

AMS NEWSLETTER

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

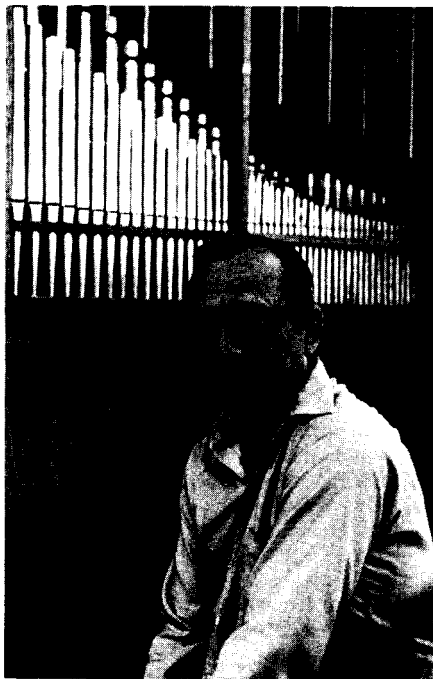
PRESIDENT'S MESSAGE

The annual meeting in Minneapolis set new standards, I thought, for the generally very high level of papers presented, an opinion evidently shared by a number of the members of the Society, who told me how good many of the sessions were. The co-chairmen of the Program Committee, Anne and Rufus Hallmark, and their colleagues deserve our warmest thanks. Performances by collegia musica and by various musician-scholars were especially well integrated into the scholarly sessions—for which we have to thank David Fuller and the members of the Performance Committee—and the Ockeghem session on the first day, with examples sung by members of Cappella Nova, directed by Richard Taruskin, winners of the first Noah Greenberg Award, gave us all a model to follow in setting up such cooperative ventures. It was only exceeded by the stunning performance Cappella Nova gave that evening of music by Ockeghem.

My only regret was that I could not see more of Minneapolis. Our hosts there ran things with enormous aplomb, and coped efficiently when an unexpected President Carter turned up to disrupt arrangements at the hotel. Robert Laudon, Donna Cardamone Jackson and their colleagues on the Local Arrangements Committee did a splendid job. Thank you very much!

The meetings in Minneapolis took place jointly with the newly formed Society for Music Theory. On the one hand, we should welcome warmly this new society into our midst; its foundation shows that our discipline continues to be lively and growing. On the other hand, though, we should all regret the potential loss of dialogue between historians and theorists, and we should make what efforts we can not to lose contact with the work the new society is fostering. Happily, we shall meet again with SMT in New York in 1979 and, I hope, in Denver in 1980. I wish the new society and its first president, Professor Allen Forte, every success in its first years.

—Howard Mayer Brown



New AMS President
Howard Mayer Brown

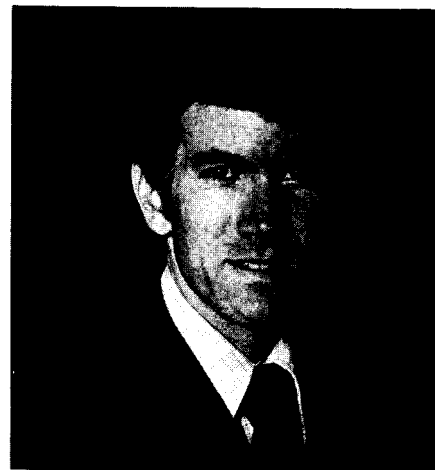
MESSAGE FROM THE COMMITTEE ON THE STATUS OF WOMEN

At the business meeting in Minneapolis, former president James Haar announced that the AMS has been invited to hold its 1981 convention in New Orleans. As some members of the society have pointed out, the state of Louisiana has not voted in support of the Equal Rights Amendment. One of the tasks of the newly reconstituted Committee on the Status of Women is to recommend to the Board of Directors whether or not the AMS should accept the invitation and hold its meeting in an unratified state. The committee is particularly interested in the opinions of the membership. Any comments or suggestions you may have are welcome. Please address letters to Professor Jane Bernstein, Chairperson, AMS Committee on the Status of Women, Department of Music, Tufts University, Medford, MA 02155.

EINSTEIN AND KINKELDEY AWARDS TO ATKINSON AND CROCKER

The winners of the prestigious Kinkeldey and Einstein Awards were announced at the Annual Meeting of the Society in Minneapolis in November. The Kinkeldey Award, for the best major work on a musicological subject to appear during the preceding calendar year, was presented to Richard Crocker (of the University of California at Berkeley) for his study, *The Early Medieval Sequence* (Berkeley, Los Angeles and London: University of California Press, 1977). The Einstein Award, for the best article on a musicological subject published in a periodical during the preceding calendar year by a young scholar, was presented to Charles M. Atkinson (of Ohio State University) for his study, "The Earliest Agnus Dei Melody and Its Tropes," *Journal of the American Musicological Society* 30 (1977): 1-19.

The Kinkeldey Award Committee was chaired by Professor Robert Marshall of the University of Chicago; the Einstein Award Committee was chaired by Professor Don Randel of Cornell University. Guidelines for these awards appeared most recently in the January 1978 number of this *Newsletter* (Volume VIII, number 1); the next suggested deadline for nominations is May 1, 1979.



Einstein Award winner
Charles M. Atkinson

**AMS MINNEAPOLIS
REVISITED**

The story reaches us of an eminent musicologist who was appalled when he saw the program ("A circus!") printed in the August newsletter, but who returned from the conference singing a different tune. While it is true that over 1000 registrants attended 32 AMS and SMT paper sessions, plus recitals, study groups and a sprawling book exhibit (and while it is easy to picture certain of ourselves as tight-rope walkers, jugglers, tea-leaf readers, magicians, ringmasters, and clowns), the convention seems to have worked well despite its gargantuan bulk. Since the Program Committee can weed out weak papers, but cannot manufacture strong ones, it must simply thank the Membership for the overall high quality of the contributions. (The large number of proposals for prepared sessions took us by surprise, and it must be pondered whether the advantage of their automatic topical focus is outweighed by the potential exclusion of individually submitted papers.) The Committee did, however, work hard to implement ways to increase the enjoyment and smooth the operation of the conference: the opening night's concert by the first Greenberg Award winner, the Cappella Nova (the Board's extension of the conference this year to include Thursday afternoon seems to have met with general approval especially because of this gala affair); the uniform scheduling of all sessions in the 9-12 and 2-5 time blocks; the scheduling of AMS-sponsored performances at midday and in the late afternoon, leaving evenings free for local music and theater and for socializing; the provision of a standard set-up of audio-visual equipment for every room; the availability in the hotel lobby of quick and inexpensive breakfast and lunch; the printed program designed to display a whole morning or afternoon in a single opening, to be easily pocketed, and to include floor plans; the renewed custom of an abstracts booklet; the urging of strict time limits, which in all but a few unfortunate instances were carefully and considerately adhered to; and last, but not least, the Saturday night ball.

Chance elements always play a part in the most elaborate plans, and two of the more beguiling ones to befall the Minneapolis convention were the unexpectedly mild weather (70's!) of the October week-end and the swing of the Carter-Mondale mid-western campaign through Minneapolis and into our own hotel. It was amusing to see a crowd of musicologists tumbling over one another Saturday afternoon in the hotel lobby to catch a glimpse of the nation's President (Jimmy) while the Society's president (James) tried to convene the business meeting in the Hall of States.

—Rufus and Anne Hallmark

American Musicological Society — Organization, 1979

BOARD OF DIRECTORS

Officers

Howard M. Brown, *President*
Richard Crawford, *Vice-President*
Frank Traficante, *Secretary*
James Haar, *Past-President*
Alvin H. Johnson, *Treasurer*

Directors-at-Large

<i>Term 1978-79</i>	<i>Term 1979-80</i>
David D. Boyden	Margaret Bent
Howard E. Smither	William Malm
Ruth Steiner	Christoph Wolff

Nicholas Temperley, *Editor-in-Chief of the Journal, 1978-80*
Otto E. Albrecht, *Business Manager of Publications*
Ruth A. Solie, *Editor of the Newsletter*
Alvin Johnson, *Executive Director*

COUNCIL

Ann Scott, *Secretary 1978-79*

<i>Term 1978-80</i>	<i>Term 1978-80</i>	<i>Term 1977-79</i>
Nan Carpenter	Jane Bernstein	Charles M. Atkinson
Mary Cyr	Paul Brainard	Gilbert L. Blount
David Fuller	Ronald Byrnside	Gilbert Chase
Aubrey Garlington	Thomas Connelly	Albert Cohen
Marie Göllner	Frank D'Accone	Frederick Crane
Rufus Hallmark	Richard Hoppin	Charles Hamm
Jeffrey Kurtzman	Philip Jackson	E. Eugene Helm
Andrew Minor	Elizabeth Keitel	John Hill
Keith Mixer	Martha Maas	Henry Kaufmann
George Perle	Claude Palisca	Donald W. Krummel
Keith Polk	Paul Pisk	Jan LaRue
Newman Powell	William V. Porter	George Nugent
Ellen Rosand	Leo Treitler	Vivian Perlis
Ernest Sanders		Joel Sachs
Judith Schwartz		Norman E. Smith
		Frank Tirro
		Glenn Watkins

Chapter Representatives to the Council

<i>Term 1979-81</i>	<i>Term 1978-80</i>	<i>Term 1977-79</i>
Capital: Michael Broyles	Allegheny: Richard Wetzel	Northern California Bonnie Wade
Greater New York: Edward Roesner	Midwest: Milton Steinhardt	Pacific Northwest: Tharald Borgir
Mid-Atlantic: Caroline M. Cunningham	South Central: Almonte C. Howell	Rocky Mountains: Joyce Newman
New York State: James Webster	Southeast: Eleanor McCrickard	Southern California: Jaroslav Mráček
New England: David Josephson	Southern: Ronald Riddle	Southwest: Ernest Trumble

Student Representatives to the Council

<i>Term 1979</i>	
Allegheny: John Cuthbert	Pacific Northwest: Mary Oldfield
Capital: Louisa Spottswood	Rocky Mountain: David Day
Greater New York: Helen Baker	South Central: Carol Quinn
Mid-Atlantic: Lief Laudamus	Southeast: _____
Midwest: Cheryl C. Frasch	Southern: Ila Stoltzfus
New England: _____	Southern California: Cheryl Sprague
New York State: Thomas A. Denny	Southwest: William A. Moore II
Northern California: Gary A. Tomlinson	

AMS COMMITTEES—1978-1979

CHAPTER FUND: Paul Revitt, *Chair*;
Rey Longyear, Albert Seay.

EINSTEIN AWARD: Maria Rika Maniates,
Chair; Charles Atkinson, David Rosen.

FINANCE: Alvin Johnson, *Chair*; Howard
M. Brown, Martin Picker.

NOAH GREENBERG AWARD: H. Colin
Slim, *Chair*; Richard French, David
Fuller, Lawrence Gushee.

KINKELDEY AWARD: Philip Brett,
Chair; Norman Smith, Christoph Wolff.

**LOCAL ARRANGEMENTS, 1979
MEETING:** Rena Mueller, *Chair*; Allan
Atlas, Michael Griffel, Peter Lefferts.

NOMINATING: Ruth Steiner, *Chair*; John
Hill, Kern Holoman.

PERFORMANCE: John Suess, *Chair*;
Alexander Blachly, David Fuller, Carol
Rowan.

PROGRAM, 1979 MEETING: Leeman
Perkins, *Chair*; Anne Hallmark, Rufus
Hallmark, John Suess, Robert Winter.

PUBLICATIONS: Martin Picker, *Chair*;
James Haar, Cynthia Hoover, Arthur
Mendel, Anthony Newcomb, Leon
Plantinga, Ernest Sanders; Alvin
Johnson, *ex officio*.

RISM (Joint Committee with MLA): Otto
Albrecht, *Chair*; Donald Leavitt, Charles
Lindahl, Kathleen J. Moretto, Susan
Sommer. (MLA Members: Margaret F.
Lospinuso, Charles E. Lindahl.)

STATUS OF WOMEN: Jane Bernstein,
Chair; Ann Scott, Anthony Newcomb.

AMS DELEGATE TO ACLS: Charles
Hamm.

AMS DELEGATE TO ACEA: Claude
Palisca.

**AMS LIAISON OFFICER FOR ACLS
TRAVEL GRANTS:** Frank Traficante.

AMS COUNCIL COMMITTEES:

Steering: Ann Scott, *Secretary*; Martha
Maas, Rufus Hallmark.

Nominations: Glenn Watkins, *Chair*;
Jane Bernstein, Andrew Minor.

Corresponding Members: Richard Hop-
pin, *Chair*; Henry Kaufmann, Judith
Schwartz.

Study of Hiring Procedures: Frank Tirro,
Chair; Gilbert Blount.

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

PAPERS READ AT CHAPTER MEETINGS

The following report was received too late for inclusion in the August issue of the *Newsletter*. Chapter secretaries are reminded that the deadline for the issue in which papers read at chapter meetings are usually reported is July 1.

SOUTH-CENTRAL

University of Tennessee at Martin
March 31-April 1, 1978

Robert Palmer (*New York Times*):
"Memphis Music: Blues, Rockabilly and Soul"

Richard Compton (East Tennessee State University): "Three Early Nineteenth Century Woodwind Instruction Books"

Frederick A. Mueller (Morehead State University): "Bands of Music in Nineteenth Century Kentucky"

Theodore Albrecht (Case-Western Reserve University): "In Search of Scott Joplin's First Piano Teacher"

William T. McDaniel (North Carolina A & T): "Black Music During the 1930's: The Emergence of Duke Ellington as the Most Important Composer in the Jazz Continuum"

Frank W. Hoogerwerf (Emory University): "Willem Pijper's French Aesthetic: Perceptions of Debussy"

Dixie Harvey (Freed-Hardeman College): "Josef Matthias Hauer: A Study of the Man and His Works"

Robert Lamar Weaver (University of Louisville): "Aaron in Schoenberg's *Moses and Aaron*"

Lance Brunner (University of Kentucky): "Machaut's Polyphonic Songs: Analytical Problems and Possibilities"

Carol Quin and Dan Uhl (University of Kentucky): "Analysis and Synthesis: A Systematic Approach to the Motets of Machaut"

Laura Youens (University of Georgia): "Two Josquin Opera Dubia in Leipzig, Universitätsbibliothek, Ms. Thomaskirche 49/50"

Claude K. Sluder (University of Indiana): "The Source of Arnold Schlick's Intabulation of 'Maria Zart'"

Donna Boyd Combs and Musica Nova (Lexington, Kentucky): "Performance Problems in the *Llibre Vermell*"

Edward Pease (Western Kentucky University): "The Research Potential of the 'Soundstream Process'"

Orin Moe (Georgia State University): "Producing Monteverdi's *Orfeo*"

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.

This *AMS Newsletter* was produced by A-R Editions, Inc., 315 West Gorham Street, Madison, Wisconsin 53703.

REPORT OF THE PUBLICATIONS COMMITTEE

Since the previous report of August, 1977, two publications supported by the A.M.S. have appeared:

1. *International Index of Dissertations and Musicological Works in Progress*, 1st edition, by Cecil Adkins and Alis Dickinson, (1977). Publ. by the A.M.S. and the International Musicological Society.
2. *The Complete Works of William Billings*, Vol. II, *The Singing Master's Assistant* (1778) and *Music in Miniature* (1779), ed. by Hans Nathan, with the assistance of Richard Crawford. Publ. by the A.M.S. and The Colonial Society of Massachusetts, Boston; distributed by the University Press of Virginia (1977).

The following publications are now in press:

1. Heinrich Schenker, *Free Composition (Der freie Satz)*, ed. and transl. by Ernst Oster (Longman).
2. *A Complete Edition of the Earliest Motets*, by Hans Tischler (Yale U. Press).

The following publications are in preparation:

1. *Collected Works of William Billings*, Vol. I, *The New-England Psalm-Singer* (1770), ed. by Karl Kroeger.
2. *Report of the International Haydn Conference, Washington, D.C. 1975*, ed. by Jens Peter Larsen, Howard Serwer, and James Webster.
3. *Collected Works of Johannes Ockeghem*, Vol. III, *Motets and Chansons*, ed. by Dragan Plamenac, with Richard Wexler.

Other projects remain under consideration by the Committee.

—Martin Picker

NEW YORK—1979

Any member or group wishing to be considered for a performance at the national meeting of AMS in New York, 1979, must send a cassette tape of a performance to the chairman of the Performance Committee by February 15, 1979.

Preference will be given to outstanding performances of music not found in the traditional repertory, or to those dealing with special approaches to performance or to special performance problems.

Please send cassettes to John G. Suess, Department of Music, Case Western Reserve University, Cleveland, OH 44106.

Deadlines and other information about the New York meetings appeared in the last issue of this *Newsletter*, August 1978.

EDITOR'S NOTES

In this column the editor of the *Newsletter*, in conjunction with the editor of the *Journal of the American Musicological Society*, will present brief communications, inquiries, and news items of interest to members of the Society.

Professor Siegmund Levarie of the CUNY Graduate Center sends the following communication:

"The town of Camaiore in Toscana, thanks to the imaginative initiative of its mayor, Dr. Fabio Pezzini, and a musical priest, Don Angelo Bevilacqua, organized from 29 September to 1 October 1978 an international meeting ("conferenze, dibattiti, concerti") focusing on its native son Francesco Gasparini (1661-1727). Apart from many notable Italian scholars (Surian, Zanetti, Mischiati, Viale-Ferrero, and others), participants reporting came from London (Strohm), Heidelberg (Bianconi), Fribourg (Tagliavini), Vienna (Kantner), and New York (Levarie). Scholarship and local hospitality both reached high levels."

President Carter announced on last September 15 the appointment of the President's Commission on Foreign Language and International Studies. The Executive Director of the Commission, Barbara B. Burn, invites your participation in its work:

"Now that the Commission exists, we are anxious to hear from the individuals, institutions, and associations whose own concerns are pertinent to our mandate. We not only welcome but actively request your ideas and suggestions on the Commission's work. We are particularly concerned to implement the objectives set forth for the Commission to 'recommend means for directing public attention to the importance of foreign language and international studies.'"

To facilitate this communication, a series of regional hearings is being held, remaining ones including San Francisco (February 1979), Houston (March 1979), Raleigh (April 1979), and Boston (May 1979). Communications may be sent to the Commission at 1832 M Street, N.W., Suite 837, Washington, D.C. 20036.

The National Tune Index of the Sonneck Society has issued a progress report on Phase I of its project (see last January's *Newsletter*, p. 6). Two indexes have been completed and are presently in computer printout form: Thomas D'Urfey's six-volume edition of *Wit and Mirth: or, Pills to Purge Melancholy* (London, 1719-20) and English and American Ballad Operas, 1728-1800. Each comprises a thematic index, interval sequence index, text index of titles, tune names, first lines, and refrains, and a source index.

The Pierpont Morgan Library at 29 East 36th Street in New York sends word of an exhibit to commemorate the 150th anniversary of the death of Franz Schubert. The library will show its extensive collection of manuscripts and first editions of the composer's works, as well as autograph letters, from December 5 through February 18.

NEW PUBLICATION OF THE ISRAEL MUSICOLOGICAL SOCIETY

The Israel Musicological Society is pleased to announce the publication of the first volume of a new series entitled *ISRAEL STUDIES IN MUSICOLOGY*, which will serve as the official journal of the Society. Volume I (190 pp., musical illus.) includes studies on mannerism in early music, a new edition of Beethoven's Fourth Symphony, Persian classical music, the "Israeli" in Israeli music, and more. The cost is \$10. per copy (checks should be made payable to the Israel Musicological Society, and addressed to P.O.B. 503, Jerusalem, Israel). Volume II is scheduled for publication in the fall of 1979.

ASTON MAGNA ACADEMY

The Aston Magna Foundation for Music (Albert Fuller, Artistic Director) announces its second NEH-sponsored Academy on Baroque Music and Art to be held in Great Barrington, Mass. from June 17 through July 7, 1979. The Academy will explore "Music, Art, Theater and Dance in the Age of Louis XV" through lecture series given by resident cultural historians—Barry S. Brook (music), Eugene L. Cox (social and intellectual history), Edith Kern (theater and literature), John Rupert Martin (visual arts, including stage design), and Shirley Wynne (dance)—and lecture-demonstrations, master classes and coaching by the artist faculty—Fortunato Arico (baroque violoncello), Albert Fuller and Raymond Erickson (harpsichord), John Hsu (viola da gamba), Friedeman Immer (baroque trumpet), Rene Jacobs (counter tenor and historical vocal technique), Bernard Krainis (recorder and historical articulation for winds), Stanley Ritchie and Jaap Schroeder (baroque violin), and John Solum (flauto traverso). In addition, visiting lecturers will treat more specialized topics. Tuition, room, and board fees will total approximately \$700 but fellowships are available. For further information contact Raymond Erickson, Director, Aston Magna Academy, 345 East 81st Street, New York, New York 10028. Phone: (212) 472-1122.

LECTURE SERIES AT BUFFALO

The State University of New York at Buffalo is sponsoring a series of lectures in musicology, all open to the public and all to be held at 4 P.M. in Baird Hall. Remaining lectures this year are: on 25 January, Ernest H. Sanders (Columbia University), "The Medieval Motet and its World," on 12 February, Robert Bailey (Eastman School of Music), "Form and Musical Language in the Later Symphonies of Johannes Brahms," on 1 March, Martin Staehelin (Beethoven-Archiv, Bonn), "Resistance to Beethoven," on 27 March, James Patrick (SUNY at Buffalo), "Charlie Parker, *Cherokee*, and *Koko*: The Genesis of a Jazz Classic," and on 23 April, Allen Forte (Yale University), "Aspects of Rhythm in the Atonal Music of Anton Webern."

NEH GRANT TO UNIVERSITY OF ILLINOIS RENAISSANCE ARCHIVES

The Musicological Archives for Renaissance Manuscript Studies of the University of Illinois at Urbana-Champaign have received a grant of \$100,000 from the Research Tools Program of the National Endowment for the Humanities to aid in the preparation of Volume 2 (Cities K-P) of a *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400-1550*. Publication of this volume is expected in 1981. Volume I (Cities A-J) is in press and scheduled to appear in January 1979. The three-volume *Census-Catalogue* is being published by the American Institute of Musicology, Hänssler-Verlag, in its series *Renaissance Manuscript Studies*. Co-Directors of the Archives are Charles Hamm (Dartmouth College) and Herbert Kellman (University of Illinois). The Archives were established in 1966 as a research center for manuscripts of Renaissance polyphony, and now house a large collection of materials, including descriptions, inventories, and bibliographies. These materials, as well as the microfilm collection, are available to all scholars and students who can come to Urbana to use them. The Archives cannot provide duplicates of microfilms, but proposals for exchange of information are welcomed, and should be addressed to Professor Herbert Kellman, School of Music, University of Illinois at Urbana-Champaign, Urbana, Illinois 61801.

—Herbert Kellman

PERGOLESI RESEARCH CENTER

The Pergolesi Research Center first opened its doors at the Graduate Center of the City University of New York on September 1, 1977. Its principal objective is the preparation of a new critical edition of the complete works of Giovanni Battista Pergolesi (1710-1736). The list of advisors to the Center includes outstanding authorities on Pergolesi. Barry S. Brook and Marvin E. Paymer serve as Director and Associate Director respectively.

Substantial progress has been made in gathering microfilms and photocopies, investigating the authenticity of doubtful works, studying the calligraphy of reputed autographs, and building an archive of sources. Publications of the Center thus far include: (1) "The Pergolesi Hand: A Calligraphic Study," (2) "The Pergolesi Sources," a broad-ranging study of Pergolesi sources under the supervision of Helmut Hucke (in preparation), (3) "Guidelines for Editing the Pergolesi Edition," a draft of editorial criteria by Francesco Degrada, which will be discussed, critically evaluated, and tested, prior to final decision by the fall of 1979, (4) "Progress Report No. 1," including a list of accumulated sources in microfilm and photocopy, and (5) "Progress Report No. 2" (in preparation).

The Center would welcome inquiries or offers of assistance in this endeavor. Please address your communications to Pergolesi Research Center, Graduate School, City University of New York, 33 West 42 Street, New York, NY 10036.

