

AMS NEWSLETTER

American Musicological Society, Incorporated

Vol. V, No. 2

Constituent Member of the American Council of Learned Societies August 15, 1975



Los Angeles, Site of 1975 Meeting

Collegium Musicum Activities Planned for Los Angeles Meeting

by Bruce Bellingham, Chairman

Almost ten years ago, Noah Greenberg, founder of the now-defunct New York Pro Musica, lamented the lack of cooperation between scholar and performer in the realization and reconstruction of music of the past. Scholars were all too prepared to criticize performances, but rarely offered even tentative suggestions about instrumental use and technique, tuning and construction; on the other hand, practical performers lacking scholarly guidance often found solutions that had "more grace than wisdom" [*Aspects of Medieval and Renaissance Music; A Birthday Offering to Gustave Reese* (N.Y. 1966), 314-8]. Since then, activities of the American Recorder, Harpsichord, Viola da Gamba, Lute, and Musical Instrument societies, the overwhelming success of the British journal, *Early Music*, recordings (predominantly European) of authentic performances, and the recent festival-conferences with strong emphasis on performance (Josquin 1971, Mozart 1974, and Haydn this October) all attest to a noticeable change in the relationship.

(Continued on page 8)

LOS ANGELES MEETING INFORMATION

All materials relating to the Annual Meeting to be held at the Century-Plaza Hotel in Los Angeles, October 30 through November 2, will be mailed to AMS members not later than September 10. Professor Marie Louise Göllner, Chairwoman of the Host Committee, has made special provisions for students members to attend at minimum cost for rooms. Student members *only* will be able to reserve triple and quadruple accommodations at the nearby Ramada Inn for very reasonable rates. Also, there will be a hosted sherry hour for student members on Friday evening, October 31, in lieu of the customary student Dutch luncheon, to provide an opportunity for students to become acquainted with each other and with the officers of the Society.

Included on the evening program will be the first modern performance of Alessandro Scarlatti's first opera, *Gli equivoci nel sembiante*, at UCLA. Tickets to this event will be distributed on a first-come, first-served basis and members are urged to return the registration forms promptly, if they wish to attend.

(Continued on page 6)

Los Angeles Annual Meeting: At this Point in Tune

By Marion and Lawrence Gushee,
Co-Chairpersons

1975 Program Committee

We will leave to our readers' imaginations an enumeration of all the ways in which putting together a program is a series of compromises. We think, however, that a few words on the major area of compromise, viz., the seemingly inevitable conflict between limited time and space and the loquacity of our membership, may be in order. All will grant that the days when an annual meeting would comprise a dozen or so papers, each following on the other with no conflicting activities, are long past. But does the shape which our meetings have assumed over the past five or six years constitute the best possible format under the circumstances? We refer to the division into paper sessions and study sessions or roundtables (many of which are really paper sessions), with the addition now of a whole group of performance-related activities—all of these occurring simultaneously.

One evening's giggly solution was simply to provide half a dozen open microphones in so many rooms, available on a first-come, first-served basis. But doubtful of the real thickness of our civilized and humane musicological veneer, we retreated, not without regret. Our major attempt to meet an often-expressed distress at the number of simultaneous events was to stagger the paper sessions so that, in principle, there would be no more than two at any given time. In order to do this, we shortened the sessions to a standard two hours (with several exceptions). The price paid is not inconsiderable: meetings will begin at 9 a.m. every day, and there is no general lunch break. Members will, we hope, statistically distribute themselves for lunch between 11 and 2.

The request for brief papers met with a healthy response, although we must say that many a twenty-minute proposal appeared to require two to three times that length. If readers can stick to their twenty or thirty minutes, with the benevolent assistance of their chairmen, then the two hour blocks should be amply, even luxuriously, long for three papers plus the vigorous discussion which will doubtless take place betimes.

Simultaneity raises its haggard head, nonetheless. Study sessions will be going

(Continued on page 6)

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; James Haar, Janet Knapp.

HAYDN FESTIVAL-CONFERENCE: Jens Peter Larsen, Chairman; Barry Brook, Jan LaRue, Irving Lowens, Alfred Mann.

IMS PLANNING, 1977 (Berkeley): Claude Palisca, Chairman; Donald Grout, Daniel Heartz, William Newman, Samuel Pogue.

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

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

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

LOCAL ARRANGEMENTS, LOS ANGELES: Marie Louise Göllner, Chairman; Malcolm Cole, Thomas Marrocco, Robert Winter.

PROGRAM, LOS ANGELES: 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; Gustave Reese, Susan Sommer, Ed Waters.

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 V. Palisca.

AMS LIAISON OFFICER FOR ACLS TRAVEL GRANTS: Martin Chusid.

Correction List of Council Members for the Term 1975-77

Allan Atlas	Warren Kirkendale
Rebecca Baltzer	Edward Lerner
Howard M. Brown	William Newman
Lenore Coral	Don Smithers
Lawrence Gushee	Ruth Steiner
Edwin Hanley	Hendrik Van der Werf
William Holmes	James Webster
Joseph Kerman	

Society for Ethnomusicology Meeting

The 1975 annual meeting of the Society for Ethnomusicology will be held October 16-19 in Middletown, Connecticut. Inquiries should be addressed to: Judith Becker, Program Chairperson, School of Music, University of Michigan, Ann Arbor, Michigan 48105.

1976 Annual Meeting in Philadelphia

The Annual Meeting of the Society will be held in Philadelphia, November 4 through 7, 1976 with headquarters at the Bellevue Stratford Hotel, on the corner of Broad and Walnut. The meeting will be held jointly with that of the College Music Society and will of course focus on the celebration of the bicentennial of American independence.

Report of the Registrar and Placement Service

As of June 15 the Society has a total of 3,952 members and subscribers in good standing. In the following division of categories of membership, the classes of membership are divided into domestic, Canadian, and non-domestic groupings.

	Domestic	Canadian	Non-Domestic	Total
Regular Members	1,722	77	86	1,885
Regular Members' Spouses	77	3	3	83
Student Members	737	17	19	773
Student Members' Spouses	23	0	1	24
Emeritus Members	73	1	5	79
Patron Members	4	0	1	5
Life Members	5	0	2	7
Honorary Members	8	0	2	10
Sustaining Members	0	0	0	0
Exchange Members	0	0	4	4
Corresponding Members	0	0	8	8
Individual Subscribers	1	0	18	19
Institutional Subscribers	792	38	211	1,041
Exchange Subscribers	5	0	9	14
				3,952

There was a slight increase in activity in the Placement Service during the past year, although there were fewer universities requesting copies of *Candidates and Vacancies in Musicology*.

	1974	1975
Candidates	210	215
Vacancies Listed	116	116
University Subscribers	208	134
Participating SEM Members		18
Vacancies Filled		13
Candidates Placed	14	4

The Placement Service has encountered some difficulty in determining how many candidates have received positions or how many of the universities have filled their vacancies, because the vacancy cancellation notices are not regularly returned. We would like to urge the members to counsel with their department chairmen about the availability of the Placement Service. We feel that for the most part, our response from the institutions directly reflects the concern shown by the individual faculty members.

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

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.

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

Harvard Offers Fellowship In Music History

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, announces a Fellowship in the History of Music for the academic year 1976-1977. 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 will be given to candidates whose projects require their presence in Florence or other nearby Italian cities. The stipend will be adjusted to need, but the maximum will be approximately \$12,000. A 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.

Applicants should send their *curriculum vitae* and a description of their project to the Director, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Via di Vincigliata, 50135 Florence, Italy, before November 1, 1975, and duplicates to Professor Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Massachusetts 02138. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendations directly to the above address by the same date with duplicates to Professor Kaiser.

In addition to the possibility that some small grants may be available, I Tatti also offers a limited number of non-stipendiary fellowships for 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. Scholars interested in these fellowships should apply as described above by November 1, 1975.

Research Fellowship Opportunities at the Smithsonian Institution

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships—with stipends of \$10,000 for post-doctoral research, \$5,000 for pre-doctoral—are granted to investigators working in residence for 12 months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than 12 months—a minimum of 6 months—with a reduced stipend propor-

tional to the length of study). The deadline for fellowship applications is January 15, 1976.

Scholarships—with stipends of \$800 to \$1,000 for a period of 10 to 12 weeks—are available to graduate students for work on research projects proposed by them or by Smithsonian staff members. Scholarship periods may be scheduled at any time during the year. The deadline for these scholarships is March 15, 1976.

For applications and further information, write the Office of Academic Studies, Room 356, SI Building, Smithsonian Institution, Washington, D. C.

NEH Announces Awards

The National Endowment for the Humanities has made 14 awards in three categories (Fellowships for Independent Study and Research, Residential Fellowships for College Teachers, and Summer Stipends). Receiving Fellowships for Independent Study and Research are: Nicholas M. Temperley, University of Illinois; Martin Wolfe, University of Pennsylvania; and Frederick C. Neumann, University of Richmond. Fellowships in Residence for College Teachers will go to Lavern J. Wagner, Quincy College; Leland E. Bartholemew, Fort Hays Kansas State College; William E. Dalglish, Westminster Choir College; William R. Hullfish, State University College at Brockport; William M. McMurtry, Oklahoma State University; John G. Brawley, Erskine College; Hal Simmons, Martin College; and Jack L. Cassingham, University of Wisconsin-Whitewater. Summer Stipends in music have been awarded to Clare G. Rayner, California State University, Long Beach; Curtis A. Price, Washington University, St. Louis; and John G. Suess, Case Western Reserve University.

In addition to individual grants, the National Endowment has funded three music seminars in the Summer Seminars for College Teachers Program. At Brown University, these scholars are working with Bonnie Wade, Director, in the seminar on Musics of America and North India: Sister Flavia Bauer (Fort Wright College); William H. Baxter (Birmingham-Southern College); Sandra Gilfoyle Meyer (Dakota State College); Walter Harris, Jr. (Knoxville College); Katherine H. Mahan (Columbus College); Everett F. Miller (Cloud County Community College); Joseph J. Moreno (Eastern New Mexico University); Anna D. Perry (Selma University); Sarah V. Pipkin (Appalachian Bible Institute); Eugene M. Shroyer (Scottsdale Community College); Charles S. Wilhite (Midland College); and Sister Noreen Zehnpennig (Cardinal Stritch College).

In the seminar on Performance Practices in Beethoven's Music, under the direction of William S. Newman at the University of North Carolina at Chapel Hill are:

(Continued on page 6)

ACLS Awards to AMS Members

The American Council of Learned Societies has awarded one Grant-in-Aid and three Fellowships to members of AMS for 1975. Albert Seay (Chairman of the Department of Music, Colorado College) has been awarded a Grant-in-Aid for his research project, *Editions of Music and Theory Treatises in the Renaissance*. Recipients of Fellowships are: John H. Baron (Assistant Professor of Music, Tulane University), *The Music of Cristobal Galán*; Mary Térey-Smith (Associate Professor of Music, Western Washington State College), *Orchestral Practices in Opera in France, Italy, England, Germany and Austria, 1670-1780*; and Arthur B. Wenk (Assistant Professor of Music, University of Pittsburgh), *Study of French Language, Literature and Methods of Literary Criticism*.

Information about grant programs administered by the ACLS may be obtained by writing: Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46th Street, New York, NY 10017. The pamphlet, *Aids to Individual Scholars: Competitions to be Held in 1975-1976*, is now available from that office.

Guggenheim Fellowships for 1975

The John Simon Guggenheim Memorial Foundation has announced three Fellowship awards in music history for 1975. The recipients and their research topics are: Frederick Neumann (Professor of Music, University of Richmond), *Mozart's Ornamentation*; Kurt Stone (922 Madison Avenue, New York, NY 10021), *The Notation of Contemporary Music*; and Eugene K. Wolf (Assistant Professor of Music, University of Pennsylvania), *A History of Music at Mannheim in the Mid-Eighteenth Century*.

Senior Fulbright Grant

The only Fulbright-Hays senior grant for research in musicology for 1975-1976, announced to date, has been made to Patricia A. Myers, Assistant Professor of Music, New York University. Professor Myers will conduct research in Italy on Guarini's *Il Pastor Fido* and the Italian madrigal.

Additional grants for 1975-76 may be awarded and a list of all grants will be published in August, according to Theodore T. Dombros, Assistant Executive Secretary, Council for International Exchange of Scholars.

FORTY-FIRST ANNUAL MEETING OF THE AMERICAN MUSICOLOGICAL SOCIETY

OCTOBER 30-NOVEMBER 2, 1975

Century-Plaza Hotel, Los Angeles, California

Preliminary Program

THURSDAY, OCTOBER 30

12:00-evening Registration
3:00 Board of Directors' Meeting
7:00-9:00 No-host Cocktail Party
8:00-10:00 Council Meeting
8:45 CONCERT: Cincinnati Early Music Consort,
Ben Bechtel, Director
Sonya Monosoff, Baroque violin,
Stoddard Lincoln, Harpsichord: "Late Baroque Chamber Music in England"

FRIDAY, OCTOBER 31

All Day

Registration
Book and Instrument Exhibits

9:00-11:00 EARLY ITALIAN BAROQUE

Ellen Rosand: "The Descending Tetrachord: An Emblem of Lament"
Susan McClary: "A Belated Answer for Artusi: A Modal-Structural Approach to 'Cruda Amarilli'"
James H. Moore: "The Liturgical Works of Francesco Cavalli"

9:00-12:00 LUSO-HISPANIC AMERICA

Steven Barwick, Chairman
William Summers: "The Transmission of Plainsong to the Missions of Alta California"
Gerard Béhague: "Music in Drum Baptism Ceremonies of Afro-Brazilian Candomblé"
Thomas E. Warner: "Music in the New World before 1620"
E. Thomas Stanford: "The Villancico in Mexico"

9:00-12:00 Study Session: JAZZ IN THE 1940's James Patrick, Chairman

Participants:
Thomas Owens, Frank Tirro, Mark Zuckerman, Benny Carter

9:00-12:00 Study Session: 14th- and 15th-CENTURY MANUSCRIPTS: QUESTIONS OF METHODOLOGY

Allan Atlas, Chairman
Allan Atlas: "On the Provenance of the MS Berlin 78.C.28: Naples or Florence?"
Marian Cobin: "The Compilation of the Aosta MS"
Elizabeth Keitel: "The Role of Guillaume Machaut's MSS in Establishing a Chronology of His Work"
Panelists: Margaret Bent, Charles Hamm, Leeman Perkins, Joshua Rifkin, Richard Sherr

9:00-12:00 Panel Discussion: THE 19th-CENTURY OPERA LIBRETTO

Aubrey S. Garlington, Jr., Chairman
Participants: James Freeman, Dennis Dufalla, R. M. Longyear
(other participants to be announced)

9:30-10:30 EARLY DANCE RESEARCH

Timothy McGee: "The Dances in British Museum Ms. Add. 29987"
Ingrid Brainard: "A Hitherto Unknown German Dance Source of the Early 16th Century"

9:30-11:00 MUSICAL RECONSTRUCTIONS

Jon Finson: "Recordings as Documents: Commercial Lateral-cut Discs, 1925-29"
Jerald Grause, Samuel Adler: "The Reconstruction of the First American Opera"

10:30-11:45 RENAISSANCE VOCAL AND INSTRUMENTAL STUDIES

Eugene Cramer: "On the Significance of the Various Clef Combinations in the Music of Tomás Luis de Victoria"
Floyd Sumner: "The Independent Instrumental Canzone—Does it Exist?"
C. A. Monson: "An Unexplored Perspective on Jacobean Music: The Revival of Viols and Voices"

11:00-1:00 EIGHTEENTH-CENTURY TRANSITION

Karl Geiringer, Chairman
David A. Sheldon: "Exchange, Anticipation and Ellipsis: Analytical Definitions of the Galant Style"
Bellamy Hosler: "Imitation vs. Expression: A False Dichotomy for Eighteenth-Century Music Aesthetics"
Thomas Bauman: "Rolle's Tod Abels: A Confluence of Empfindsamkeit and Sturm und Drang"

12:00 LUNCHEON: CHAPTER OFFICERS

12:00-1:00 NOON CONCERT

Unpublished manuscripts in the Schoenberg Archive: A Discussion and Performance
Leonard Stein, director of the Arnold Schoenberg Institute
Performance by the University of Southern California Contemporary Chamber Ensemble, Anthony Bazzana, director

1:00-2:00 CHANGING STYLES IN AMERICAN FILM MUSIC, 1930-1975 Dika Newlin

1:00-3:00 MULTIPLE VERSIONS OR REVISIONS

Milos Velimirovic, Chairman
Floyd K. Grave: "G. J. Vogler's Revision of Pergolesi's *Stabat Mater*"
Malcolm H. Brown: "The Two Versions of Prokofiev's Fourth Symphony, Op. 47/112"
Edward R. Reilly: "Mussorgsky's First Night on Bare Mountain"

1:00-4:00 Panel Discussion: THE WIDER APPLICATIONS OF INSTRUMENT STUDIES

Edwin M. Pipin, Chairman
Participants:
Jane M. Bowers, David D. Boyden, Howard M. Brown, Arthur J. Ness, William S. Newman, Keith Polk, Cecil B. Wilson

(Continued on page 5)

