

AMS NEWSLETTER

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

AMS & SMT TO MEET IN NEW YORK

The annual meetings of the AMS will be held this fall November 1-4 at the Biltmore Hotel in New York City. The Society will convene once again with the Society for Music Theory, and the event will be hosted jointly by the City University of New York, Columbia University, and New York University. Following the expanded format adopted for the meetings last year, the first papers will be presented on Thursday afternoon, and the number of sessions will be the largest ever with seven topics under discussion simultaneously each morning and afternoon until the customary conclusion on Sunday at noon. This abundance was made possible by the large number of fine proposals that were submitted for the program and by the exceptional facilities available at the Biltmore Hotel. It appeared advisable, as well, despite the inevitable frustration of having to pick and choose, because of the large numbers that can be expected to converge on the Big Apple for the first national AMS convention to held there in 30 years.

The program reflects, as usual, the great breadth and variety of interests pursued by the members of the two societies. Subjects to be treated range from the music and theory of Greek antiquity to the pressing problems of the music critic in contemporary society, and from medieval chant to jazz and rock. An interesting aspect of this year's meeting will be the number of foreign scholars who will participate, drawn perhaps in part by the easy accessibility of the east-coast site. To the extent that the topics proposed are an indication of developing trends, moreover, they point to some interesting shifts of scholarly focus in recent years. The number of sessions devoted to 19th-century topics, for example, would suggest that studies in that area are finally receiving the attention warranted by their significance, and the many papers dealing with operatic matters, from the 17th to the 20th centuries, are similarly worthy of note.

Opera will also be one of the "extracurricular" attractions in New York. On Wednesday October 31st at 8 P.M. there will be



Skyline of Lower Manhattan

Photo courtesy NY Convention & Visitors' Bureau

a performance at Alice Tully Hall of Agostino Steffani's *La Liberta contesta* by the Clarion Music Society under Newell Jenkins. (Tickets may be obtained at \$10 each after October 1st by writing directly to the Clarion Society, 1860 Broadway, New York, NY 10023.) Blocks of tickets have been set aside for the Friday night performances at the Metropolitan Opera (*Carmen*) and the New York City Opera (*Daughter of the Regiment*). On Saturday night there will be a staged presentation of the *Roman de Fauvel* by the Waverly Consort at Alice Tully Hall. There is a great deal to do in Manhattan, and we thought it best to keep other activities for the membership (guided tours and the like) to a minimum so that each one may select his own entertainment.

Two major exhibitions will be staged especially for the Society. The New York Public Library will mount an exhibit entitled "A Salute to Forty Years of the American Musicological Society," drawing on the many collections of the Research Division, and will also show some new acquisitions to the permanent collection at Lincoln Center. The Pierpont Morgan Library, which houses one of the world's

finest collections of autograph musical manuscripts, will have some 25 of them on display during the meeting. These will include a Bach cantata, Mozart's *Der Schauspieldirektor*, Haydn's Symphony No. 91, Beethoven's Opus 96 Violin Sonata, Schubert's *Die Winterreise*, Liszt's B Minor Sonata, a Mahler symphony, Schoenberg's *Gurrelieder*, Stravinsky's *Petrouchka*, and others. These works will be on view from 30 October until early December and can be seen from 10:30 to 5:00 Tuesday through Saturday, and from 1:00 to 5:00 on Sunday. AMS members who wish to study any of the Library's holdings are requested to call or write in advance. Reading Room hours are 9:30 to 4:45 Monday through Friday; manuscripts on exhibit may be consulted only on Mondays.

A highlight of the meeting will be a world premier of Alban Berg's *Lyrical Suite* in a hitherto unknown form--with soprano solo in the Finale--at a concert on Thursday evening. Under the combined auspices of the Society and the International Alban Berg Society, the Columbia String Quartet, Bethany Beardslee, and George Perle will present a program devoted entirely to the

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work. The concert will open with an instrumental performance from the score as presently published. George Perle will then present a lecture explaining the recovery of the vocal part, illustrated with musical examples by the performing artists. In conclusion, the *Suite* will be repeated with the Finale for voice and instruments. The reconstruction of Berg's original conception draws on the recent discovery by Douglass Green of cryptic notations in a sketch of the Finale, which he was able to decipher as the Stefan George translation of a sonnet from Baudelaire's *Les Fleurs du Mal*. In addition, Perle himself found an unknown copy of the published score containing copious and elaborate annotations in the composer's hand, which unfolded a secret "program" having its inspiration in the composer's love for Hanna Fuchs-Robettin, sister of Franz Werfel and wife of a prominent Prague industrialist. It was these delicate circumstances that caused the composer to suppress the vocal version during his lifetime.

Another special event, sponsored in part by the Society, will be a two-day Festival of Medieval and Renaissance Music at the Church of St. Mary the Virgin on West 46th Street. Eight New York based performing groups will participate in the festival with four ensembles presented each evening in showcase format. The repertory will range from 10th-century proportional chant through the music of Machaut, the *Libre Vermell*, Leonel Power, and Heinrich Isaac to Attaignant, Susato, and Giovanni Gabrieli. On Thursday evening Cappella Nova (the first winner of the Noah Greenberg Prize), the Ensemble for Early Music, Schola Antiqua, and the New York Consort of Viols will be featured; on Friday evening Pomerium Musices, the New York Renaissance Band, the New York Cornet and Sackbut Ensemble, and Music For A While will perform.

On behalf of the membership we should like to thank the other members of the Program Committee and the Local Arrangements Committee for their devoted efforts, their time, and their patience, the Performance Committee under Professor John Suess for making possible concerts and recitals of particular interest, and the Program and Local Arrangements Committees of the SMT under Professors Stefan Kostka and James Baker respectively for their help and cooperation. And on behalf of these committees we should like to thank the members of the Society for the many proposals so carefully and thoughtfully prepared and for the support and understanding with which our efforts have been received.

*Rena Mueller, Chairman,
Local Arrangements Committee
Leeman L. Perkins, Chairman,
Program Committee*

SPANISH MUSICOLOGICAL SOCIETY

Spanish musicologists have recently formed the Spanish Musicological Society (Sociedad Española de Musicología), whose office is now located permanently in Madrid. The new society is the result of approximately three years of planning by some of Spain's most prominent musical scholars, particularly Samuel Rubio, Miguel Querol, José Mariá Llorens, and José López Calo. In July of 1977, the government approved the statutes of formation for the new society, and on 10 December of that year its first convocation took place in Madrid. The principal matter on the agenda was the approval of the society's statutes as amended by the government and the election of officers. The first president of the society, Samuel Rubio, presided over the rest of the elections, which named José López Calo vice-president, Jacinto Torres secretary general, and Luis Elizalde treasurer.

The official journal of the new society is still in the planning stages. Originally, the board thought to use an existing publication, *Tesoro Sacra Musical*, whose office is currently being used as the mailing address of the society. The general feeling now, however, is that an independent organ, to be called most probably *Revista Española de Musicología* or *Revista de la Sociedad de Musicología Española*, would be in the best interests of the society, which hopes that it will appear either two or three times per year.

In addition to the journal, the society publishes a bulletin, which is similar to the newsletter of the American Musicological Society and which is sent free of charge to all members. Membership in the society costs 1,000 pesetas, or about \$12.50, and Americans may send a personal check, bank check, or international money order in either currency. Inquiries and applications for membership should be sent to the Sociedad Española de Musicología, Victor Pradera 65, dupl. 3°, Madrid - 8, Spain.

—William Bussey

DENVER — 1980

The Annual Meeting of the Society for 1980 will be held in Denver at the Hilton Hotel, November 6-9 (Thursday through Sunday), hosted by the University of Colorado. Abstracts of papers, proposals for panel discussions and study sessions, and other suggestions regarding the program should be sent by February 1, 1980, to Craig Wright, chairman of the Program Committee, Department of Music, Yale University, New Haven, Ct. 06520. Because the number of paper proposals has grown dramatically in recent years, a few simple procedures must be followed. Each reader, whether submitting a proposal individually or wishing to participate as a member of a pre-arranged session or panel, must submit an abstract. Members who wish to organize study sessions, full sessions, or panel discussions should solicit contributions and send all abstracts they receive to the Program Committee. An individual who agrees to participate in one of these prefabricated sessions or panels may also submit his abstract independently to the Committee for consideration. Abstracts are to be typed on one side of a sheet of paper and sent in multiple copies of eight. They are not to exceed 250 words and should be written so that they might be incorporated directly into the publication *Abstracts of Papers*. Each abstract should include the title, the name and address of the author, a clear description of the topic, including an indication of the method used and the aim pursued, and the time required for presentation. All decisions with regard to the suitability of pre-arranged sessions, papers within pre-arranged sessions, and individually submitted papers rest with the Committee.



Lincoln Center for the Performing Arts

Photo courtesy NY Convention & Visitors' Bureau

EDITOR'S NOTES

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

The stories about President Carter's appearance at our October meeting in Minneapolis have drawn the following anecdotal response from James Siddons of Lynchburg, Virginia: "The members of the AMS may be interested to know that it was not the first such encounter Mr. Carter has had with them, but the first was virtually unnoticed. I refer to the 1974 annual meeting at the Mayflower Hotel in Washington, D.C. One evening at that meeting, I entered an elevator to ride down to the hotel lobby. The car stopped at the next floor, and a rather short man got on. He looked at my name tag a second, and asked, 'North Texas State? Where's that?' As I replied that it is not too far north of Dallas, he shook my hand and announced, 'I'm Jimmy Carter, governor of Georgia.' He continued, 'Are you having fun?' I said that I supposed so, wondering silently if one is supposed to have fun at a musicology convention . . ."

Meeting on 16 March at the University of Central Florida in Orlando, in conjunction with the Southern Chapter of the AMS, members of the College Music Society voted to organize the Southern Chapter of CMS; the new chapter will include Louisiana, Mississippi, Alabama, Georgia, Tennessee, Florida and Puerto Rico. The chapter's chairman, Charles M. Carroll of St. Petersburg Junior College, reports that this was the second regional CMS group to form, there having been a Virginia chapter for several years. But it was followed quickly by a third, the Northeast Chapter, organized at State University College at Cortland, N.Y., the following week.

The music departments of the *Bibliothèque nationale* and of the University of Paris-Sorbonne report the founding in Paris of a Center for the Study of French Music in the 18th and 19th Centuries. Its primary object is research, to which end it holds seminars, organizes meetings and colloquia, and publishes relevant scholarly work. The Center also wishes to facilitate exchanges and coordination of research projects, and would like to hear from scholars working in this field at either of the following addresses: M. François Lesure, Département de la musique de la Bibliothèque nationale, 2 rue Louvois, 75002 Paris; M. Jean Mongrédien, UER de

The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back numbers should be mailed to Alvin H. Johnson, Executive Director, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Items for publication in the *Newsletter* should be sent to

Musicologie, Université de Paris-Sorbonne, 1 rue Victor-Cousin, 75230 Paris Cedex 05.

The *Music Educators Journal* will begin this fall to publish a calendar of music events such as festivals, conventions, and meetings sponsored by national music organizations. The journal invites contributions to this calendar: send dates, place, and other information three months prior to desired publication date to *MEJ* Calendar, 1902 Association Drive, Reston, VA 22901.

The University of Texas Press announces the publication of a new journal to be called *Latin American Music Review—Revista de Música Latino-Americana*. The review, under the editorship of Gerard Béhague, will begin as a biannual publication with the first issue appearing in early 1980. Its advisory board will include scholars from Latin America representing various disciplines related to the study of music, such as folklore, anthropology, history, language, and literature. For further information about subscriptions and submission of contributions, contact Professor Béhague at the Institute of Latin American Studies, SRH 1.323, University of Texas at Austin, Austin, TX 78712; or the Journals Department at the University of Texas Press, Printing and Press Building, University of Texas at Austin, Austin, TX 78712.

With the assistance of a \$35,000 grant from the Research Collection Program of the National Endowment for the Humanities, the Indiana University Archives of Traditional Music recently completed the organization, processing, cataloging and indexing of the Terence R. Bech Collection of Nepalese music. The collection comprises tape recordings, photographs, musical instruments, life history documentation of musicians and their families, translations and transcriptions of song texts, music and manuscript materials. Materials and data available to scholars throughout the world include detailed subject access to primary source data contained in several media, public use copies of materials making up the collection, and a published catalog which provides information on the collection. The project was fulfilled by Terence R. Bech, principal investigator, Anne H. Ross, librarian, and Frank J. Gillis, Director of the Archives of Traditional Music, project director.

New York University takes pleasure in announcing the institution of a new program in Urban Ethnomusicology, under the supervision of Dr. Salwa El-Shawan. The first classes in the new program will meet this fall.

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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[no report received]

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