

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XVI, NUMBER I

FEBRUARY, 1986

AMS Awarded NEH Challenge Grant

Vancouver—1985

1985: The year of Bach, Berg, Handel, Schütz, Scarlatti, et al.; the year marking the 100th anniversary of the appearance of Adler's "Umfang, Methode und Ziel der Musikwissenschaft"; the first time that all four of the North American societies devoted to musical scholarship had met concurrently. This year's meeting of the Society obviously had much to celebrate, and it did so in a most resounding fashion. Even the weather cooperated: to those of us arriving early Thursday afternoon the glimpse of the snow-covered mountains ringing Vancouver, awash in sunlight under the deep blue sky, was breathtaking, and it proved to be a glimpse of things to come in a professional, scholarly realm as well. The Vancouver Local Arrangements Committee had simply outdone itself in providing us a beautiful, comfortable environment in which to convene and in seeing to it that whatever could go wrong didn't. Their job was not easy. With the four societies' meetings being held in three different hotels, with as many as thirteen sessions going on at any given moment—all of them with their own peculiar audio-visual needs—our hosts clearly had their work cut out for them. They met the challenge superbly. Somehow they even managed to see to it that one never had to wait more than a few seconds for an elevator! I am sure that I speak for all who were in attendance in extending the Committee our most sincere thanks and warm congratulations.

The scholarly program for the Vancouver meeting was distinguished by a large number of excellent papers on a wide array of topics. Sessions covered the chronological spectrum from Antiquity to the Twentieth Century, as well as offering a musicological Cook's tour from Russian music to American popular music and jazz and points in between. Appearance on the Vancouver program was, however, a "tough ticket." Given the rather special nature of this meeting, only one of every three abstracts submitted to the Program Committee could be accepted. Altogether there were some 96 papers, arranged in 25 sessions. Included among them were one ses-

sion on eighteenth-century keyboard music, held jointly with SMT, as well as special sessions devoted to Bach and Handel, with invited speakers from both sides of the Atlantic. Through the generosity of the Goethe-Institute of Vancouver and the British Council, respectively, we were able to hear papers by Werner Breig on Bach and Winton Dean on Handel. Domenico Scarlatti's anniversary was honored not with a paper session, but by a concert of his music performed by harpsichordist Eiji Hashimoto. The rich offering of concerts also provided a sampler of American parlor songs, Bach's *Die Kunst der Fuge*, and sonatas by Kalkbrenner, to name just a few. In addition to their concert performance of French music of the early nineteenth century, the University of California at Davis Symphony Orchestra, conducted by D. Kern Holoman, imparted new meaning to *Puttin' on the Ritz* by performing waltzes, polkas, and quadrilles for our dancing pleasure at the AMS/SMT Ball.

A special feature of this year's meeting was a plenary session, in which the presidents of AMS, CMS, SEM, and SMT each addressed the issue of *Fact and Value in Contemporary Musical Scholarship*. The session was a memorable one for several reasons, one of the chief among them being the presentation by AMS President Margaret Bent. Her call for an integrated, cosmopolitan musical scholarship, advancing our knowledge of music on as many fronts as possible, struck many of those present as a beautiful example of the right message delivered to the right audience at the right time.

In the call for papers for the Vancouver meeting I had expressed the hope that this year's meeting would honor 1985 as a year of *Musikwissenschaft*—musical scholarship, in the full breadth and depth that the term implies. The Vancouver meeting of our Society certainly did that and more. It was a meeting that truly left one feeling excited about being a musicologist.

The thanks of all those attending the Vancouver meeting must be extended to our host institution, the University of British Columbia, and to the Local Arrange-

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Matching Funds Increase Pledge Values by One-Third

The National Endowment for the Humanities has awarded the American Musicological Society a Challenge Grant of \$118,750. This award is for AMS 50, the Society's campaign to raise an endowment of \$500,000, income from which will support five fellowships annually for students completing their doctoral degrees in any field of musical scholarship. Together with the contributions already received or pledged from the membership, the NEH Grant brings our total to over \$275,000, a sum well beyond the halfway mark.

This award from NEH is in large part due to the support AMS 50 has already received from the membership: that support attested unequivocally to the seriousness of our effort and was a crucial factor in our success this year. Our determination was also made manifest to NEH by the prompt formation of a Fellowship Committee to oversee the adjudication of the awards and the Board's decision to name the first AMS Fellow for the academic year 1986-87.

But the NEH award is a Challenge Grant, and it leaves the Society with an enormous challenge indeed. If we are to receive the full amount from NEH, we must raise an additional \$225,000 within the next three years. When we applied unsuccessfully for a Challenge Grant in 1984, the campaign was scheduled to continue through the end of 1987. Because of our successful 1985 application to NEH, and in accordance with NEH regulations, the period of the campaign has been extended through the end of 1988. Those three years will pass very quickly, though, and we cannot lull ourselves into imagining that there is plenty of time. We need to act now and redouble our efforts.

Enclosed in this mailing you will find a current list of donors and a pledge card and envelope. If your name does

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ments Committee, co-chaired by Gregory Butler and H. Robert Cohen. Thanks are also due to the AMS Performance Committee, chaired by Richard Taruskin, as well as to the Program Committees of the three societies meeting with us and their respective chairs: Gerard Béhague (CMS), Mantle Hood (SEM) and William Benjamin (SMT). I should also like to extend my own personal thanks to the members of the AMS Program Committee—Mark DeVoto, Douglas Johnson, Margaret Murata, Anne Dhu Shapiro, and Tom R. Ward—and finally, to all of those who by reading or responding to papers, chairing sessions, or performing concerts did so much to make the Vancouver meeting the exhilarating experience that it was.

—Charles M. Atkinson

Looking Ahead to Cleveland 1986

The 52nd Annual Meeting of the American Musicological Society will be held in Cleveland, Ohio on 6–9 November 1986. The host institutions will be Baldwin Wallace College, Case Western Reserve University, Cleveland State University, Kent State University, and Oberlin College. We anticipate that the Music Critics Association will participate in some of the meetings as well.

The sessions will be held at Stouffer's Inn on the Square, which is located in downtown Cleveland on Public Square. The centrally-located hotel is walking distance from Cleveland State University, Trinity Cathedral, and a number of concert halls. It is also a short distance (a ten-minute ride) from University Circle (the home of Case Western Reserve University), Severance Hall (the home of the Cleveland Orchestra), the Cleveland Museum of Art, the Western Reserve Historical Society, and many other prominent institutions. The downtown location is ideal for shopping at major department stores, hundreds of small shops, and enjoying numerous restaurants.

The 1986 AMS Program Committee is headed by Douglas Johnson (Rutgers University) and the Performance Committee by Kay Jaffee. We anticipate a wide selection of performances and sessions, including participation by members of the Music Critics Association.

The Local Arrangements Committee for the Cleveland meeting is co-chaired by John G. Suess and Quentin Quereau from Case Western Reserve University, and includes Elinor Barber of Baldwin Wallace College, Sylvan Suskin of Oberlin College, William Martin of Cleveland State

University, and Richard Shindle of Kent State University. The Committee is working on special arrangements for visiting rehearsals of the Cleveland Orchestra, concerts at the Cleveland Museum of Art and Trinity Cathedral, special tours to the Riemanschneider-Bach Archive at Baldwin Wallace College, and excursion tours. Negotiations are also under way for securing low rates on flights to Cleveland from major points in the U.S.A. and Canada.

—John G. Suess

Report of the Publications Committee

Since the last report of the Publications Committee some changes in the makeup of the Committee have taken place, and some news can be communicated. James Webster has stepped down as Chairman after a number of years of outstanding work on the Committee's behalf. I am his replacement for 1985–86, and in 1986 Edward Roesner will take over the position of Chairman. Another long-time and devoted member, Cynthia Hoover, has also stepped down from the Committee, to be succeeded by Richard Crawford. The thanks of the Committee go to Cynthia for her important contributions over the years, especially with regard to the publication of American music.

The next Annual List of *Doctoral Dissertations in Musicology*, edited by Cecil Adkins and Alis Dickinson, is in preparation and will be distributed to AMS members with the present issue of the *Newsletter*. The Committee has recommended and the Board has approved that an index to *JAMS* be compiled by 1988, covering its first forty volumes as well as its predecessors, *BAMS* and *PAMS*. The pamphlet, *The Ph.D. and Your Career: A Guide for Musicologists*, edited by Cynthia Verba, has been distributed to all student members of the Society. The Committee recommended, and the Board approved, a subvention to the University of Illinois Press in support of its publication of *Women Making Music: The Western Art Tradition, 1150–1950*, edited by Jane Bowers and Judith Tick.

—Lewis Lockwood

Editorial Note

In the last Report of the Publications Committee (*Newsletter*, February 1985, Vol. 15, No. 1, p. 6), the three volumes cited in column 3 (Pirrota; Antokoletz; the Mendelssohn-Schuman Conference Report) should have been preceded by the remark: "The following volumes assisted by subventions from the Society have appeared." We regret any confusion caused by this omission.

Society Election Results

The results of the last election were announced at the Annual Meeting of the Society in Vancouver:

President-Elect:	Lewis Lockwood
Members-at-Large of Board:	Ann Besser Scott R. Larry Todd Robert S. Winter
Secretary:	Ruth S. Steiner

Alvin Johnson Elected Honorary Member

The AMS Council nominated and the Board of Directors elected Alvin H. Johnson as an Honorary Member of the Society. The AMS Bylaws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." The membership of the Society heartily endorsed the election of its newest Honorary Member with a standing ovation.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by 15 May and for the February issue by 1 December to:

Kristine K. Forney
Editor, *AMS Newsletter*
Department of Music
California State University
Long Beach, CA 90840

The *AMS Newsletter* is published twice yearly 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 issues should be directed to:

Alvin H. Johnson
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University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104

The *AMS Newsletter* is produced by A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.

President's Message

The Local Arrangement Committee in Vancouver did a wonderful job hosting the first ever concurrent meeting of four societies (AMS, CMS, SEM, SMT): to all of them go our warmest thanks. First under the acting chairmanship of Wallace Berry, then co-chaired by H. Robert Cohen and Gregory Butler, they triumphed over vicissitudes of mail delays, customs regulations, and much more. Any prior regrets that the societies could not all meet under the same roof were rapidly lulled by the elegance and comfort of the accommodations, the ease of hotel-hopping, and the hopelessness of choosing between attractive concurrent AMS sessions on Medieval and nineteenth-century topics, let alone between simultaneous offerings by SEM and SMT on dance and on rhythm. One plenary session at least brought us together symbolically; and if there were substantive differences among representatives of the societies, they seemed no further apart than healthy differences within any one of them. It was good to see members of all societies at the AMS Ball; those who arrived early had the additional fun of dancing polkas and waltzes with the University of California at Davis Orchestra, directed by D. Kern Holoman.

The AMS Performance Committee under Richard Taruskin also overcame distance problems and selected worthy entertainment for those refined spirits noble enough to prefer music to food. Our Program Committee, chaired with distinction by Charles M. Atkinson, had to make hard choices within a rich field of submissions. I heard fewer papers than I would have liked to, but heard about many and read all the abstracts. We

have no cause to feel gloomy about the quality of our profession. There were some especially distinguished performances by doctoral students as well as predictably fine ones by established scholars. It is obviously important that we continue to encourage those at both ends of the spectrum of experience to submit abstracts for our meetings and articles to our JOURNAL.

We must all continue to be concerned about our younger members and about the continuing shortage of jobs. Cynthia Verba's booklet, *The Ph.D. and Your Career: A Guide for Musicologists*, sets out to offer guidance on various aspects of preparation for employment. We hope it will be useful. It has been mailed to all student members and is further available from Alvin Johnson in the Society's Office. Suggestions for revisions at its next printing—or indeed any student concerns—should be sent to Ruth Solie, who as Council Secretary is responsible for liaison with students. The current launching of the first competition for a single \$8,000 AMS Fellowship marks the success of the first year of the AMS 50 Campaign. This is the first opportunity for nationwide competition for a dissertation-completion fellowship specifically in musicology since the demise of the Martha Baird Rockefeller Fund for Music; and by adopting a broad definition of musicology, it is open to a much wider range of musical scholarship than were those fellowships. Whether we can offer two or even more fellowships next year will depend on the continuing efforts and commitments of members. Many of us have still not contributed; now that we have been awarded the distinction of an NEH Challenge Grant, all contributions will be worth even more. We must, however, have more contri-

butions in order to have the federal money released to us.

Our thanks go to the retiring members of the Board; Richard Crawford, our out-going President, is unsurpassed in charm, vigor, and astuteness. His presidency will be warmly remembered by many members for a wide range of reasons. Privately I shall remember his generous counsel, and publicly his gracious tributes to our founding fathers at the 50th anniversary celebration last year. Ellen Rosand, James Webster, and Craig Wright have all contributed uniquely. Webster also relinquishes his four-year period as a wise and energetic chairman of the Publications Committee, and Cynthia Hoover ends a period of devoted service to this committee as well. Lawrence Gushee has ably chaired COPAM through a formative period, and now hands over the reins to Rich Crawford. Marcia Citron's chairmanship of the Committee on the Status of Women also ends at this time. To these and all others who have served the Society on its committees, whether continuing or not, go our warm thanks, as also to Jean Wolf, who is now assisting Alvin Johnson in the Society's Office on a part-time basis. A new term of JOURNAL editorship will begin in 1987 with Anthony Newcomb.

Two distinguished Honorary Members of the Society died this year; Vincent Duckles and Edward Lowinsky are commemorated elsewhere in this *Newsletter*. In Vancouver, the membership acclaimed Alvin Johnson as the Society's newest-elected—and youngest!—Honorary Member. No one can be more conscious than Alvin of the full range of what service to the Society means, and few, if any, can have served it as devotedly as he.

—Margaret Bent

AMS President-Elect Lewis Lockwood

At the 1986 Annual Meeting in Cleveland, Lewis Lockwood will become the new President of the AMS. Lockwood studied with Oliver Strunk and Arthur Mendel at Princeton University, where he completed his Ph.D. in 1960 with a dissertation on *The Counter-Reformation and the Sacred Music of Vincenzo Ruffo*. After many years of teaching at Princeton University, Lockwood went to Harvard University in 1980, and currently is the Fanny Peabody Professor of Music there. He served the AMS as Vice-President in 1971-72, and has been a

member of the Publications Committee from 1980 to the present. From 1963-66, he was Editor-in-Chief of *JAMS*, he received the Einstein Award in 1971, and is the 1985 recipient of the Kinkeldey Award (see p. 5 of this issue).

His many publications on music of the 15th and 16th centuries include, most recently, *Music in Renaissance Ferrara, 1400-1505* (Harvard University Press, 1984). His other main field is Beethoven scholarship, principally the study of style and compositional process. He is also General Editor for the Oxford University Press monograph series, *Studies in Musical Genesis and Structure*.

Three for Free

Members may obtain the following publications gratis from the Office of the Society, 201 South 34th Street, Philadelphia, PA 19104: (1) a facsimile edition of J. C. Bach's *Sei Canzonette a Due, Op. 4* (London, [1765]), with an introduction by Elwood S. Derr (Ann Arbor, UMI Research Press, 1982); (2) *The American Musicological Society 1934-1984, An Anniversary Essay* by Richard Crawford (Philadelphia, 1984); and (3) *Studying American Music* (AMS Presidential Address, 1984) by Richard Crawford (I. S. A. M. Special Publications No. 3).



Greenberg Award Winner, Boston Renaissance Ensemble



Greenberg Award Winner Hajdu

Greenberg Award

Application Deadline—1 April 1986

The Noah Greenberg Award Committee invites applications for the 1986 Award, to be submitted by 1 April 1986. 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 the committee chair: Mary E. Cyr, Faculty of Music, McGill University, 555 Sherbrooke Street

West, Montreal, Quebec H3A 1E3, Canada.

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 he could not otherwise do, or to a scholar to help him publish an article, monograph, or edition that will be useful 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 \$1000. Normally, there will be a single award; in some years, however, the committee may make two awards. A committee of five members will judge entries for this purpose.

The Board is currently considering changes in these guidelines with a view to removing the 1700 date limit. Full details will be given in the next issue of the *Newsletter*, but will not affect the 1986 award.

AMS 50 Benefit Concerts

Members of the Society interested in giving concerts to benefit the AMS 50 campaign should contact Rebecca Baltzer, Department of Music, University of Texas, Austin, TX 78712.

NEH Grant, *continued*

not appear on the list, take this opportunity to make your pledge and first payment. If your name does appear, consider making another contribution or raising your pledge. Talk to your colleagues and friends about adding their names to those who are already supporters of AMS 50.

Have you published a trade book, an edition, or a textbook recently? Does the name of your publisher appear on the list of corporate donors? Have you made any recordings recently, or written liner notes for a record? Does the name of the record company appear on the list of corporate donors? Have you shared your expertise with any performers, providing music, answering questions, writing program notes? Do their names appear on the list of individual donors? If these corporations or individuals have not yet contributed to AMS 50, would you be willing to make a personal appeal? You would be sur-

prised how receptive people can be when they understand the purpose of this campaign, and any size contribution is welcome. We have received with gratitude corporate gifts from \$100 to \$10,000, and artist contributions from \$100 to \$3,000. Most are the result of personal appeals by members of the Society who have a personal relationship with the corporations or artists. Please let me know if you would be willing to undertake any individual appeals, so that they can be cleared first with our master list of those who have already been approached.

The NEH Challenge Grant should give us a renewed commitment to AMS 50. If each of us does his or her share, through direct contributions, individual appeals, benefit concerts, and ideas, we will meet the challenge and leave a permanent legacy to future generations of musical scholars.

—Philip Gossett

