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AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY
Constituent Member of the American Council of Learned Societies

1978 AMS CONVENTION PROGRAM

The 1978 AMS convention in Minneapolis, to be held jointly with the newly founded Society for Music Theory, will feature 26 AMS paper sessions, 4 SMT sessions, and one session sponsored by both societies. This will mean an average of five simultaneous sessions each morning and afternoon. The volume of good proposals we received made impossible our avowed intention to decrease the size of the program. Note that as of this year the convention is a half day longer; this fall it will begin on Thursday afternoon October 19, and continue through Sunday morning October 22.

On this 150th anniversary of his death, we are proud to present two sessions devoted to Schubert, in one of which we hope to engage the participation of a string quartet from the St. Paul Chamber Orchestra. André Watts will also be presenting two of a series of three Schubert recitals in Minneapolis during our convention. The winner of the first Noah Greenberg Award, The Cappella Nova directed by Richard Taruskin, will participate in a Thursday afternoon session devoted to 15th-century studies and will perform an Ockeghem concert that night. A session on Prokofiev for the 25th anniversary of his death will preface a performance of his opera, *Love for Three Oranges*, by the Minnesota Opera on Friday night. The opera is part of a Russian Festival in the Twin Cities, which will also include a performance of Gogol's *The Marriage* (Guthrie Theater, Saturday night) and an exhibition of painting, *The Art of Imperial Russia, 1800-1850* (Landmarks Center, St. Paul). There will also be regularly scheduled concerts by the Minnesota Orchestra and St. Paul Chamber Orchestra during the convention, as well as AMS lecture-recitals. Interested persons should note the visit to be arranged for Thursday morning to the Hill Monastic Manuscript Library at St. John's University and Abbey in Collegeville.

In response to 1976 Program Chairman Richard Crawford's excellent suggestion, many prefabricated sessions were proposed—whole paper sessions on a single topic organized and submitted as a unit by self-appointed chairmen. This private initiative was welcomed by the Program



Minneapolis, Site of 1978 National Meeting

Photo by Greater Minneapolis Chamber of Commerce

Committee. Yet in order to retain our prerogative and responsibility and in fairness to all paper proposers, the Committee established a policy of judging each paper separately rather than automatically accepting prefabricated sessions as units. In most instances this system worked smoothly, and the Committee altered or rejected sessions in only a few instances. (The more thoroughly a session was outlined in the initial proposal, the more likelihood there was of its acceptance.) Here is a list of scheduled sessions that were fashioned with little or no help from the Program Committee: Sequence and Trope (Lance Brunner), Liturgical Drama (Clyde Brockett), 18th-century Authenticity Problems (Jan LaRue), Schubert I (Boris Schwarz), Gilbert and Sullivan (Ron Broude), Mahler (Dika Newlin), Debussy (Arthur Wenk), Prokofiev (Malcolm Brown), and Women's Studies (condensed from proposals by Jane Bernstein with Pamela Susskind, and by Ruth Julius).

There were almost no proposals for true study sessions or panel discussions, but provisions can still be made for small special interest groups that may wish to meet during the convention. Professor Barry Brook has already requested that a Pergolesi Study Session be scheduled

(time to be announced). Please consult the advance registration materials for information about this and other events not listed in the preliminary program.

A new feature of this year's meeting: a dance on Saturday night. There will be waltzes, foxtrots, some tangos and polkas, and an extra treat is being planned. Bring your dancing shoes!

We would like to extend our thanks to other Program Committee members and fellow workers Richard Crawford, for his invaluable advice and warm encouragement; Bob Laudon and Donna Jackson, for their indefatigable double duty as members of the program and local arrangements committees; David Fuller, for seasoned judgment and conscientious labor, especially as man-in-charge of AMS concerts and lecture-recitals; Jim Haar, for his wise counsel and the acerbic wit with which he leavened our discussions; Allen Forte (President) and Vernon Klierer (Program Chairman) of SMT, for their cooperation and resourcefulness. Finally our thanks go to the chairmen of the paper sessions, into whose hands we now commend the program.

—Anne and Rufus Hallmark
Co-chairmen, Program Committee

PRESIDENT'S MESSAGE

Elsewhere in this issue is reported the action of the Society's Board of Directors creating an Executive Office to replace the office of Registrar. In choosing Alvin Johnson, our Treasurer, as the first Executive Director, the Officers and Board have full confidence that the person who has been keeping us on the straight and narrow financially will do an equally fine job in running the Society's full range of day-to-day operations. It is our hope that in simplifying and streamlining our organization we will have created an office that will serve the Society's members with the greatest possible degree of promptness and efficiency.

To Cecil Adkins, who as Registrar of the Society for the past nine years has served us all loyally and well, we express our deep gratitude. Only those who have acted for this or a similar group in a position such as that of Registrar can know just how much work it involves and how great and continuing a sense of service it requires. We thank Professor Adkins and wish him every success in his scholarly and teaching activities and also in his continuing function as editor of the *International Index of Doctoral Dissertations and Musicological Works in Progress*.

A final word of thanks for a job well done goes to Peter Bloom, who retires after two years of enterprising and deftly managed editorship of this *Newsletter*. We continue to be fortunate in being able to draw on people of intelligence and dedicated interest to work for us all; I wish Ruth Solie every success as she assumes the *Newsletter's* editorship.

—J.H.

NEW YORK — 1979

The next annual meeting of the Society will be held in New York City at the Biltmore Hotel November 1st through 4th (Thursday through Sunday). It will be hosted jointly by the Graduate Center of the City University of New York, Columbia University, and New York University. Local arrangements will be cared for by a committee chaired by Rena Mueller of New York University. The Program Committee will be chaired by Leeman L. Perkins of Columbia University. Abstracts of papers, proposals for panel discussions, and any other suggestions regarding the program should be sent to Professor Perkins at the Department of Music, Dodge Hall 703, Columbia University, New York, NY 10027, by February 1, 1979. Abstracts and proposals should include the title, the name and address of the author or organizer, a clear description of the topic, including an indication of the method used and the aim pursued, the names of contributors to the panel or study session, and the time required for presentation. Abstracts should be typed, double-spaced, and about a page in length; they must not exceed 500 words.



Alvin Johnson, new Executive Director of AMS.

SOCIETY ESTABLISHES OFFICE OF EXECUTIVE DIRECTOR

Alvin Johnson of the University of Pennsylvania has, as of July 1, been named Executive Director of the Society. In this new office, created by action of the Board of Directors at its meeting on March 17-18, 1978, Johnson, who will continue in his elective office as Treasurer, will be responsible for the over-all administration of the Society's day-to-day operations. Henceforth, the billing and collection of dues and Journal subscriptions will be handled by the Executive Director. Computer operations will be provided by the Modern Language Association, a service MLA is currently providing for several other constituent members of the American Council of Learned Societies, among them the College Art Society and the Renaissance Society of America. With membership, subscription and all budgetary operations centralized in one office, the Society hopes to achieve a new level of control and efficiency in the service of the members of the Society.

The position of Registrar, held for the past nine years by Prof. Cecil Adkins of North Texas State University, has been terminated. All correspondence previously directed to the Registrar should now be sent to the Executive Director, at the University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104.

The Officers and Board of Directors of the Society wish to express, on behalf of all AMS members, their gratitude to Prof. Adkins for his fine record of service as Registrar. He will continue to edit the *International Index of Musicological Dissertations and Works in Progress*; correspondence dealing with entries for this volume and its periodic supplements should continue to be sent to Prof. Adkins, School of Music, North Texas State University, Denton, Texas 76203.

REESE PUBLICATIONS FUND

The Society is the recipient of a generous bequest from Gustave Reese. In accepting this bequest the Officers and Board of Directors wished to create a permanent memorial to the donor, and also to use the income in a way that he would approve. The Board announces, with the gracious approval of Mrs. Carol T. Reese, establishment of the Gustave Reese Publications Fund, to be administered by the Publications Committee of the Society. It is hoped that among scholarly projects the publication of which is aided by the American Musicological Society, there will in future be a series bearing the special mark of support by the Reese Fund. In this way the work of Gustave Reese, for so many years the able and tireless chairman of the Publications Committee, will be carried on.

The Council for International Exchange of Scholars announces the following additions to its list of Fulbright-Hays Scholars for 1978 in the field of music: Nathan Gottschalk (SUNY Albany), to the University of Paris; and Addison W. Reed (Saint Augustine's College), to Cuttingham University College in Liberia. Other Fulbright-Hays awards in music were published in last January's *Newsletter*.

The American Musical Instrument Society announces its next annual meeting at the University of Chicago on 20-22 April 1979, and invites proposals for papers or other program suggestions by 1 October 1978. Those wishing to make proposals or acquire further information should address Laurence Libin, program chairman, at the Department of Musical Instruments, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

The International Webern Society, co-sponsor with Louisiana State University of the Sixth International Webern Festival held in Baton Rouge on 16-19 February 1978, invites applications from new members. Membership in the Society is open to anyone interested in the study and performance of the music of Anton Webern and other composers whose music stems from the influence of the Second Viennese School. Requests for membership and dues of \$3.00 per year should be sent to Dr. Paul Hedwall, Secretary-Treasurer IWS, Department of Music, University of Alabama, University, AL 35486.

Harry Eskew, editor of *The Hymn* (quarterly of the Hymn Society of America), wishes to make known the interest of his journal in publishing articles from musicologists related to the practice of congregational singing and the history of hymnody. Interested authors may reach Mr. Eskew during the 1978-1979 academic year at 10009 Sinnott Court, Bethesda, MD 20034, and afterwards at New Orleans Baptist Seminary, 3939 Gentill Blvd., New Orleans, LA 70126. Information on membership in *The Hymn Society of America* may be obtained at its National Headquarters, Wittenberg University, Springfield, OH 45501.



Cappella Nova, winners of the Society's first Noah Greenberg Award. Director Richard Taruskin stands in back row, center.

Photo by Myron Lutzke

REVISED GUIDELINES FOR NOAH GREENBERG AWARD

The Noah Greenberg Award, for a distinguished contribution to the study and performance of early music, will be given annually (provided that the committee responsible for awarding the prize judges at least one of the entries to be of sufficient distinction). Directors of collegium musicum groups are especially encouraged to apply. Performing organizations of definably professional status are not eligible for the Noah Greenberg Award.

The projected performance should be described in detail; tapes of past performances, samples of an edited score and, if possible, illustrative tapes of portions of the planned work should be included. A budget must be submitted with the performance plans and with scholarly material not yet published.

The committee may, however, choose to give the award in some years to an article, book or monograph dealing with performance problems in music up to the end of the seventeenth century, or to an edition — scholarly in character but with special reference to the needs of performers — of music from this same period. Since such articles, books, monographs and editions must already have been published, authors need not apply.

The Noah Greenberg Award will consist of a sum up to \$1,000 per annum, depending on the scope and significance of the entry selected. Normally there will be a single award; the committee may in some years, however, make two smaller awards.

A committee of five members, appointed by the President of the American Musicological Society in consultation with the Board of Directors, will judge entries for this prize. The Noah Greenberg Award Committee, one member to be designated as chairman, will serve for a two-year period.

Proposals must be submitted before 1 November of each year. The award will be announced, if possible, in the January number of the *AMS Newsletter*. If the winning proposal is a planned performance, that performance should take place within eighteen months from the date the award is made. Half the money will be given in advance, the remainder to be paid after a tape of the performance is submitted to the chairman of the Noah Greenberg Award Committee.

Entries should be submitted and enquiries directed to Professor H. Colin Slim, Chairman, Noah Greenberg Award Committee, Department of Music, University of California, Irvine, CA 92664.

—H.M.B.

FIRST GREENBERG AWARD GIVEN

The first Noah Greenberg Award of the AMS has been given to Cappella Nova, a small choir directed by Richard Taruskin of Columbia University. The \$1,000 prize will be used to help pay for a professionally engineered and edited recording for commercial release of Ockeghem's *Missa Prolationum*. In honor of this first award a plenary session devoted to Ockeghem's music has been planned for the AMS national meeting in Minneapolis in October 1978. Cappella Nova will attend the meeting, furnish musical examples for the sessions, and also give a formal concert.

Cappella Nova, founded in 1975, consists of about 20 singers living in and around New York, who share a special interest in the choral masterpieces of late medieval and Renaissance sacred music. The group strives above all to achieve cohesion in ensemble and the dynamic flexibility they deem necessary for the effective performance of this little-explored but rewarding repertoire. Last year, the group was chosen to give the Christmas concert at the Folger Shakespeare Library in Washington, D.C. Of this performance, which included Ockeghem's *Missa Prolationum* and which has been widely broadcast over National Public Radio, Irving Lowens wrote in the *Washington Star* that such music "is very rarely performed in public today, and still more rarely performed with the affection and fluidity displayed by Cappella Nova, a group of singers who have come to understand [this] complex, yet highly emotional style."

The Noah Greenberg Award was established last year by the Trustees of the New York Pro Musica in memory of their founder and first director. It is intended to help non-professional performers of music written before 1700 accomplish something they could not otherwise do, or to recognize some distinguished contribution to the study and performance of early music. The AMS committee appointed to make the award consisted of Philip Brett (University of California, Berkeley), Richard French (Yale University), David Fuller (State University of New York at Buffalo), Lawrence Gushee (University of Illinois) and Howard Mayer Brown (University of Chicago), chairman.

—H.M.B.

The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., 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, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Changes of address should be sent to Alvin Johnson, Executive Director, at the same University of Pennsylvania address. Items for publication in the *Newsletter* should be sent to Ruth A. Solie, Editor, Department of Music, Smith College, Northampton, MA 01063. Copy for the January number must be submitted before December 1; copy for the August number must be submitted before July 1.

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The American Council of Learned Societies announces that travel grants to attend international scholarly meetings have been awarded to Charles Haywood (Queens College), to attend the Executive Board Meeting of the International Folk Music Council, Dresden; Harold E. Samuel (Yale University), to attend the annual meeting of the International Association of Music Libraries, Lisbon; and James Webster (Cornell University), to participate in a conference on Nineteenth-Century Music in Nottingham, England.

Among recipients of the ACLS's research and study fellowships for 1978 are Allan W. Atlas (Brooklyn College, CUNY), A. Wayne Slawson (University of Pittsburgh), and Arthur B. Wenk (University of Pittsburgh).

The Department of Music at the University of North Carolina at Chapel Hill announces that the first recipient of the Glen Haydon Prize in Musicology is Professor Lance Brunner of the University of Kentucky. The Haydon Prize was established in 1976, and is awarded on the basis of a distinguished dissertation completed in a given calendar year. Professor Brunner's dissertation, completed in 1977, deals with: *The Sequences of Verona, Biblioteca Capitolare CVII and the Italian Sequence Tradition*. Professor Brunner has recently received an NEH summer grant for further research in chant in Italy during the summer of 1978.

The Haydon Prize was established in honor of Glen Haydon, who directed the Department of Music from the mid-1930s until his death in 1966.

