

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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## Louisville—Epilogue

The city of Louisville welcomed the Society with blue skies, balmy temperatures, and a proclamation by the mayor declaring October 27–30 as “American Musicological Society Week.” The site of the convention, the Galt House, offered not only a spectacular view of the Ohio River, but also a comfortable setting for the meeting. The exhibitors were housed in spacious quarters in a central location; the corridors and lobby provided ample space for the informal discussions and marketplace activities that are an essential part of any national convention. The conference rooms were accessible—even if a few proved to be too small for the sessions assigned to them—and effective signs for each of the rooms denoted who was speaking when. The 850 registrants enjoyed convening within the confines of a convention hotel, away from a college campus, with concert sites and restaurants nearby. Touches of southern color enhanced the congenial atmosphere of the meeting; who could fail to respond to “My Old Kentucky Home” rendered by the calliope on board the “Belle of Louisville” docked on the waterfront adjacent to the hotel?

The uniformly high quality of this year’s program was due in part to the decision of the program committee to limit the number of simultaneous sessions to four and to deviate from the norm of four 30-minute papers per session. Several sessions scheduled with three papers rather than four proved to allow more time for discussion and dialogue. (In the future, the Society may wish to abandon the 30-minute time limit as well.) The 96 papers accepted (60% of those contributed) were organized into 25 sessions; seven of the sessions were pre-planned and included a wide range of topics: Ancient *Harmoniae*, Iberian music, Organ Music and Liturgy in France, Transmission of Chant, *Tactus* before 1550, and current studies in Wagner and Ives. The increase in number of papers presented on topics in performance practice, music and politics, and American music represents a shift away from the more tra-

## Philadelphia 1984

In 1984 the American Musicological Society, celebrating the 50th anniversary of its founding, will hold its 50th annual meeting in Philadelphia, the city where it held its first. The University of Pennsylvania will be host from Thursday, October 25 through Sunday, October 28. That first meeting was held at the old Bellevue Stratford, which was to have been the Society’s meeting place again in 1976, the year the Legionnaires’ Disease forced a transfer to Washington at the last hour. Though the Bellevue Stratford has since reopened successfully, this year’s meeting will take place at the much newer Franklin Plaza, one of the nation’s best convention hotels. Its facilities include an 18,000 square foot exhibition hall, a magnificent ballroom, 22 meeting rooms, 800 rooms for guests, and even an athletic facility with sauna, jogging track, racketball, and swimming pool. The hotel is at Logan Circle above Benjamin Franklin Parkway, a wide tree-lined avenue that leads down to the Philadelphia Art Museum. Nearby are the Free Library, the Franklin Institute, and the Rodin Museum. And it is an easy enough walk to Philadelphia’s many cultural attractions—Independence Hall and its historic surroundings, the

Academy of Music, the Pennsylvania Academy of the Fine Arts, the magnificent Rosenbach Collection, the Library Company of Philadelphia, and much more. The University of Pennsylvania has invited these institutions to make special arrangements for AMS members to visit during the meeting. Members will also have the opportunity to visit Society Hill, the biggest and arguably the most beautiful area of restored eighteenth-century housing in the United States, perhaps in the world.

The Program Committee is headed by Anne Shapiro (Harvard University), the Performance Committee by Philip Brett (University of California at Berkeley), and the chairman of the Local Arrangements Committee is Thomas Connolly (University of Pennsylvania). The meeting will be held in conjunction with the Society for Music Theory.

An exhibition is being organized on the history of the Society. Members with photographs, documents, and reminiscences they would like to contribute to this exhibition should write to Professor Thomas Connolly, Local Arrangements Chairman, 201 South 34th Street, Philadelphia, PA 19104.

—Thomas H. Connolly

ditional areas of historical research. In selecting the chairs for the sessions, the program committee sought to reflect the number of accepted papers written by women—this year around 30%. More than a third of the papers were read by graduate students.

In addition to the formal paper sessions, two study sessions were scheduled: one on the C.P.E. Bach edition and the second on music editing, chaired by Dorothy Wartenburg (assistant director on reference works, the National Endowment for the Humanities), who offered the assistance of her office to members submitting grant

proposals. Reports on Research in Progress were initiated this year as a forum for an informal exchange of information on current research interests; limited this year to graduate students, it may be expanded in the future to include all members of the Society. Complementing the paper and study sessions was a series of noon and evening concerts. Two of the concerts, French organ music and the Bach gamba sonatas, were directly related to papers presented. The evening concerts featured a seventeenth-century Mass, a Josquin concert, and an all-Brahms piano recital, as well as perform-

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ances by the Kentucky Opera Association and the Actors Theatre of Louisville.

The 1983 business meeting marked the end of the tenure of Frank Traficante as Secretary of the Society, and the President paid tribute to him for his six years of service. The standing committees presented their annual reports, and Alvin Johnson, Executive Director, declared the financial state of the Society to be stable and healthy. The President announced the election of Claudio Sartori as a corresponding member of AMS, and eulogies to Dragan Plamenac and Charles Warren Fox were read by Herbert Kellman and Michael Collins.

Finally, a word of thanks: to Alex Silbiger and the members of the performance committee, along with my colleagues on the program committee for their careful and responsible work; to Jack Ashworth and the members of the local arrangements committee for their efficient handling of all the logistical details of the convention (including the procuring of free lodging for 50 graduate students in area homes) and for extending an invitation to the Society to hold its annual meeting for the first time in the Bluegrass State.

—Don O. Franklin

### Report from the Committee on the Status of Women

The Committee on the Status of Women convened at the Annual Meeting in Louisville; this report provides a summary of issues discussed. The CSW is pleased to note the Program Committee's sensitivity to our suggestion to select women to chair paper sessions in approximately the same proportion as that of accepted papers by women. The committee trusts that future committees will exercise the same degree of concern. Currently the CSW is gathering information on the extent of women's participation on major committees, the Council and Board, and other positions of leadership within the AMS over the last ten years; the proportion of women recipients of AMS awards over the last ten years; and the current level of research about women, as gauged by titles of abstracts submitted to the Program Committee. The Local Arrangements Committee for the Annual Meeting in Philadelphia (1984) is exploring the feasibility of providing childcare, for a fee, to members during the convention. Finally, the CSW is seeking closer ties to its counterparts in the College Music Society and other professional societies.

—Marcia J. Citron, Chair

### President's Input: The Musicologist's Dream (1984)

(In which the Spirit of the Future and the Spirit of the Past debate while the scholar sleeps.)

Future: I admit he's no technological whiz, but I say he's ready to take the plunge.

Past: Maybe someday, but not yet. He's held out for five years already. I give him two or three more at least.

F: I give him a week.

P: You're wrong. I've known him longer than you have, and I've seen his reactions to these gadgets.

F: Such as?

P: He freezes up around them. People explain how they work, and he can't understand the explanations. He's intimidated.

F: Hands-on experience will fix that.

P: He doesn't like that either.

F: What?

P: The lingo that you just used. Phrases such as "hands-on," "user-friendly," "hard-copy," "on-line data-base."

F: Maybe he doesn't understand them.

P: What he thinks he *does* understand about the jargon is that it's a symptom of something bigger—of a loosening of intellectual control that can creep in while scholars are gloating over the power these contraptions give them and the time they save.

F: So he fears that computers will "take over" scholarship?

P: Not take it over in the science-fiction sense. But change it—perhaps not entirely for the better—in less noticeable ways, just as electronic technology has changed people's perceptions of the world. So as well as a fear of failure, and the problem of paying for the thing, and a distaste for the jargon—and other quibbles such as a

dislike for typography resembling supermarket receipts, and plastic-wrapped term papers, and "personal" form letters, and computer owners' fondness for justified right-hand margins—he also has philosophical qualms.

F: Has he resisted other technological breakthroughs?

P: Not with such determination.

F: Isn't his typewriter electric?

P: Yes.

F: Doesn't he prefer xerox to carbon copies?

P: Of course.

F: Didn't I see him use an electric calculator the other day? And a Cuisinart?

P: Yes.

F: And didn't I hear him—the same guy who ten years ago was going on about what he could do with an axe—rhapsodizing about his chain saw last week? [At this, the sleeper stirs briefly and smiles.]

P: Yes.

F: And didn't he say something about a new project he hopes to begin soon, indexing texts and music of a particular repertory?

P: Well . . . yes he did.

F: I give him a week. . . .

(Not long after awakening, the sleeper found himself at his desk, writing as he always had: with fountain pen on white paper. On the table to his right, occupied for the past dozen years by his trusty Olympia portable, sat a new machine. He flicked a switch; its screen lit up with a greenish glow. Somewhere, the Spirit of the Future nodded with satisfaction, while the Spirit of the Past, accustomed to setbacks but stung by one so unexpected, set out to bolster morale in remaining pockets of computer illiteracy.)

—Richard Crawford

### Society Election Results

At the Annual Meeting of the Society in Louisville the results of the Board and Council elections were announced. Margaret Bent, Professor of Music at Princeton University, is the President-Elect of the Society. Ruth Steiner will serve as the new Secretary, and Ellen Rosand, Craig Wright, and Jim Webster are the new Board members for the term 1984–1985. Results of the Council election will be

found in the AMS Organization published in the new *AMS Directory*.

The AMS Council nominated and the Board of Directors elected Claudio Sartori as a Corresponding Member of the Society. According to the AMS Bylaws, "Corresponding members shall be persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor."

## Dragan Plamenac

The following tribute was read at the Business Meeting of the American Musicological Society held in Louisville, Kentucky, on October 29, 1983.

Dragan Plamenac, who died on March 15 last, in Ede, Holland, at the age of 88, was surely one of the most distinguished representatives of that generation of musicologists of which so many members were brought to this country by the unhappy circumstances in Europe in the 1930's—to the good fortune of American musicology, which they did so much to nurture in its infancy. Born in Zagreb, he had studied composition, piano and violin, and taken a degree in law, before training in musicology at the Sorbonne and the University of Vienna, and receiving his doctorate from the latter in 1925; then he had worked as an assistant to Bruno Walter at the Berlin Opera before returning to Zagreb to teach musicology at the University. Invited by our Society to represent Yugoslavia at the 1939 Congress of the IMS in New York, he came here in September of that year, and he remained. His first position in this country was at the St. Louis Institute of Music, where he taught from 1940 to 1943. Then he lived on the East coast for a number of years, serving the Office of War Information during the last years of the war, and becoming a U. S. citizen in 1946. He returned to the Midwest in 1954, joining the faculty of the University of Illinois, where he was largely responsible for establishing musicology as a graduate discipline. After his retirement in 1963 he continued to make Urbana his home, and I believe he was always genuinely glad to come back from his frequent travels, not least because he derived great satisfaction from working in the quiet of his house, on an unwavering schedule, surrounded by his beloved books. And whenever he was in town he could be seen, virtually until the last months of his life, at concerts, colloquia, and regularly at 5:00 p.m. in the Music Building, where he came to collect his mail, chat with colleagues and students, and exercise his unquenchable curiosity—and prompt judgment—regarding daily events in the School. Besides many awards and recognitions, among others from his native country and city and from our Society, he received an honorary doctorate from the University of Illinois in 1976; many will recall joining us in

the celebration of that event on a day which became affectionately known as "Drag Tag" and which included, among other tributes, the reading of papers and a recital of some of his compositions.

This is not the place to enumerate Dragan Plamenac's scholarly contributions. Of course he will always be remembered for his preeminent work on Ockeghem and as the editor of the Ockeghem *Opera omnia*; and it is a sad irony that he did not live to see the last volume of this in print, though it is virtually finished, thanks to the efforts of his friends in the Society, all of whom wanted him to enjoy these final fruits of his pioneering work. Beyond that, suffice it to recall that he published more than 50 studies, in four languages, of impeccable scholarship, concerning music from the Trecento to the 19th century and from France to Dalmatia, composers from Dufay to C. P. E. Bach, genres from the chanson to the sonata, and manuscript and printed sources from the Faenza Codex to 17th-century violin tablatures. Let it be added that his commitment to the history of music extended to the discipline of musicology itself—witnessed not only by the concern for the future reflected in his bequest to the Society, but also, particularly in his later years, by his deep attachment to his own past in the field: to his teachers, André Pirro and Guido Adler; to others of his seniors such as Charles Van den Borren, Curt Sachs and Otto Kinkeldey; to comrades-in-arms like Geneviève Thibault and Gustave Reese; and to all his colleagues and friends of the old days.

Many of us in this room have arrived at a stage that allows us to take frequent pleasure in the enthusiasm and vitality and, above all, the burgeoning accomplishments of our younger colleagues, those we tend to think of, collectively, as the next generation. But that stage also often brings with it pain—the kind of pain that Martin Luther must have felt when he interrupted one of his *Tischreden* to say: "Ach wie feine musici sindt in zehn Jahren gestorben! Josquin, Petrus LaRue, Finck et multi alii excellentes."

Each of us has his own list of fine and excellent musicians who have left us in the last years.

All of us will want to add to that roll of honor the name of Dragan Plamenac.

—Herbert Kellman

## ACLS Travel Grants

Travel grants are offered through the American Council of Learned Societies on a competitive basis to scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside North America (including Mexico, Central America, and the Caribbean). Applicants must hold a Ph.D. degree or its equivalent and must be citizens or permanent residents of the United States. To be eligible, proposed meetings must be broadly international in sponsorship or participation, or both.

The program provides travel funds in the four categories listed below to:

- 1) persons who propose to read significant scholarly papers at smaller research conferences which are broadly international in participation;
- 2) persons who will present papers or fill other active scholarly roles (such as chairing a session) at regularly scheduled congresses of international scholarly organizations;
- 3) elected officers or voting members of an international organization who must take part in bureau meetings or executive sessions of the organization; and
- 4) members of international planning committees or editorial boards who must participate in meetings of these groups.

Applications from persons who have received an ACLS travel grant in the current year or in either of the two preceding calendar years cannot be considered; applicants who have received multiple grants in previous years can be given only low priority.

Financial assistance is limited to air fare between major commercial airports. Awards, not to exceed \$1,000, will be equivalent to one-half of projected economy-class fare.

Deadline for requests for travel funds to attend meetings scheduled for the period of March through June is *November 1*; deadline for requests for travel funds to attend meetings scheduled for the period of July through October is *March 1*; deadline for requests for travel funds to attend meetings scheduled for the period of November through February is *July 1*. Meetings that officially begin on the last day or two of a competition period and run several days into the next will be considered under the latter competition (e.g., March 1 will be the deadline for applications for a meeting running from June 30 through July 5).

To request application forms, persons should address an inquiry to: Travel Grant Office, American Council of Learned Societies, 800 Third Avenue (at 49th to 50th

Streets), New York, NY 10022. Persons requesting application forms should provide the name, dates, place, and sponsorship of the meeting, as well as a brief description of the nature of the applicant's scholarly interests and his or her proposed role in the meeting.

The new AMS Liaison to the ACLS is Ruth Steiner, who succeeds Frank Trafficante as Secretary of the Society.

### Report of the Publications Committee

The following report was presented at the Annual Meeting of the Society in Louisville, October, 1983:

Since the previous report (see the *Newsletter*, February, 1983, Vol. 13, No. 1, p. 4), the following publication assisted by subvention from the Society has appeared:

Frederick Hammond. *Girolamo Frescobaldi*. Cambridge: Harvard Univ. Press, 1983.

The following publications owned or co-owned by the Society, formerly out of print, have been reprinted:

John Dunstable. *Complete Works*, ed. M. Bukofzer, 2nd rev. ed., 1970 (*Musica Britannica*, Vol. VIII). *Studies & Documents*, No. 2. \$40.00 (\$30.00 to members).

Joseph Kerman. *The Elizabethan Madrigal: A Comparative Study*. 1962. *Studies & Documents*, No. 4. \$10.00 (\$7.50 to members).

Both publications, as well as the others in the series *Studies & Documents*, can be ordered from Galaxy Music Corp., c/o E. C. Schirmer, 112 South Street, Boston, MA 02111. For further information on current Society publications, see the verso title-page of any recent issue of *JAMS*, or the flyer distributed with the August, 1983, issue of the *Newsletter*.

The seventh cumulation of *Doctoral Dissertations in Musicology* has been delayed. We now hope for publication early in 1984.

The Committee on the Publication of American Music (see the *Newsletter*, February, 1983, Vol. 13, No. 1, p. 4) has made significant progress towards its goal of a series of publications of genres of American music. Negotiations are under way towards securing appropriate institutional and financial support for this projected series. The Chairman of COPAM remains Professor Lawrence Gushee, School of Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801.

Members are reminded of the current guidelines by which publishers may apply to the Committee for consideration of subventions, last published in the *Newsletter*, August 1981, Vol. 11, No. 2, p. 3.

Further projects remain in production and under consideration. —James Webster  
*Chairman, Publications Committee*

### Greenberg Award

*Application Deadline—April 1, 1984*

The Noah Greenberg Award Committee has announced the deadline for application for the 1983 award as April 1, 1984. Members of the Society wishing to apply for the award should submit their applications, along with a proposed budget and any accompanying materials or tapes to: Margaret Murata, The School of Fine Arts, University of California, Irvine, CA 92717.

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica in memory of their founder and first director. It is intended to stimulate active cooperation between scholars and performers and to encourage a high level of performance by ensembles specializing in music written before 1700. For instance, awards are given to enable performers to prepare concerts they would otherwise not be able to give, or to publish materials of special interest to performers.

### *Guidelines for The Noah Greenberg Award*

The Noah Greenberg Award will be given annually for a distinguished contribution to the study and performance of early music (provided that the committee responsible for awarding the prize judges at least one of the entries to be of sufficient distinction). The award is intended to stimulate new approaches and imaginative solutions to the problems of the performance of early music, of a sort characteristic of the man for whom the Award is named.

It seems to the Committee consistent with these goals to give the award either to a performer or a group of performers who needs the money to do something good they could not otherwise do, or to a scholar to help him publish an article, monograph or edition that will be of help to performers and thus lead to more and better performances of early music. Both scholars and performers should apply, since the award may subsidize publication costs or support public performances.

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; in some years, however, the committee may 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.



Kinkeldey Award Winner Good

### NEH Summer Seminars

Several members of the Society will offer NEH Summer Seminars for College Teachers during the summer of 1984. They include: A. Peter Brown ("Patterns of Stylistic Development in Joseph Haydn's Music"), Richard Crawford ("American Music and Its Professions"), Lewis Lockwood ("The Beethoven Symphonies: Current Analytical and Historical Perspectives"), Doris E. McGinty ("A History of Afro-American Music, 1880-1980"), and Harold S. Powers ("Comparative Studies in Melodic Typology"). Further information may be obtained directly from the seminar directors. Their addresses appear in the *AMS Directory*.

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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Einstein Award Winner Sisman



Greenberg Award Winners Cyr and Stoltzfus



### Awards and Prizes

At the Louisville Meeting the winners of the Kinkeldey, Einstein, and Greenberg Awards were announced. Edwin M. Good, Professor of Religious Studies and Classics at Stanford University, is the recipient of the Otto Kinkeldey Award for his book *Giraffes, Black Dragons, and Other Pianos: A Technological History from Christofori to the Modern Concert Grand* (Stanford University Press, 1982). The Alfred Einstein Award was won by Elaine R. Sisman for her article "Small and Expanded Forms: Koch's Model and Haydn's Music," published in the October, 1982, issue of *The Musical Quarterly*. Mary Cyr and Fred Stoltzfus received the Noah Greenberg Award for their project, "The Recording of Six Cantatas by Buxtehude."

Norma and Robert Lamar Weaver have received a grant from NEH to complete the second volume of their *Chronology of Music in Florentine Theaters (1751 to 1800)*. They have also received a Delmas Foundation Grant to explore the relations between Florence and Venice in the areas of comic operas and comic companies.

Alan Tyson is the recipient of a Visiting Fulbright Scholar Award for 1983 through 1984.

William Weber has been awarded a Rockefeller Foundation Humanities Fellowship for the project "The Rise of Musical Classicism," concerned especially with eighteenth-century France and England.

William Gudger has received a College Teachers' Fellowship from NEH for a year of research in England on the sources of English keyboard concerti from 1740 to 1810.

### Einstein Award

The Alfred Einstein Award will honor each year the author of the article on a musicological subject deemed by a committee of scholars to be the most significant by a young scholar who is a citizen or permanent resident of the United States or Canada. The article must have been published in a periodical during the preceding calendar year. A "young scholar" shall be defined as one who at the time of publication has not reached the thirty-sixth birthday nor has held a Ph.D. longer than five years. "Periodical" shall be defined as a serial publication appearing at least once a year in any country and in any language.

The Alfred Einstein Award shall consist of the sum of \$400 and a certificate, signed by the President, citing the name of the recipient and the work.

The article shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, one member to be designated as chairman. The Committee shall be known as the Alfred Einstein Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service.

The Chairman or another member of the Committee will normally announce and confer the Award at the Annual Business Meeting of the Society. Inability to attend the meeting shall not disqualify a nominee for the Award.

The nominations of articles for the 1984 Alfred Einstein Award are now open. Articles that appeared during the 1983 calendar year will be considered for this year's award. Due to the problem of determining eligibility, consideration will be given only to those articles that are formally nominated. The Committee notes that some worthy articles have not been nominated in recent

years and urges eligible authors to nominate their own articles. Nominations should be sent by June 1, 1984, to Frank A. D'Accone, Music Dept., University of California, Los Angeles, CA 90024.

### Kinkeldey Award

The Otto Kinkeldey Award will honor each year the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published the previous year in any language and in any country by a scholar who is a citizen or permanent resident of the United States or Canada. By "work" is meant a major book, edition, or other piece of scholarship that exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and of communication.

The Award shall consist of the sum of \$400 and a certificate, signed by the President, citing the name of the recipient and the work.

The work shall be selected by a committee of three appointed by the President in consultation with the Board of Directors, one member to be designated as chairman. The Committee shall be known as the Otto Kinkeldey Award Committee, and its members shall serve overlapping three-year terms, each retiring chairman to be succeeded by the member with the longest service. It should be noted that, unlike the Einstein and Greenberg Award Committees, the Kinkeldey Award Committee does not invite nominations; neither does it receive publications.

The Chairman or another member of the Committee will normally announce and confer the Award at the Annual Business Meeting of the Society. Inability to attend the meeting will not disqualify a nominee for the Award.