

AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. V, No. 1

Constituent Member of the American Council of Learned Societies

January 15, 1975

PRESIDENT'S MESSAGE

Recent newspaper reports tell us that the United States is approaching zero population-growth. Clearly no such situation obtains in the AMS. Cecil Adkins, our Registrar, now counts upwards of 3,000 members and as anyone present at the Washington meeting can testify, it seemed at times as if they were all right there in the Mayflower Hotel. The advantages of our increased size are considerable. In addition to the sheer exhilaration of having so many people engaged in musicological activity, we are enjoying a broadened range of interests and programs within the Society, at the same time developing the potentiality for significant influence upon the academic world represented by institutions of learning and by other professional societies.

Size has its disadvantages, too, of course. Diversity of interest may lead to fragmentation, something we do not wish to take place and will do all in our power to prevent. The size of the membership in attendance at national meetings, though exciting, may also be a source of frustration, as one agonizes over which of a multitude of simultaneous sessions to attend. Our Program Chairmen for the Los Angeles meeting, Marion and Lawrence

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Society Elects Heartz

Daniel Heartz, Professor of Music at the University of California, Berkeley, was elected to the office of Vice President of the Society and installed at the 1974 annual meeting in Washington. Elected as Members-at-large of the Board of Directors were Donald J. Grout, Professor of Music at Cornell University; Colin Slim, Professor of Music at the University of California at Irvine; and Philip Gossett, Professor of Music at the University of Chicago.

Professor Heartz has been a member of the music faculty at California since 1960 and Chairman of the Department of Music since 1969. A Guggenheim Fellow in 1967-1968, he received the Dent Medal of the Royal Music Association in 1970 and the Kinkeldey Award of the Society in 1971. He is the author of *Pierre Attaingment, Royal Printer of Music* and the editor of *Thomas Atwood's Theorie-und Kompositionsstudien bei Mozart* as well as the editor of *Idomeneo* in the Mozart *Neue Ausgabe*.

1975 Meeting in Los Angeles

The annual Meeting of the Society will be held in Los Angeles, California, October 30 through November 2 (Thursday through Sunday), at the Century-Plaza Hotel, with the University of California at Los Angeles as convention host. The Host Committee is chaired by Marie-Louise Göllner, assisted by Malcolm Cole, Thomas Marrocco and Robert Winter. The Co-Chairmen of the Program Committee are Lawrence and Marion Gushee of the University of Wisconsin at Madison and abstracts of papers and other proposals should be sent to them NOT LATER THAN FEBRUARY 1, 1975, at this address: 2010 Madison Street, Madison, Wisconsin 53711. The Program Committee would especially welcome proposals for presentations which would take no more than twenty (20) minutes. By encouraging shorter papers the Committee hopes to reduce the number of sessions which proceed simultaneously and make it possible for members to attend a greater number of sessions. Proposals should be limited to a single page and submitted in five copies.

Tapes for Collegium auditions should be forwarded to Bruce Bellingham, Department of Music, University of Connecticut, Storrs, Connecticut 06268, NOT LATER THAN MARCH 15, 1975.



Gustave Reese

Gustave Reese Installed as Honorary President

by Alvin Johnson

"The Greater World of Gustave Reese," is the title of Friedrich Blume's prefatory article to the Reese Festschrift, *Aspects of Medieval and Renaissance Music*. Presented to our distinguished colleague on the occasion of his sixty-fifth birthday, that volume celebrates Gustave Reese, the scholar, and therefore Professor Blume's remarks are focused quite appropriately upon the European impact of those two monumental volumes, *Music in the Middle Ages*, and *Music in the Renaissance*. We on this side of the Atlantic have had those books with us for so great a part of our lives that we find it difficult to imagine what our studies would be like without them. Because Professor Reese's achievements as scholar and teacher are so much a part of our musical experience, my remarks now are aimed at revealing the greater world of Gustave Reese in the AMS.

We begin with the founding of the Society as recorded in the Bulletin of the AMS, No. 1, 1936. "On June 3rd, 1934, nine people—George Dickinson, Carl Engel, Gustave Reese, Helen Roberts, Joseph Schillinger, Charles Seeger, Harold Spivacke, Oliver Strunk, Joseph Yasser—met

(Continued on page 3)



Daniel Heartz

American Musicological Society—Organization 1975

Board of Directors

Gustave Reese, *Honorary President*

Janet Knapp, *President*

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Term 1974-75

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Otto E. Albrecht, *Business Manager of Publications*

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Gustave Reese

Nicholas Temperley

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Term 1973-75

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Term 1975-76

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Esther Samuels, Mid-Atlantic

Douglas Seato, Greater New York

Wayne Vogan, New York State

Dani Wells, Capital

Term 1974-75

James A. Cook, Southwest

Samuel Douglas, Southern

Richard A. Fuller, Pacific Northwest

Harold D. House, South Central

Joe Kotylo, Rocky Mountain

Ellen Jane Seretan, Northern California

James Moore, Southern California

PRESIDENT'S MESSAGE

(Continued from page 1)

Gushee, along with their Committee, are searching for ways to reduce the number of conflicting or overlapping activities.

I should like here to speak in more general terms of committees. The operation of the AMS depends to a very large degree on a network of standing and ad hoc committees. Perhaps the most heart-warming thing that I have experienced thus far, as President-Elect and now as President of the Society, has been the response of the membership to my requests for committee service. Since mid-September I have approached some thirty people. To date, not a single one has refused to help. A list of the committees is printed elsewhere in the Newsletter. Their members come, as you see, from Arizona and Massachusetts, from New Jersey and Colorado, from Michigan, Illinois, and Texas, Missouri, Wisconsin, and New York. They represent the small liberal arts college, the conservatory, the university, and yes, even the school of engineering. I am sure that you all share my appreciation for the burdens they have assumed on behalf of our organization.

You will observe that the Collegium Musicum Committee, like the Society itself, has taken on larger dimensions. This corresponds to the enormously increased attention to music making within the Society. For those of us long associated with musicology, progress toward the goal of bringing scholarly research to bear upon musical performance, *vel e converso*, has often seemed painfully slow. Until recently it was difficult to interest singers and instrumentalists of talent in music from outside the standard repertory. Now, happily, this has changed, and the momentum toward performance as a legitimate area of musicology appears to be irreversible.

One final word about what I must inevitably see as an important change in our Society, that is, the increasing number of women enrolled. You will see that a committee to examine the status of women in the profession has been established. As one member of the group sagely remarked: finding out about the status of women is bound to tell us something about the status of men. Our purpose is not divisive and I hope you will observe that two men have agreed (graciously, I may say) to investigate this highly relevant matter with us.

If the tone of the foregoing comments is optimistic, it is because I meant it to be so. We have problems, some of which I will speak of in another message to you. We have differences of opinion. If we are as objective and honest as we are vigorous and strong, we shall resolve them.

The pundits say I cannot wish you a prosperous 1975. I do wish you a happy one.

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Material for publication in the Newsletter should be sent to: Hubert Henderson, Editor, AMS Newsletter, School of Music, University of Kentucky, Lexington, Kentucky 40506. Copy for the January number must be in the editor's hands by December 1. Copy for the August number must be received by July 1.

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GUSTAVE REESE INSTALLED

(Continued from page 1)

at the apartment of Mrs. Ernest F. Walton at 25 Washington Square North, New York, and declared themselves the American Musicological Association. Otto Kinkeldey (absent but forewarned) was elected President. At a further meeting (September 15, 1934) the name of the association was changed to the American Musicological Society. At a general meeting held on December 1, at the Club Rooms of the Beethoven Association, a constitution and by-laws were drawn up and officers elected, Charles Seeger and Oliver Strunk vice-president, Gustave Reese secretary, Paul Henry Lang Treasurer, as well as an Executive Board including the officers and four members-at-large: Jean Beck, Archibald T. Davison, Carl Engel, Carleton Sprague Smith." The record is terse; I have not seen the minutes of those meetings but I hazard the guess that, drawing upon his training in the law, Gustave Reese had a hand in the drafting of the constitution and by-laws. We salute you as a founder and charter member.

As the Society's first secretary, Gustave Reese served for twelve years until 1947 when he was elected Vice-President. In 1951, after four years in that office, he was elected president for a two-year term. At the conclusion of his presidency in December 1952, Prof. Reese had held three offices in the Society successively for eighteen years. Noting his movement from Secretary to Vice-President to President, we ascribe his avoidance of the office of Treasurer to his innate common sense. But his experience and counsel were indispensable so we elected him to the Board in 1953, 1954, 1956, 1958 and 1962, then for a two-year term 1959-60 he was re-elected Vice-President and to the Board again in 1970-71. In addition to these official positions within the AMS, Gustave Reese has been the spokesman for our interests beyond the confines of our Society. In May of 1961, he along with William Mitchell, Glen Haydon, and Otto Albrecht, under the auspices of the State Department, travelled in the USSR establishing relationships with Russian scholars—a journey that was of consequence for the Congress of the IMS in New York the following August. He has also been a member of the Directorium of the IMS and President of the Renaissance Society of America. We salute you as elected official and ambassador-at-large.

Perhaps the less visible, low-profile services supportive of a society such as ours need to be acclaimed more often than our public meetings permit. Because committee work done between meetings is so little known even to others so engaged, I fear that in this recitation I shall inadvertently omit important duties Gustave Reese has borne for us. He served as program committee chairman for the Annual Meetings here in Washington in 1938, Cleve-

land in 1940 and Minneapolis in 1941. He was a member of the Finance Committee from 1971 through 1973 at a time when the Endowment Fund was established. Although I have not been privy to documents that record this, I am told that Professor Reese served in the early years of the Society as chairman of the Membership Committee—a committee whose onerous duties you will appreciate from this notice in the Bulletin, No. 6, 1942. "Each candidate for membership should file a "Statement of Applicant." His application should be supported by two sponsors, each of whom should file a "Statement of Sponsor." Forms may be obtained from the Secretary and then be returned to him for transmission to the Membership Committee and the Executive Board." We salute you as committeeman, doing the work that makes the achievements of the organization possible.

Gustave Reese's experience as an editor for the *Musical Quarterly* and Carl Fischer, Inc. did not go unnoticed by the Society. In the early years before the first issue of the *Journal* in 1948, he edited the papers of the AMS in 1939, 1940, and 1941 and an issue of the *Bulletin* in 1943. Then at a time when the *Journal* fell behind in its publication schedule, he edited two issues in 1957, thereby assisting the Society in getting the *Journal* back on schedule where, by the way, it has been kept by the disciplined efforts of a succession of editors—David Hughes, Lewis Lockwood, James Haar, Martin Picker and Don Randel.

These sporadic editorial chores are, however, only a small part of his editorial labors on our behalf. Gustave Reese served on the Publications Committee from 1943 to 1945 and then from 1955 to the present, from 1955 to 1973 as chairman. During all those years Arthur Mendel was one of his co-workers and I am sure that if they were so inclined they could write memoirs of unending consultations, deliberations and editorial tribulations that remain unrecorded. Funds available to the committee were limited to what Otto Albrecht, the Treasurer for most of those years, managed to squeeze out of tight budgets. But, all in all, starting in 1948 when the first edition of the *Collected Works of Ockeghem*, Vol. II, came off the press, the Committee brought out six publications—*Ockeghem*, Vols. I and II; the *Complete Works of Dunstable*, each in a first and second edition; the *Elizabethan Madrigal*, now in its third printing; the *Quantz Versuch*; and the *Music of Noel Bauldeweyn*—at a total cost to the Society of only \$35,000 of which \$23,000 has been recovered from sales. Nothing was ever paid out to the committee or its chairman for the editorial and publishing work done on these projects. I have no idea how many proposals were rejected for lack of financial resources, but we can imagine how much time and effort were expended by the committee and its chair-

man in the service of American musicology. We salute you as editor and self-effacing servant of the Society.

On June 1 of this year the Music Department of NYU held a day-long symposium in honor of Gustave Reese. It was characteristic of Professor Reese, that, rather than passively bask in the honor tendered him, he participated—no doubt after careful preparation—as a respondent to each paper. Confident that in naming you as Honorary President the AMS will continue to benefit from your experience as scholar, editor, man of astute judgment and wise counsel, we salute you, Professor Reese, for forty years of devoted labor and the love you bear toward the Society and all its members.

AMS COMMITTEES, 1974-75

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

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

EINSTEIN AWARD: Ruth Steiner, Chairman; Leonard Meyer; Joel Sheveloff.

FINANCE: Alvin Johnson, Chairman; Daniel Heartz, Janet Knapp.

HAYDN FESTIVAL CONFERENCE: Jens Peter Larsen, Chairman; Jan La Rue, Irving Lowens, Alfred Mann.

KINKELDEY AWARD: Victor Yellin, Chairman; Rebecca Baltzer, Daniel Heartz.

LOCAL ARRANGEMENTS, LOS ANGELES: Marie-Louise Göllner, Chairman.

NOMINATIONS: James Anthony, Chairman; Imogene Horsley, William V. Porter.

PROGRAM: Lawrence and Marion Gushee, Co-Chairmen; Richard Crawford, William Holmes, Anthony Newcomb; Collegium Representative, Bruce Bellingham.

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

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

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 Chusid.

JOHN R. CHALLIS

1907-1974

John R. Challis, justly described as "the dean of American harpsichord builders," died at St. Barnabas Hospital in New York, September 6, 1974, after a long illness. He was sixty-seven years old.

In the United States, John Challis was the first to revive the art of building harpsichords and clavichords. From the beginning, he was an innovator, and he remained one throughout his life.

His instruments were distinguished not alone for musical excellence, but also for an exceptional finesse of construction. Doubtless, this derived from his experience, at age fourteen, in repairing clocks and watches for his father, who maintained a jewelry store in Ypsilanti, Michigan. As a student at Eastern Michigan University, Challis became interested in 17th and 18th century music. One of his instructors owned a Dolmetsch clavichord. Challis was so fascinated by the instrument that he promptly built one for himself.

Shortly thereafter, a Dolmetsch

Foundation Scholarship enabled him to study with the renowned Arnold Dolmetsch in Hazlemere, England, through the years 1926-1930. There Challis learned the tonal and mechanical traditions of his life's art.

In the next forty-four years he achieved unique success in combining these tonal and musical aspects with his own inventive approach to the mechanical side of his craft.

After his return from England, Challis started at once to build instruments in a shop over his father's store. Through the period 1930 to 1942 he gave many concerts throughout the mid-west. Thus, he was the first to bring the old music, played on appropriate instruments, to the attention of thousands of listeners.

In 1946, Challis moved to Detroit, where he continued his building activities in the more spacious quarters of a large old-fashioned house. During this period, no harpsichordist, clavichordist—or, for that matter, organist—would think of

visiting the city without paying a call on John Challis.

During these years in Detroit, Challis developed many technical innovations—such as: split-proof tuning pin blocks, a complete aluminum frame, moisture resistant jacks, as well as a metal bridge and soundboard. Also, he was the first to revive the harpsichord with a pedal division—played as on the organ.

Moving to New York in 1966, Challis continued building his instruments at the unlikely address of 133 Fifth Avenue. He preferred always to maintain a relatively small operation, building a select few instruments a year, with the assistance of three or four colleagues. Everyone who has enjoyed the privilege of playing one of these magnificent instruments feels a deep sense of gratitude to John Challis, and realizes his contribution to musical history.

—E. Power Biggs

Robert Bernstein Einstein

At the on November 1974, he presented its first Kinkeldey best of the by Professor Einstein. A year select committee. The Kinkeldey professor Robert of Chicago. *International Proceedings of the Autograph* published in university Press to Professor University of "La Couron" troys: A M in Italy in Petrucci and of the *Ame* XXVI (Spring

Robert M graduate education (A.B. summa cum laude) his principal Mitchell, Peter R. Lerner; University of mostly with Oliver Strunk, Babbitt, and Martha Music grant him to spend (1962-65) in Berlin, Tübingen, and Leipzig. Bach scholar, Mann and G.

He has been a member of the Society of Musicologists, Department of Music, University of Chicago. During the academic year 1973-74, he was Visiting Associate Professor at the University of

His principal works are the *Jahrbuch Bach-Jahrbuch Festschrift* and reviews for *Nachrichten der Musikforschers*

In addition to his work on the *Process of J. S. Bach in Renaissance* (1974), he is the author of the collection of essays *Sundays after* as volume 1/1

Lawrence F. in 1969 from has been a m

Moravians to Commemorate First Musical Celebration of Birth of July in Recording

by Karl Kroeger

The "Psalm of Joy of the Congregation of Salem For the Peace Celebration of July 4, 1783," the music of the first known performance of Independence Day by legislative enactment, will be recorded by the Nashville Symphony Orchestra and Symphony Chorale, conducted by Dr. Thor Johnson. The recording has been made possible by a \$25,000 grant to The Moravian Music Foundation by Miss Lily Kruger of Marvell, Arkansas. The work will be recorded during the winter and spring of 1975 with release of the recording scheduled for later in the year.

The Moravian Music Foundation, in addition to the recording of the *Psalm of Joy*, plans historical and performing editions of the work to be released during the Bicentennial year. All inquiries regarding the *Psalm of Joy* should be addressed to The Moravian Music Foundation, Box 2, Salem Station, Winston-Salem, N.C. 27108.

MMOA Has Drawings of Musical Instruments

Laurence Libin, Associate Curator at the Metropolitan Museum of Art's Department of Musical Instruments is pleased to announce the availability of technical drawings of certain instruments in the collection. Attractive drawings of recorders, flageolets, oboes, and cornetti are ready for reproduction, and may be ordered by mail or in person from the Book Shop, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N. Y. 10028. From time to time new drawings will become available. An up-to-date listing with prices (mostly below ten dollars) may be obtained from the Book Shop or from the Department of Musical Instruments. Builders will be interested to know that many instruments have been X-rayed to show internal details; contact prints of Xrays can be made to special order, and a list of Xrays may be obtained from the Department at The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N. Y. 10028.

Publications Committee Report

by James Haar

1. Publications in Progress

a. The Sammartini index prepared by Bathia Churgin and Newell Jenkins is now in proof and should appear, under the imprint of the Harvard University Press, in 1975;

b. Hans Tischler's *The Earliest Motets*, to be published by the Yale University Press, should soon go into production;

c. A four-volume edition of the works of William Billings prepared by Hans Nathan, is advancing toward publication. It is hoped that the first volume will be out during 1976.

2. New Proposals for Publication

a. Dragan Plamenac has very nearly completed work on the third and final volume of Ockeghem's works. Substantial progress toward publication should be made during the coming year;

b. With the aid of a subsidy from the Society, the Princeton University Press will publish Alejandro Planchart's two volume work, *The Repertory of Tropes at Winchester*. The book should be out in 1976.

