of activities follows:

Universities Participating	208
Candidates	210
Vacancies Listed	116
Candidates Employed	19
Candidates Receiving Positions from Our Vacancies	14

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

Material for publication in the *Newsletter* should be sent to: Janet Knapp, Department of Music, Vassar College, Poughkeepsie, NY 12601. Copy for the January number must be in the editor's hands by December 1. Copy for the August number must be received by July 1.

This *AMS Newsletter* was produced in Lexington at the University of Kentucky, Frank Traficante, Editor.

Berkeley IMS Congress, 1977

The IMS will hold its Twelfth Congress in August 1977 at the University of California at Berkeley, CA. The Chairman of the Program Committee is Professor Lewis Lockwood, Department of Music, Princeton University, Princeton, NJ 08540. The unifying theme of the Congress is: *Interdisciplinary Horizons in the Study of Musical Traditions, East and West*.

The following topics have been tentatively established by the Program Committee and approved by the Board of the International Musicological Society.

1. Iberian Festivals in the Old and New Worlds
2. Transmission and Form in Oral Traditions
3. Current Problems in Notation
4. Current Advances in Computer Methods
5. Nineteenth-Century Staging and Romantic Visual Symbolism
6. Approaches to Musical Perception
7. Humanism and Music
8. Court Dance, East and West
9. Approaches to the Understanding of Contemporary Music
10. Present State of Iconographical Research
11. World-wide Transmutations of American Popular Music
12. Music in Urban Centers Past and Present
13. Recent Research on American Musical Traditions
14. East Asian Studies
15. "Renaissance" as an Historical Concept
16. Eastern and Western Concepts of Mode
17. Cultural and Historical Aspects of Musical Terminology
18. Music of Oceania
19. Mediterranean Studies
20. Music and Archeology
21. Islamic Influences
22. Music and the Mass Media
23. Seventeenth-Century Music Drama
24. Concepts of Music History in East and West
25. Opera and the Enlightenment

Any individual specialist who may be interested in participation in one of the panel discussions is urged to submit a brief outline of his proposed contribution. This should be sent to the Chairman of the Program Committee by not later than June 30th, 1975.

Villa I Tatti Fellowship

Villa I Tatti, the Harvard University Center for Italian Renaissance Studies will offer one Fellowship in the History of Music for the academic year 1975-1976. Candidates should be between the ages of twenty-five and forty, have their doctorate or its equivalent and be working on a project related to the Italian Renaissance. Preference is usually given to candidates whose projects require their presence in Florence or other nearby Italian cities. Stipends will be adjusted according to need, but the maximum will be approximately \$9,000. Each Fellow is offered a study of his own, use of the Biblioteca Berenson and Fototeca, lunches during the weekdays, participation in the activities of the Center, and an opportunity to meet scholars of other countries working in related fields.

A limited number of non-stipendiary fellowships are offered to scholars working in Florence on Renaissance subjects with support from other sources such as the Fulbright Commission or the Guggenheim Foundation. Non-stipendiary Fellows have the same privileges as those whose stipends are derived from I Tatti funds.

Applicants are requested to send their *curriculum vitae* and project description to: The Director, Villa I Tatti, Via di Vincigliata, 50135 Florence, Italy. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendation directly to the Center. The deadline for receipt of applications and supporting materials is December 1, 1974.

Nine ACLS Awards in Music

Fellowships and Grants-In-Aid awarded by the American Council of Learned Societies in 1974 include nine in music. Fellowship recipients are: Don Harrán (Senior Lecturer in Musicology, Hebrew University, Jerusalem), *The Theory and Practice of Text Underlay in Music of the Renaissance*; J. Warren Kirkendale (Associate Professor of Music, Duke University), *Studies in Florentine Music History at the Court of Ferdinand I de' Medici*; and Christoph Wolff (Associate Professor of Music, Columbia University), *Instrumentation and Composition in the Orchestral Works of Mozart, 1784-86*. Grants-In-Aid were awarded to: Steven J. Ledbetter (Assistant Professor of Music, Dartmouth College), *Late 16th-Century Music in Florence, as Revealed in the Dispatches of the Ferrarese Ambassador*; Clare G. Rayner (Associate Professor of Music, University of California, Santa Barbara), *Research for Authentic Performance of Early Keyboard Music*; Roland Lewis Jackson (Associate Professor of Music History, Claremont Graduate School), *A Complete Edition of the Latin Sacred Music of Luca Marenzio*; Craig A. Monson (Teaching Assistant in Music, University of California, Berkeley), *An Edition of the English*

Liturgical Music and Anthems of William Byrd (1543-1623); W. Ronald Schuchard (Assistant Professor of English, Emory University), *Arnold Dolmetsch and the Alliance of Poetry and Music, 1890-1920*; and Marilyn J. Ziffrin (Associate Professor of Music History in the Humanities Division, New England College), *Biography of Carl Ruggles*.

A brochure, *Aids to Individual Scholars: Competitions to Be Held in 1974-1975*, describes these and other grant programs administered by the ACLS. Copies may be requested from: Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46th Street, New York, NY 10017.

NEH Awards

The National Endowment for the Humanities has made a number of awards in the area of music history. Youth Grants have been received by: Gillian B. Anderson, *American Political and Patriotic Music in the Colonial Newspapers—1773-1783*; and Miss Joel DeMott, *Eubie Blake: Portrait of a Jazz Musician* (Film Biography). A Summer Stipend was received by Jerald Graue (Eastman School of Music), *An Early American Musical Entertainment*; a Younger Humanist Fellowship by Richard Beams (Suffield Academy), *Literature and the Opera*. Senior Fellowships were granted to: Eugene Helm (University of Maryland), *C. P. E. Bach*; Dragan Plamenac (University of Illinois, Urbana), *Studies in the History of Music on the Eastern Coast of the Adriatic during the Renaissance and Baroque Periods*; and Mark Schorer (University of California, Berkeley), *Life and Work of George Balanchine*. Research Grants were awarded to: Barry Brook (City University of New York), *International Repertory of Music Literature*; Raymond F. Erickson (Queens College, City University of New York) and Anthony B. Wolff (State University of New York, Binghamton), *Programs for Preparing Musical Scores Encoded in DARMS*; Maurice Peress (KETV, Corpus Christie), *Our Latin American Music Heritage* (Three Half-Hour Television Programs); and Frank Trafficante (University of Kentucky), *The Lyra Viol and its Music in 17th-Century England: Anthology and Monograph*. A grant was also made to Jan LaRue (New York University) in support of the Mozart Festival-Conference held in Washington in May, 1974.

Information concerning the purposes and programs of NEH is contained in a brochure, *National Endowment for the Humanities: Program Information for Applicants*. Copies may be obtained by writing to: National Endowment for the Humanities, Washington, D. C. 20506. Two NEH representatives will be present at the Washington AMS Convention to speak and answer questions about areas in which the Endowment is active.

Guggenheim Fellowships For 1974

The John Simon Guggenheim Memorial Foundation has announced three Fellowship awards in Music History for 1974. The recipients and their proposed studies are: Ira Gitler (Assistant Professor of Music, City College, City University of New York), *The Transition from the Big Band Swing Era to Modern Jazz*; Israel J. Katz (Assistant Professor of Music, Columbia University), *A Comparative Musicological Study of the Sephardic and Spanish Traditional Ballads*; and Clement A. Miller (Professor of Fine Arts, John Carroll University), *An Annotated Edition of a Correspondence of Renaissance Musicians*.

Senior Fulbright Grants

The following information concerning the Senior Fulbright-Hays Program, also known as the Council for International Exchange of Scholars, was received too late for inclusion in the January Newsletter. It is included here even though the deadlines for this year have now passed. Much of the information remains pertinent.

Applications were accepted this spring for more than 550 university lecturing and advanced research awards during 1975-76 in over 75 countries under the Senior Fulbright-Hays Program. Specialists in the arts who are U.S. citizens and have a doctorate or college teaching experience are invited to indicate their interest in an award by completing a simple registration form, available on request from the Senior Fulbright-Hays Program, 2101 Constitution Avenue, N.W., Washington, D.C. 20418. Registrants for this year received a detailed announcement of the 1975-76 program in April. July 1, 1974 was the deadline for applying for research awards and was also the suggested date for filing for lectureships.

Each year Fulbright-Hays agencies abroad forward to the Council applications of senior foreign scholars who are interested in remunerative appointments for lecturing and postdoctoral research at American colleges or universities for temporary periods. The scholars are eligible for Fulbright-Hays travel grants if arrangements are confirmed for remunerative appointments. An announcement regarding these scholars is issued in March. The Council would also be pleased to receive at any time information regarding appointments available at American educational institutions for foreign scholars for temporary periods of three months to one year. A directory of senior Fulbright-Hays foreign scholars who are in the United States this academic year is also available on request to the Council. A number of these scholars welcome invitations to give lectures or to participate in conferences under the sponsorship of academic institutions and educational organizations.

FORTIETH ANNUAL MEETING of the AMERICAN MUSICOLOGICAL SOCIETY

OCTOBER 31-NOVEMBER 3, 1974

Mayflower Hotel, Washington, D. C.

Preliminary Program

THURSDAY, OCTOBER 31

- 1:30-5:00 Board of Directors' Meeting
3:30-evening Registration
7:30 No host party
7:30 Council Meeting
8:45 CONCERT: Spanish, German, English, and Franco-Flemish Music of the middle and late 15th century (American Early Music Consort, director, Gilbert Blount)

FRIDAY, NOVEMBER 1

- All Day
Registration
Book Exhibit
Morning

Paper Sessions

- 9:00-12:15 **ARNOLD SCHOENBERG (Alexander Ringer)**
Rudolph Stephan: Schoenberg's 'Lighter' Music
Carl Dahlhaus: Schoenberg and Schenker
David Lawton: Schoenberg's Pieces of 1910 for Chamber Orchestra (including a live performance thereof)
Joel Sachs: Schoenberg and History: the Performer's Problems (including live illustrations)
- 9:00-11:30 **16th-CENTURY TOPICS (James Haar)**
Lawrence Bernstein: The 'Parisian Chanson': Problems in Terminology
Discussant: Howard Mayer Brown
William Prizer: Marchetto Cara at Mantua: New Documents and Deductions
Discussant: George Nugent
Dale Hall: Jachet Berchem's Capriccio
Discussant: James Haar
- 9:00-11:30 **NORTH AMERICAN MUSIC (Gilbert Chase)**
Gillian Anderson: The Temple of Minerva and Francis Hopkinson: A Reappraisal of America's First Poet-Composer
Richard Crawford: Sukey Heath's "Collection from Sundry Authors"
Discussant: Irving Lowens
William Austin: Foster, Ives, and Copland: Questions about the "Integration of an American Music"
Discussant: Gilbert Chase

Study Sessions

- 9:00-11:30 **THE BAROQUE ORATORIO AND RELATED GENRES (Howard E. Smither)**
Panelists: Michael Grace (Colorado College), **Rome—M. Marazzoli**; David Poultney (Illinois State University, Bloomington-Normal), **Rome—A. Scarlatti**; Rudolf Schnitzler (Queen's University, Kingston, Ontario), **Vienna—A. Draghi**; H. Wiley Hitchcock (Brooklyn College, City University of New York), **Paris—M.-A. Charpentier**; Stanley A. Malinowski, Jr. (California Polytechnic State University), **Germany—Oratorio Passion and Passion Oratorio**; Jens Peter Larsen (Copenhagen), **London—G. F. Handel.**
- 9:00-11:30 **PROBLEMS FACING LARGE MUSIC LIBRARIES, WITH ESPECIAL REFERENCE TO THE MUSIC**

DIVISION OF THE LIBRARY OF CONGRESS (Lenore Coral)

Panelists: To be announced.

9:00-11:30 HOLOGRAM READERS AND PROJECTORS IN ORGANOLOGICAL RESEARCH AND TEACHING (William P. Malm)

A demonstration, plus question and answer period. The demonstration will be repeated as many times during the convention as is required by the interest of those attending the convention. The device and someone to explain it will remain in the New York Suite throughout the convention.

9:00-11:00 COLLEGIUM WORKSHOPS

Directors: BRASS: Don Smithers (Syracuse University), **The Performing and Practice of Bach Brass, or When Is a Corno Not a Tromba?**

LUTE: Tom Heck (John Carroll University), Chairman, with Peter Danner, Deborah Minkin, and Stanley Buetens, **Editions of Lute Music Published Since 1960, and The Lute Ensemble, Written and Unwritten.** (This workshop will include performances of lute ensemble music.)

VOICE: Russell Oberlin (Hunter College, City University of New York), **Elizabethan Lute Song.**

PERCUSSION: Edmond Bowles (IBM).

RECORDER: Bernard Krainis (Great Barrington), **A Survey of Recorder Techniques.**

FLUTE: Shelley Gruskin (Tomkins Cove, New York).

DOUBLE REEDS: George Houle (Stanford), **The Baroque Oboe.**

VIOL: Judith Davidoff (New York City).

HARPSICHORD: James Weaver (Smithsonian Institution).

11:30-12:15 **CONCERT: Italian, French, and English Music of the late 14th and early 15th Centuries (University of Pennsylvania Collegium Musicum, Mary Ann Ballard, director)**

12:15-1:15 Chapter officers' luncheon

Afternoon

1:30-5:30 GUILLAUME DUFAY

1:30-2:45 Papers (Gustave Reese)

Craig Wright: Dufay at Cambrai: Discoveries and Revisions

Discussant: Herbert Kellman

Charles Shackford: Parody and Paraphrase in Dufay's Missa "Se la face ay pale"

Discussant: Martin Picker

3:00-5:30 Laboratory on Performance Practice (Thomas Kelly)

Cappella Cordina (Alejandro Planchart)

University of Illinois, Urbana, Collegium Musicum (George Hunter)

Paper Sessions

1:45-4:30 TUNES (Bruno Nettl)

John M. Ward: Variations on "Greensleeves"

Henry Leland Clarke: The Habitat of the Homing Melody

Discussant: Norman Cazden

Dorothy Packer: French Song Clusters of Psalmic Origin, 1615-1749

Discussant: Bruno Nettl

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Fortieth Annual Meeting

(Continued from page 4)

1:45-4:30 THE FRENCH BAROQUE (James R. Anthony)

Albert Cohen: The Ouyard-Niçaise Correspondence (1664-93): A Glimpse into the Evolution of Attitudes in French Baroque Music

Discussant: Edith Borroff

R. Peter Wolf: Metrical Relationships in Recitative of the French Baroque

Discussant: Neal Zaslaw

Mary Cyr: French and Italian Styles of Singing: Rameau's Writing for the Voice

Discussant: James Anthony

Study Sessions

1:45-4:30 MUSICAL SOURCES FOR THE HISTORY OF JAZZ (Lawrence Gushee)

Panelists: James Patrick, Martin Williams, other panelists to be announced.

2:45-5:15 PATRONAGE IN THE RENAISSANCE (Herbert Kellman)

Panelists: To be announced.

1:00-3:00 COLLEGIUM WORKSHOPS

5:30-7:30 Reception

Evening

8:00 Vespers Service at St. Matthew's Cathedral, with music of Dufay (Collegium Musicum, University of Maryland, Edward Roesner, director)

SATURDAY, NOVEMBER 2

All Day

Book Exhibit

Hologram Reader and Projector

Morning

8:00-9:00 JAMS editorial board breakfast

Paper Sessions

9:00-11:30 MEDIEVAL MONODY (Richard Crocker)

David Bjork: The Interlocking Syllabic and Melismatic Versions of Early Kyries

Discussant: Thomas Kelly

Thomas Connolly: The 11th-Century *Graduale* of S. Cecilia in Trastevere and the Old Roman Tradition

Discussant: Joseph Dyer

Robert Snow: The Music of the Restored Mozarabic Liturgy

Discussant: Don Randel

9:00-11:30 COMPOSERS' SKETCHES AND REVISIONS I (Robert Bailey)

Linda C. Roesner: Schumann's Revisions in the First Movement of the Pianoforte Sonata in g, Op. 22

Discussant: Rufus Hallmark

D. Kern Holoman: Sketches for Works by Hector Berlioz

Discussant: Nicholas Temperley

Paul Machlin: Wagner's Sketches for *The Flying Dutchman*

Discussant: Thomas Dunn

9:00-11:30 MUSIC IN THE CLASSIC ERA (Daniel Heartz)

Sven Hansell: Transposition of Solo Motets in 18th-Century Venice

Susan Kagan: Clementi's *Didone Abbandonata* and Beethoven's "Les Adieux"

Discussant: Leon Plantinga

Lyn Tolkoff: Jommelli, Gluck, and the Concept of Reform Opera

Discussant: Daniel Heartz

Study Sessions

9:00-11:30 CRITICAL EDITIONS OF RENAISSANCE MUSIC BASED ON MULTIPLE SOURCES (Arthur Mendel)

Panelists: Allan Atlas, Raymond Erickson, Thomas Hall, Charles Hamm, Leeman Perkins, H. Colin Slim.

9:00-11:30 MUSIC IN SPANISH AMERICA (Robert Stevenson)

Panelists: To be announced.

9:00-11:00 COLLEGIUM WORKSHOPS

11:30-12:15 CONCERT: Music of Guillaume Dufay (Brandeis Early Music Ensemble, James C. Olesen, director)

At the Smithsonian Institution

Study Session

9:30-12:00 MECHANICAL INSTRUMENTS AS A SOURCE FOR MUSICOLOGICAL RESEARCH (David Fuller)

Panelists: Barry Brook, Howard Fitch (editor, *Bulletin of the Musical Box Society*), George Hill, Cynthia Hoover, Marvin Minsky (director Artificial Intelligence Laboratory, MIT), Graham Pont, Edwin Ripin, Howard Mayer Brown.

See the statement of purpose elsewhere in this Newsletter.

12:15-1:15 Student Luncheon

Afternoon

Paper Sessions

1:30-4:15 MUSIC FROM MANUSCRIPTS (Lewis Lockwood)

Ernest H. Sanders: The Early Motets of Phillipe de Vitry

Discussant: Lawrence Gushee

Richard Sherr: Manuscripts Written in Rome in the early 16th Century for the Use of Papal Singers

Discussant: Joshua Rifkin

Alexander Silbiger: Frescobaldi in Manuscript Sources

Discussant: W. Richard Shindle

1:30-4:15 RHETORIC AND MUSICAL EXPRESSION IN THE BAROQUE (George Buelow)

Patricia Myers: Monteverdi and the *stile molle*, or the Changing Language of Passions and Pain in Selected Laments, 1608-42

Discussant: Glenn Watkins

Gerard LeCoat: The Rhetorical Element in Monteverdi's *Combattimento*

Discussant: Gavriel Moses

Gregory Butler: The Fugue as a Rhetorical-Musical Structure in the Late Baroque

Discussant: George Buelow

1:30-4:15 CHARLES IVES (H. Wiley Hitchcock and Vivian Perlis)

Neely Bruce: Ives and 19th-Century American Music

Discussant: Judith Tick

Allen Forte: Ives and Atonality

Discussant: Robert P. Morgan

Frank Rossiter: Charles Ives: Good American and Isolated Artist

Discussant: Richard Crawford

At the Smithsonian Institution

Paper Session

1:15-3:45 THE SOUND OF INSTRUMENTS (Howard Mayer Brown)

Elias Dann: A Second Revolution in the History of the Violin: A Twentieth-Century Phenomenon

Discussant: Boris Schwarz

Mark Lindley: Elastic Temperaments in 18th-Century Keyboard Music (with illustrations on instruments in various tunings)

Discussant: Joel Mandelbaum

Study Sessions

1:30-4:15 THE CLASSIFICATION OF TUNES (Anne Dhu Shapiro)

Panelists: Norman Cazden, Stephan Erdley, Dorothy Packer, Nicholas Temperley, Leo Treitler.

1:30-4:15 TECHNIQUES AND METHODS OF PRODUCING INEXPENSIVE EDITIONS (Marion S. Gushee)

Panelists: To be announced.

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