

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

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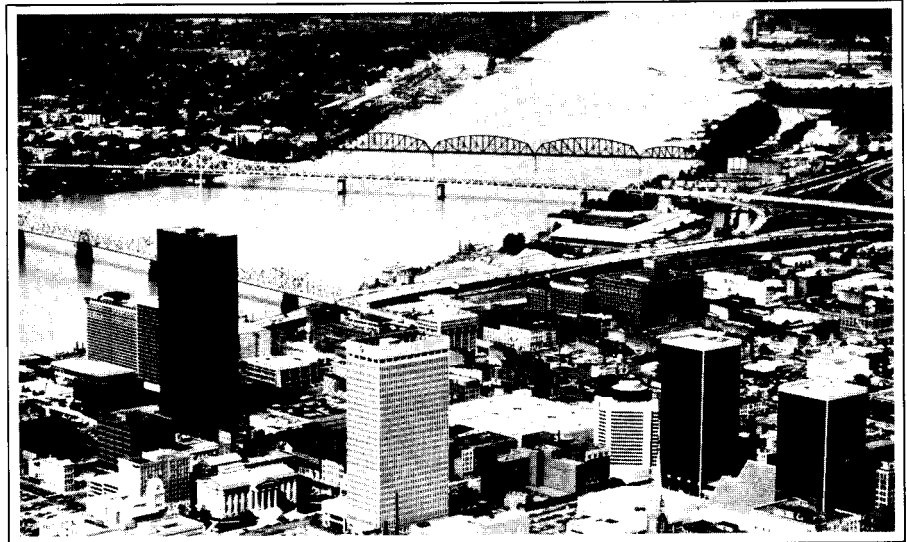
AUGUST, 1983

Louisville Meeting

The Society will assemble for its forty-ninth annual meeting in Louisville, Kentucky from Thursday, October 27 through Sunday, October 30 at the Galt House. The meeting is hosted jointly by the University of Louisville, the University of Kentucky, Centre College, the University of Cincinnati College-Conservatory of Music, Indiana University, and the Southern Baptist Theological Seminary. The Program Committee, headed by Don Franklin, has assembled a broad choice of papers: there are twenty-five sessions scheduled on topics ranging from the music of ancient Greece through the music of the twentieth century. In addition to a healthy representation of papers on chant, Medieval, Renaissance, seventeenth-century, eighteenth-century and twentieth-century topics, there will be special sessions devoted to composers (Beethoven/Brahms; Verdi/Mahler; Wagner; and Ives), as well as sessions on Iberian music, American music, Baroque opera and dance, manuscript studies, and "music and politics." On the more practical side, sessions have been organized around rhythm before 1550, *musica ficta*, performance practice, and organ music and liturgy in nineteenth-century France.

The Louisville meeting will also offer a new type of presentation, the Reports on Research in Progress. Several of these have been scheduled for Saturday. Full details will be available at the meeting.

The Performance Committee, chaired by Alexander Silbiger, has organized a varied array of concerts, with lunch-time offerings beginning on Friday at noon, when the *Ensemble Chanterelle* will perform a program of early seventeenth-century music. This group consists of Sally Sanford (soprano) and Robert Strizich and Catherine Liddell (lute, theorbo and Baroque guitar in various combinations). The ensemble recently won a Concert Artists Guild Award for 1983. On Saturday, Laurence Dreyfus will play the three sonatas for viola da gamba and harpsichord by J. S. Bach



Louisville, Kentucky, AMS Convention Site for 1983

(based on his new edition prepared for Peters, Leipzig, with important variants from the standard versions). Mr. Dreyfus will be accompanied by Norwegian harpsichordist Ketil Haugsand.

The nineteenth century is represented by two keyboard programs: a concert of piano music of Ferdinand Ries and Ignaz Moscheles played by French pianist Bruno Biot, and a program of nineteenth- and twentieth-century French organ music, which will be presented in conjunction with the paper session on organ music and liturgy. Twentieth-century music will be heard in a concert by violinist Dinos Constantinides and pianist Michael Rickman, with works by Ives, Messiaen, Cowell, Siegmeyer and others, and in a program by pianist Anthony Tommasini entitled "Portraiture in Music: The Portraits for Piano by Virgil Thomson," with some as yet unpublished compositions.

Evening performances include three special programs for the AMS. On Thursday, students of the Early Music Institute from Indiana University, directed by Thomas Binkley, will present a complete seventeenth-century Mass by Johann Kaspar Kerll. The performance by the Pro Arte Singers and an eleven-piece Baroque or-

chestra will take place in Louisville's pre-Civil War Cathedral of the Assumption. On Friday, noted Louisville pianist Lee Luvisi will present a solo concert at the University of Louisville School of Music, with works by Brahms and others. Mr. Luvisi has recently been chosen as resident pianist of the Chamber Music Society of Lincoln Center. On Saturday, members will have a chance to hear the Louisville Bach Society, conducted by Melvin Dickinson, in a performance of the Brahms *Requiem* as well as Brahms's setting of Schiller's *Nänie*, Op. 82, and the double choir motets, Op. 110. This program will also be presented at the University of Louisville, but will only be given if a sufficient number of people pre-register for it.

In addition to these concerts, members can sample other performances in Louisville during the convention weekend, including Britten's *Turn of the Screw*, presented by the Kentucky Opera Association, and an appearance of the Hilliard Ensemble, one of the finest British vocal groups specializing in early music. Ticket information for these concerts, as well as for a production at Actors Theatre of Louisville, located two blocks from the hotel,

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President's Message

The call for papers for the Philadelphia meeting in 1984, inviting "interdisciplinary" session proposals, prompts some reflections on this subject as the Society approaches its fiftieth anniversary. The word is likely to evoke a range of responses within our profession. For some, it may be a welcome summons for American musicology to broaden its purview. For others, it may seem yet another threat to scholarly rigor. Some may be daunted by the prospect of the taxing apprenticeship that a true interdisciplinary command might require from a scholar. Some might welcome a closer interchange with scholars in other fields, while others might despair of ever really communicating with non-musicians about essential musicological matters. Still others, having been led by the needs of their work beyond any boundaries that might divide musicology from other fields, might wonder why their natural scholarly inclinations need a special label.

The wide variation in response to the notion of interdisciplinary work testifies that the term is ideologically loaded. It also can be taken to mean many different things. Simply within the realm of musicology, the term might cover: the study of issues relating music to other arts (literature, architecture, painting), humanities (philosophy, art history, literary or social history), or social sciences (anthropol-

ogy, sociology, psychology), or sciences (physics, acoustics); the application of methodologies from any of these fields to musicology; the borrowing of approaches from what are today considered by many to be different subfields of musical study (music theory, ethnomusicology); or the investigation, by reading and conversation, of what scholars in other fields are interested in and how they are doing their work. It is only natural for us to be wary of a term that can be stretched so far. Yet, when the word is stripped of at least some of its ideological baggage, and when some of its complementary meanings are examined, it can clearly be seen to refer to techniques that many musicologists have long used. Few of us can claim to have practiced—or to have wanted to practice—a pure musicology that is a debtor to no other field. By definition, musicology is fundamentally an interdisciplinary discipline.

Musicology is also a discipline that has remained firmly rooted in its traditional approaches and concerns. In a 1982 review of musicological scholarship over the past decade, a distinguished colleague reports: "What impressed me were not novel methodologies but the intensified and more critical exploitation of some traditional ways of doing scholarship." The virtues of this kind of rootedness are obvious. Yet, "traditional ways of doing scholarship" may not be fully

adequate to deal with the issues engaging the energies of all musicologists today—including new questions coming to the fore in musical phenomenology, sociology, and dissemination. As musicologists consider such new questions, and as they ponder new approaches to older ones, we may find that scholars in other fields have paved the way, providing clues that will help us to solve musicological problems.

A committee formed by the AMS Council has proposed, with the endorsement of the Board of Directors, that the Society's members consider seriously how interdisciplinary study might be brought to bear constructively upon musicology. The committee, chaired by Alejandro Planchart, with Jane Bowers, Patricia Carpenter, Margot Fassler, and Gary Tomlinson as members, recommends that such discussions might be carried on effectively at meetings of local chapters. Let this be an invitation, then, for chapter meetings to include sessions devoted to the subject—perhaps with colleagues in other fields. The Society's annual meeting also seems a logical forum for interdisciplinary approaches in musicology to be discussed and demonstrated. And that is the background for the invitation appearing below in the call for papers.

—Richard Crawford

Louisville Meeting, continued

may be found with this *Newsletter*. A list of concerts occurring at the other host schools is also included.

On Friday night an informal concert of traditional music of Kentucky and the Southern mountains will be presented by the Buzzard Rock String Band, Kentucky's reigning champion old-time music ensemble. Information will be made available at the convention about area churches where gospel music may be heard on Sunday morning.

All paper sessions and most daytime concerts will be held at the Galt House, a spacious hotel located on the Ohio River in downtown Louisville. The Galt House has reserved ample space for AMS members and offers free off-street parking for those who will be driving. Some accommodations are being arranged with local townspeople at low or no cost for students attending the convention; those who wish further information should contact the Coordinator of Student Housing, AMS/83 (School of Music, University of Louisville, Louisville, KY 40292). The accommoda-

tions are extremely limited and are best suited to those who will have cars at the meetings.

Two tours have been arranged. A city tour will be offered on Friday morning and include some of Louisville's fine (and well-preserved) examples of late nineteenth-century mercantile architecture; Farmington (a refurbished early nineteenth-century home after a design by Thomas Jefferson); Churchill Downs (where racing will not, alas, be in season); and many of Louisville's fine old residential neighborhoods, including the Old Louisville and Cherokee areas. On Saturday morning, a trip to Bardstown, Kentucky, will be organized. Bardstown is the location of several beautiful and historic buildings, including St. Joseph Proto-Cathedral, the oldest cathedral west of the Alleghenies. Also in or near Bardstown are Federal Hill, the Georgian mansion which was the inspiration for Stephen Foster's "My Old Kentucky Home"; the Talbott Tavern, which has been in continuous operation since its beginnings as a stage-coach stop in 1779; and Gethsemani Abbey, the home and burial place of

Thomas Merton. (We must regretfully announce that only men are allowed inside the abbey enclosure; women on the tour can see the abbey church—or a bit more of Bardstown.) Please note that neither of these tours will be conducted unless a sufficient number of people pre-register for them.

Louisville enjoys good airline service, especially from East Coast cities; by car or bus Louisville is also quite accessible, as three interstates, I-64, I-65 and I-71, converge on the city. Members may wish to use a special travel service available this year. Travel Headquarters, Ltd., a well-established Chicago firm, is providing low round-trip air fares on any flight from any city. Our use of this service may also qualify the Society for a certain number of free tickets in the future; members are accordingly urged to investigate the prices offered by the firm. A toll-free number for THQ may be found on a flyer accompanying this *Newsletter*.

—Jack Ashworth,
Local Arrangements—1983

Philadelphia—1984

In 1984 the Annual Meeting that marks the Society's 50th Anniversary will be held in Philadelphia, the city where the founders first met. Hosted by the University of Pennsylvania, the meeting will take place at the Franklin Plaza Hotel, from Thursday afternoon, October 25, to Sunday noon, October 28. The Society for Music Theory will meet together with us.

For this landmark event in the Society's history the Program Committee of course encourages proposals for sessions and papers on the usual array of musicological topics. The Committee also invites proposals that touch on interdisciplinary approaches to the study of music, including fresh perspectives from fields outside musicology and from the place of musicology in the humanities.

Abstracts of papers to be considered for the Annual Meeting should be submitted to Anne Dhu Shapiro, Program Committee Chairman, Dept. of Music, Harvard University, Cambridge, MA 02138. Deadline for submission is February 1, 1984.

Abstracts of individual papers should be typed, double-spaced, on one side of 8 1/2 by 11-inch bond paper. They should be written so that they may be incorporated directly into the published Abstracts of Papers. The title should appear at the top of the page, with the author and institutional affiliation at the foot. For less formal study sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. It should be noted that members may propose formal sessions devoted to a single topic, but that an abstract is required for each contribution and that each will be considered separately. A contributor may elect to submit a longer, less formal description of that paper along with the formal abstract, to assist the Committee in reaching a decision. Abstracts that do not conform to the published guidelines will be returned.

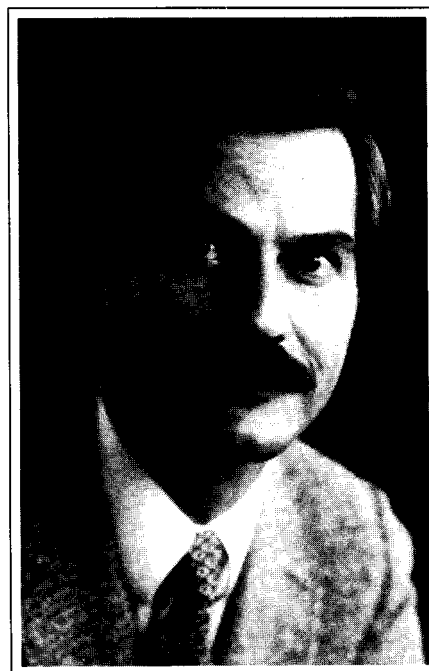
For its initial review the Program Committee circulates blind abstracts; that is, the author's name is removed from the copies read by Committee members. Recent Program Committees have generally been disinclined to schedule two appearances by an author at the same Annual Meeting, or appearances by the same author at two consecutive Annual Meetings.

Proposals for musical performances should be sent to the Chairman of the Performance Committee, Philip Brett, Dept. of Music, University of California, Berkeley, CA 94720.

John Hill New Editor of *JAMS*

As announced in the last issue of the *Newsletter*, John Hill has been appointed the new editor of *JAMS*, beginning with the first issue of 1984. Lowell Lindgren will succeed Edward Roesner as the new Review Editor.

John Walter Hill received his undergraduate education at the University of Chicago and his Ph.D. from Harvard University in 1972. His writings on music and musical life in the sixteenth, seventeenth, and eighteenth centuries have been largely based on research done in Italy during several extended stays and regular summer visits. Having taught at the University of Pennsylvania for seven years, he has been an Associate Professor of Music at the University of Illinois since 1978. Formerly a trumpet player, he now pursues violin playing as one of many activities he shares with his two sons, Matthew, 11, and Brian, 8.



John Hill

AMS Membership Statistics

As of June 6, 1983, the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,342
Regular spouse	122
Student	753
Student spouse	19
Emeritus	163
Life	19
Sustaining	4
Corresponding	10
Honorary	11
Complimentary	3
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	3,446
Subscriptions	
Institutional	1,195
Individual	25
Complimentary	17
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	1,237
Grand total	4,683
Grand total,	
1982	4,763
1981	4,796
1980	4,809
1979	4,757
1978	4,672

CMS Vacancy List

The College Music Society has informed the AMS that its vacancy list, which formerly could be consulted by AMS members for a fee of \$8, will be available as of September 1, 1983, only to members of CMS. Membership in the College Music Society costs \$25 for Regular Members and \$15 for Student Members. The Society's address is: Regent Box 44, University of Colorado, Boulder, CO 80309.

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: R. Larry Todd, Editor, *AMS Newsletter*, 6695 College Station, Department of Music, Durham, NC 27708. Copy for the February issue must be submitted before December 1; copy for the August issue must be submitted before June 15.

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Report of the Committee on the Status of Women

The committee received thirty-eight responses to the questionnaire that appeared in the last *Newsletter*. Although this number does not constitute a statistically valid sample and may not reflect the views of the AMS as a whole, it nevertheless identifies issues interesting to the membership.

The most useful results of the survey have to do with suggestions for potential CSW action. Although no one issue emerged as an overwhelming concern, a few suggestions occurred frequently. Some people advocated the further compilation of data on women, ranging from statistics on women musicologists' salaries, ranks, degrees, to lists of the names of institutions that have consistently sought to hire qualified women and minorities. Several respondents focused on the history of women in music. Some favored the application for an NEH Summer Seminar grant, the establishment of an award for distinguished scholarship on topics concerned with women's studies, and the distribution of bibliographical information for planning courses in the history of women in music. "Networking," in the form of more effective communication among women musicologists, and between women musicologists and women in other disciplines, occupied the attention of several respon-

dents. Many people expressed concern over the issue of age and its special career implications for women. Childbearing and working to support a family during a spouse's professional education can delay a woman's professional education and consequently the production of scholarly works, with the result that she is "behind" in her career and therefore may be passed over by potential employers. One respondent noted that more women should be selected as committee chairs, where appropriate. The CSW has already taken some action by recommending to the Program Committee of the 1983 Annual Meeting that women be chosen as chairs for paper sessions in approximately the same proportion as the number of papers by women accepted for presentation. And finally, the respondents were evenly divided on the question of whether the AMS should draw up a list of women's names by specialization for the benefit of future employers.

As the CSW has not had the opportunity to meet and explore the ramifications of the many provocative issues and suggestions raised in the survey, this report serves mainly as a preliminary communication to the membership. The committee expresses its thanks to those who took the time to respond, and welcomes communications and advice on its future course of action.

—*Marcia J. Citron, Chair*

Report of the Chapter Fund Committee

Operating on a modest budget, the Chapter Fund Committee was able to fulfill all but one of the requests made between the Society's annual meeting in Ann Arbor (November, 1982) and the end of the fiscal year (June 30, 1983). Nine chapters (one twice) were given money for three kinds of expenditures: half the transportation expense of seven student representatives of their respective chapters to attend the Society's meeting in Ann Arbor, partial expense of a meeting of two chapters, and partial expense of printing abstracts of papers read in the meeting of a chapter. Almost exactly two-thirds of the money given to the chapters was for student travel.

Since its inception in 1970, the Committee has followed a "matching-funds" policy, but the guidelines established at that time limit the total expenditure to two hundred dollars in any one year to any one chapter. With rising costs, this limit is more closely approached each year. In the view of the Committee, the partial reimbursement of travel expenses of a student representative to a national meeting is one of its major functions. Policy on this kind

of expense has been consistent in the past, but depending upon demand and upon the hard fact of rising transportation costs, the policy of reimbursing half of the travel expense may perform be modified in the future.

The guidelines prepared for the Committee in 1969 state specifically that the Chapter Fund is "not for clerical aspects of chapter management (stenographer's wages, cost of chapter announcements, mailing, etc.)." A request for funds must be submitted by a chapter officer and must include either receipts or bills as documentation of money spent, or a detailed outline of anticipated expenses. For travel aid to a student representative, also to be initiated by a chapter officer, a ticket stub or an invoice from the issuing transportation agent should be included. The check of remittance from the Treasurer's office will be made out in the name of the chapter.

Requests for chapter funds may be addressed to: Committee Chairman, Paul J. Revitt, Conservatory of Music, University of Missouri, Kansas City, MO 64111.

—*Paul J. Revitt*

Editor's Column

We have received word of the death of Dragan Plamenac, distinguished Honorary member of the Society, in March at the age of 88. An obituary will appear in the February, 1984, issue of the *Newsletter*.

At its annual meeting in Philadelphia on March 5, the Sonneck Society announced the designation of Otto Albrecht, professor emeritus of the University of Pennsylvania, as an Honorary Member in recognition of the many contributions he has made to the study of American music. He joins the select list of those who have been similarly honored in the past: Nicolas Slonimsky (1979), Lester Levy (1980), the late Howard Hanson (1981), and Virgil Thomson (1982).

A meeting held at the Bibliothèque Nationale in Paris on August 28, 1982, marked the culmination of several years of planning among a group of musicologists from several countries hoping to launch a new edition of the complete musical works of Rameau. At this meeting agreement was reached by those involved officially to begin this vast venture. The edition will be headed by two senior editors, Neal Zaslaw (general editor) and François Lesure (managing editor); and Ronald Broude of Broude Brothers Limited (publisher). The Editorial Board will include in addition to the two senior editors these scholars: Mary Cyr, Jean Duron, Robert Fajon, Edmond Lemaître, Catherine Massip, Graham Sadler, Lionel Sawkins, and R. Peter Wolf. The first volume, it is hoped, will appear at the end of 1983, Rameau's 300th birthday. Editorial guidelines are available from Broude Brothers (170 Varick St., New York, NY 10013), and comment on them from interested parties will be welcomed. Such comment may be sent to Neal Zaslaw (Dept. of Music, Cornell University, Ithaca, NY 14853), or to any other member of the Editorial Board. Work is also proceeding on a *catalogue raisonné* of the sources of Rameau's music. Anyone knowing of copies of prints of Rameau's music in private collections or small libraries whose contents have not been reported to national bibliographies, or of manuscripts of his music other than those in the three main Parisian collections (Bibliothèque Nationale, 2 rue de Louvois, 75002-Paris), or Bibliothèque du Conservatoire) is urged to communicate that information to the general editor, Catherine Massip (Département de la musique, Bibliothèque Nationale, 2 rue de Louvois, 75002-Paris), or R. Peter Wolf (Music Dept., Douglass Campus, Rutgers University, New Brunswick, NJ 08903).

Plans have been announced recently for the formation of The American Brahms Society, a non-profit organization which will seek to foster and disseminate research on the life, music, and historical position of Brahms. To this end, the Society will issue