Los Angeles Annual Meeting:
At this Point in Tune
By Marion and Lawrence Gushee,
Co-Chairpersons
1975 Program Committee

We will leave to our readers' imaginations an enumeration of all the ways in which putting together a program is a series of compromises. We think, however, that a few words on the major area of compromise, viz., the seemingly inevitable conflict between limited time and space and the loquacity of our membership, may be in order. All will grant that the days when an annual meeting would comprise a dozen or so papers, each following on the other with no conflicting activities, are long past. But does the shape which our meetings have assumed over the past five or six years constitute the best possible format under the circumstances? We refer to the division into paper sessions and study sessions or roundtables (many of which are really paper sessions), with the addition now of a whole group of performance-related activities—all of these occurring simultaneously.

One evening's giggly solution was simply to provide half a dozen open microphones in so many rooms, available on a first-come, first-served basis. But doubtful of the real thickness of our civilized and humane musicological veneer, we retreated, not without regret. Our major attempt to meet an often-expressed distress at the number of simultaneous events was to stagger the paper sessions so that, in principle, there would be no more than two at any given time. In order to do this, we shortened the sessions to a standard two hours (with several exceptions). The price paid is not inconceivable: meetings will begin at 9 a.m. every day, and there is no general lunch break. Members will, we hope, statistically distribute themselves for lunch between 11 and 2.

The request for brief papers met with a healthy response, although we must say that many a twenty-minute proposal appeared to require two to three times that length. If readers can stick to their twenty or thirty minutes, with the benevolent assistance of their chairmen, then the two hour blocks should be amply, even luxuriously, long for three papers plus the vigorous discussion which will doubtless take place betimes.

Simultaneity raises its haggard head, nonetheless. Study sessions will be going...
Society for Ethnomusicology Meeting

The 1975 annual meeting of the Society for Ethnomusicology will be held October 16-19 in Middletown, Connecticut. Inquiries should be addressed to: Judith Becker, Program Chairperson, School of Music, University of Michigan, Ann Arbor, Michigan 48105.

1976 Annual Meeting in Philadelphia

The Annual Meeting of the Society will be held in Philadelphia, November 4 through 7, 1976 with headquarters at the Bellevue Stratford Hotel, on the corner of Broad and Walnut. The meeting will be held jointly with that of the College Music Society and will of course focus on the celebration of the bicentennial of American independence.

Report of the Registrar and Placement Service

As of June 15 the Society has a total of 3,952 members and subscribers in good standing. In the following division of categories of membership, the classes of membership are divided into domestic, Canadian, and non-domestic groupings.

<table>
<thead>
<tr>
<th>Category</th>
<th>Domestic</th>
<th>Canadian</th>
<th>Non-Domestic</th>
<th>Total</th>
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<tbody>
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<td>Regular Members</td>
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3,952

There was a slight increase in activity in the Placement Service during the past year, although there were fewer universities requesting copies of Candidates and Vacancies in Musicology.

<table>
<thead>
<tr>
<th>Category</th>
<th>1974</th>
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<tr>
<td>Candidates</td>
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<tr>
<td>Candidates Placed</td>
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</table>

The Placement Service has encountered some difficulty in determining how many candidates have received positions or how many of the universities have filled their vacancies, because the vacancy cancellation notices are not regularly returned. We would like to urge the members to counsel with their department chairmen about the availability of the Placement Service. We feel that for the most part, our response from the institutions directly reflects the concern shown by the individual faculty members.

Correction List of Council

Members for the Term 1975-77

Allan Atlas
Rebecca Baltzer
Howard M. Brown
Lenore Coral
Lawrence Gushee
Edwin Hanley
William Holmes
Joseph Kerman

Warren Kirkendale
Edward Lerner
William Newman
Don Smithers
Ruth Steiner
Hendrik Van der Werf
James Webster

Material for publication in the Newsletter should be sent to: Hubert Henderson, Editor, AMS Newsletter, School of Music, University of Kentucky, Lexington, Kentucky 40506. Copy for the January number must be in the editor's hands by December 1. Copy for the August number must be received by July 1.

AMS NEWSLETTER is produced in Lexington at the University of Kentucky.
Harvard Offers Fellowship
In Music History

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, announces a Fellowship in the History of Music for the academic year 1976-1977. Candidates should be between the ages of twenty-five and forty, have their doctorate or its equivalent and be working on a project related to the Italian Renaissance. Preference will be given to candidates whose projects require their presence in Florence or other nearby Italian cities. The stipend will be adjusted to need, but the maximum will be approximately $12,000. A Fellow is offered a study of his own, use of the Biblioteca Berenson and Fototeca, lunches during the weekdays, participation in the activities of the Center, and an opportunity to meet scholars of other countries working in related fields.

Applicants should send their curriculum vitae and a description of their project to the Director, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Via di Vaccigliata, 50135 Florence, Italy, before November 1, 1975, and duplicates to Professor Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, Massachusetts 02138. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendation directly to the above address by the same date with duplicates to Professor Kaiser.

In addition to the possibility that some small grants may be available, I Tatti also offers a limited number of non-stipendiary fellowships for scholars working in Florence on Renaissance subjects with support from other sources such as the Fulbright Commission or the Guggenheim Foundation. Non-stipendiary Fellows have the same privileges as those whose stipends are derived from I Tatti funds. Scholars interested in these fellowships should apply as described above before November 1, 1975.

Research Fellowship Opportunities at the Smithsonian Institution

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships—with stipends of $10,000 for post-doctoral research, $5,000 for pre-doctoral—are granted to investigators working in residence for 12 months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than 12 months—a minimum of 6 months—with a reduced stipend proportional to the length of study). The deadline for fellowship applications is January 15, 1976.

Scholarships—with stipends of $800 to $1,000 for a period of 10 to 12 weeks—are available to graduate students for work on research projects proposed by them or by Smithsonian staff members. Scholarship periods may be scheduled at any time during the year. The deadline for these scholarships is March 15, 1976.

For applications and further information, write the Office of Academic Studies, Room 356, SI Building, Smithsonian Institution, Washington, D. C.

NEH Announces Awards

The National Endowment for the Humanities has made 14 awards in three categories (Fellowships for Independent Study and Research, Residential Fellowships for College Teachers, and Summer Stipends). Receiving Fellowships for Independent Study and Research are: Nicholas M. Temperley, University of Illinois; Martin Wolfe, University of Pennsylvania; and Frederick C. Neuman, University of Richmond. Fellowships in Residence for College Teachers will go to: Laver J. Wagner, Quincy College; Leland E. Barthelemy, Fort Hays Kansas State College; William E. Dalglish, Westminster Choir College; William R. Hullfish, State University College at Brockport; William M. McMurtry, Oklahoma State University; John G. Brawley, Erskine College; Hal Simmons, Martin College; and Jack L. Cassingham, University of Wisconsin-Whitewater. Summer Stipends in music have been awarded to: Clare G. Rayner, California State University, Long Beach; Curtis A. Price, Washington University, St. Louis; and John G. Suess, Case Western Reserve University.

In addition to individual grants, the National Endowment has funded three music seminars in the Summer for College Teachers Program. At Brown University, these scholars are working with Bonnie Wade, Director, in the seminar on Musics of America and North India: Sister Flavia Bauer (Fort Wright College); William H. Baxter (Birmingham-Southern College); Sandra Gilfoyle Meyer (Dakota State College); Walter Harris, Jr. (Knoxville College); Katherine H. Mahan (Columbus College); Everett F. Miller (Cloud County Community College); Joseph J. Moreno (Eastern New Mexico University); Anna D. Perry (Selma University); Sarah V. Pipkin (Appalachian Bible Institute); Eugene M. Shroyer (Scottsdale Community College); Charles S. Wilhite (Midland College); and Sister Noreen Zehnpfennig (Cardinal Stritch College).

In the seminar on Performance Practices in Beethoven's Music, under the direction of William S. Newman at the University of North Carolina at Chapel Hill are:

ACLS Awards to AMS Members

The American Council of Learned Societies has awarded one Grant-in-Aid and three Fellowships to members of AMS for 1975. Albert Seay (Chairman of the Department of Music, Colorado College) has been awarded a Grant-in-Aid for his research project, Editions of Music and Theory Treatises in the Renaissance. Recipients of Fellowships are: John H. Baron (Assistant Professor of Music, Tulane University), The Music of Cristobal Galan; Mary Térey-Smith (Associate Professor of Music, Western Washington State College), Orchestral Practices in Opera in France, Italy, England, Germany and Austria, 1670-1780; and Arthur B. Wenk (Assistant Professor of Music, University of Pittsburgh), Study of French Language, Literature and Methods of Literary Criticism.

Information about grant programs administered by the ACLS may be obtained by writing: Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46th Street, New York, NY 10017. The pamphlet, Aids to Individual Scholars: Competitions to be Held in 1975-1976, is now available from that office.

Guggenheim Fellowships for 1975

The John Simon Guggenheim Memorial Foundation has announced three Fellowship awards in music history for 1975. The recipients and their research topics are: Frederick Neuman (Professor of Music, University of Richmond), Mozart's Ornementation; Kurt Stone (922 Madison Avenue, New York, NY 10021), The Notation of Contemporary Music; and Eugene K. Wolf (Assistant Professor of Music, University of Pennsylvania), A History of Music at Mannheim in the Mid-Eighteenth Century.

Senior Fulbright Grant

The only Fulbright-Hays senior grant for research in musicology for 1975-1976, announced to date, has been made to Patricia A. Myers, Assistant Professor of Music, New York University. Professor Myers will conduct research in Italy on Guarini's Il Pastor Fido and the Italian madrigal.

Additional grants for 1975-76 may be awarded and a list of all grants will be published in August, according to Theodore T. Dombras, Assistant Executive Secretary, Council for International Exchange of Scholars.
FORTY-FIRST ANNUAL MEETING OF THE
AMERICAN MUSICOLOGICAL SOCIETY
OCTOBER 30-NOVEMBER 2, 1975
Century-Plaza Hotel, Los Angeles, California
Preliminary Program

THURSDAY, OCTOBER 30
12:00-evening Registration
3:00 Board of Directors’ Meeting
7:00-9:00 No-host Cocktail Party
8:00-10:00 Council Meeting
8:45 CONCERT: Cincinnati Early Music Consort, Ben Bechtle, Director
Sonya Monosoff, Baroque violin, Stoddard Lincoln, Harpsichord; “Late Baroque Chamber Music in England”

FRIDAY, OCTOBER 31
All Day
Registration
Book and Instrument Exhibits
9:00-11:00 EARLY ITALIAN BAROQUE
Ellen Rosand: “The Descending Tetrachord: An Emblem of Lament”
Susan McClary: “A Related Answer for Artusi: A Modal-Structural Approach to ‘Cruda Amarilli’”

9:00-12:00 LUSO-HISPANIC AMERICA
Steven Barwick, Chairman
William Summers: “The Transmission of Plainsong to the Missions of Alta California”
Gerard Béhague: “Music in Drum Baptism Ceremonies of Afro-Brazilian Candomblé”
Thomas E. Warner: “Music in the New World before 1620”
E. Thomas Stanford: “The Villancico in Mexico”

9:00-12:00 Study Session: JAZZ IN THE 1940’s
James Patrick, Chairman
Participants:
Thomas Owens, Frank Tirro, Mark Zuckerman, Benny Carter

9:00-12:00 Study Session: 14th- and 15th-CENTURY MANUSCRIPTS: QUESTIONS OF METHODOLOGY
Allan Atlas, Chairman
Allan Atlas: “On the Provenance of the MS Berlin 78.2.28: Naples or Florence?”
Marian Cobin: “The Compilation of the Aosta MS”
Elizabeth Keitel: “The Role of Guillaume Machaut’s MSS in Establishing a Chronology of His Work”
Panelists: Margaret Bent, Charles Hamm, Leeman Perkins, Joshua Rifkin, Richard Sherr

9:00-12:00 Panel Discussion: THE 19TH-CENTURY OPERA LIBRETTO
Aubrey S. Garlington, Jr., Chairman
Participants: James Freeman, Dennis Dufalla, R. M. Longyear
(other participants to be announced)

9:30-10:30 EARLY DANCE RESEARCH
Timothy McGee: “The Dances in British Museum Ms. Add. 29987”
Ingrid Brainard: “A Hitherto Unknown German Dance Source of the Early 16th Century”

9:30-11:00 MUSICAL RECONSTRUCTIONS
Jon Finson: “Recordings as Documents: Commercial Lateral-cut Discs, 1925-29”
Jerald Grause, Samuel Adler: “The Reconstruction of the First American Opera”

10:30-11:45 RENAISSANCE VOCAL AND INSTRUMENTAL STUDIES
Eugene Cramer: “On the Significance of the Various Clef Combinations in the Music of Tomás Luis de Victoria”
Floyd Sumner: “The Independent Instrumental Canzone—Does it Exist?”

11:00-1:00 EIGHTEENTH-CENTURY TRANSITION
Karl Geiringer, Chairman
Thomas Bauman: “Rolle’s Tod Abels: A Confluence of Empfindsamkeit and Sturm und Drang”

12:00 LUNCHEON: CHAPTER OFFICERS

12:00-1:00 NOON CONCERT
Unpublished manuscripts in the Schoenberg Archive: A Discussion and Performance
Leonard Stein, director of the Arnold Schoenberg Institute Performance by the University of Southern California Contemporary Chamber Ensemble, Anthony Bazzana, director

1:00-2:00 CHANGING STYLES IN AMERICAN FILM MUSIC, 1930-1975
Dika Newlin

1:00-3:00 MULTIPLE VERSIONS OR REVISIONS
Milos Velimirovic, Chairman
Floyd K. Grave: “G. J. Vogler’s Revision of Pergolesi’s Stabat Mater”
Edward R. Reilly: “Mussorgsky’s First Night on Bare Mountain”

1:00-4:00 Panel Discussion: THE WIDER APPLICATIONS OF INSTRUMENT STUDIES
Edwin M. Pipin, Chairman
Participants:
(Continued on page 5)
Forty-First Annual Meeting
(Continued from page 4)

2:00-4:00 THIRTEENTH-CENTURY SONG
James Cook: “Manuscript Transmission of the 13th-century Motet Ave Gloriosa”
Theodore Karp: “A Practical Exposition of Lambertus’ Modal Theory”
Hans Tischler: “Rhythm, Meter, and Melodic Organization in Medieval Songs”

2:00-5:00 Study Session: RHETORIC AND MUSIC
Gerard LeCoat, Chairman
Participants: Howard Smither, Kenneth Klaus
(Other participants to be announced)

2:00-5:00 Study Session: MUSIC OF RENAISSANCE SPAIN
David Crawford, Chairman
(Participants to be announced)

3:00-5:00 MUSICAL EXOTICA
Gilbert Chase, Chairman
Wilbur R. Maust: “The Orchestral Music of A. P. Heinrich”
Ralph P. Locks: “A New View of Musical Exoticism: the Case of Félicien David”
Malcolm S. Cole: “Afrika Singt: Austro-German Echoes of the Harlem Renaissance”

3:00:45 Performance Laboratory: PROBLEMS OF SINGING MEDIEVAL LITURGICAL MUSIC
Calvin Bower

3:00:50 Performance Laboratory: AUTHENTIC PERFORMANCE PRACTICES OF THE VIHUELISTAS, LUTENISTS, AND GUITARISTS AS SEEN THROUGH PRIMARY SOURCES
Ronald Parcell, Chairman
Participants: Stanley Buettens, Paul Cox, Peter Danner, Thomas Heck, Douglas Alton Smith.

4:15-5:00 Performance Laboratory: LATE BAROQUE CHAMBER MUSIC IN ENGLAND
Sonya Monosoff, Stoddard Lincoln

5:00-6:00 Meeting of Collegium Musicum Committee and Collegium Chapter Representatives

5:00-7:00 Sherry Hour for Student Members

8:00-10:00 Concert: MUSIC AND DANCE OF THE FAR EAST

SATURDAY, NOVEMBER 1
All Day
Registration
Book and Instrument Exhibits
8:00 Breakfast: JAMS Editorial Board

9:00-10:00 PROBLEMS FACING LARGE INSTRUMENT COLLECTIONS
Laurence Libin

9:00-10:30 EIGHTEENTH-CENTURY ORNAMENTATION
Eugenia Earle: “Free Ornamentation of Fates Movements in the Organ Concerti of G. F. Handel”
Michael Collins: “Ornamentation in Mozart’s Concerti”

9:00-11:00 PERIPATETIC OPERAS
Charles Michael Carroll: “Papageno in Paris: the Strange Fate of Die Zauberflöte”
Lowell Lindgren: “The Triumph of Camilla in London”
John Hill: “Vivaldi’s Griselda” [sic]

9:00-12:00 MUSIC BEFORE 1500
Andrew Hughes: “Music for the Medieval Rhymed Office: A Preliminary Report”
Margaret Bent: “The English Countenance behind a Continental Mask”

9:00-12:00 Study Session: CHARACTERISTIC STYLES OR TOPOI IN WESTERN ART MUSIC
Frank E. Kirby, Chairman
(Participants to be announced)

9:00-12:00 Study Session: CURRENT RESEARCH IN CZECHO-SLOVAK MUSIC
Jarooslav Mracek, Chairman
Edith Vogl Garrett: “Joseph Mylisevcek, II Divino Boemo”
Sterling E. Murray: “Bohemian Musicians at South German Hofkapellen During the Late Eighteenth Century”
(Other participants to be announced)

10:00-11:45 TUNING AND TEMPERAMENT
Mark Lindley: “Pythagorean Intonation and the Rise of the Triad”
Clare G. Rayner: “Irregular Tuning Systems as Applied to the Keyboard Music of the 16th and 17th Centuries”

10:30-11:45 Performance Laboratory: A SANE APPROACH TO HISTORICAL INSTRUMENTATION
Lyle Nordstrom

11:00-1:00 ANALYSIS OF 20TH-CENTURY MUSIC
Charles Hamm, Chairman
Jerry Dean: “The Evolution of Metric Asymmetry in Rock Music”
Lawrence Starr: “Style and Substance: A Study of Charles Ives’ Song ‘Ann Street’”

12:00-12:45 NOON CONCERT: Student Collegia from:
University of Southern California,
Gilbert Blount, director
University of Cincinnati, College-Conservatory of Music,
Ben Bechtel, director

12:00-2:00 NEW SOURCES
Robert Marshall, Chairman
Paul Brainard: “The Evolution of Bach’s Easter Oratorio”
Donald McCorkle: “Some Fundamental Obstacles in Brahms Source Research”
Christoph Wolff: “Bach’s Handexemplar of the Goldberg Variations: a New Source”

1:00-3:00 AFTER WAGNER...
Leo Treitler: “Wozzeck and the Apocalypse”
Roland Wiley: “Tchaikovsky’s Swan Lake: the Lohengrin Connection”

1:30-3:30 Open Meeting: for Persons interested in discussing the compilation of “A Bibliography of United States Music Imprints”
Lenore Coral, Chairman

1:30-4:30 Study Session: PLAINCHANT
Paul Cutter: “The Old-Roman Responsory Repertory and the Question of Oral Transmission”
John Boe: “The Gloria Trampes in Desiderius’ Sacramentarum”
Tom R. Ward: “Polyphonic Settings of the Easter Procession in German Sources of the Fifteenth Century”

1:30-4:30 Study Session: RELATIONSHIPS AMONG MUSICAL CENTERS NORTH AND SOUTH, 1400-1550
Herbert Kellman, Chairman
Participants:
Frank D’Accone, Lewis Lockwood, Leeman Perkins, William Pryser, Craig Wright

1:45-2:30 THE FORMATION AND DEVELOPMENT OF COLLEGIUM PROGRAMS ON AMERICAN COLLEGE CAMPUSES: PART II
General Meeting: Bruce Bellingham, Chairman
(Continued on page 6)
Forty-First Annual Meeting
(Continued from page 5)

2:00-4:00 BAROQUE MEDLEY
Howard Smither “Apostolo Zeno and Oratorio Reform”
Claude Palisca: “G. B. Doni’s Lost Pictorial Illustrations for
‘Ilya Barberina’”
Frank Traficante: “See the building”: A Strophic Song from
the time of Le Nuove Musiche

2:30-4:30 THE FORMATION AND DEVELOPMENT OF
COLLEGIUM PROGRAMS ON AMERICAN COLLEGE
CAMPUSSES: PART II
Panel: DEGREE PROGRAMS IN EARLY MUSIC PERFORM-
ANCE
Bruce Bellingham, Chairman
Participants:
LaNoue Davenport (Sarah Lawrence College), George Houle
(Stanford), Lyle Nordstrom (Oakland University), John
Suess (Case Western Reserve)
(Other participants to be announced)

4:30-6:00 BUSINESS MEETING
8:00 OPERA: Alessandro Scarlatti’s Gli equivoci nel sem-
binante
Champagne Reception for all members immediately follow-
ing the opera

SUNDAY, NOVEMBER 9
All Morning
Registration
Book and Instrument Exhibits
8:00 Board of Directors’ Breakfast
9:00-11:00 NEW RESEARCH IN ANALYSIS
Jan LaRue, Chairman
James Anthony: “A Réunion des Gouts: French Binary Air
and Italian Aria da Capo in Montéclair’s Third Book of
Cantatas”
Denes Bartha: “Four-line Stanza-pattern: An Improved
Method in Analyzing Classic ‘Songforms’ ”
Robert Frankel: “The Modeling of Musical Perception on
a Digital Computer via Schenkerian Theory”

Los Angeles Meeting
(Continued from page 1)
on every morning and afternoon, along
with the highly varied and attractive ac-
tivities under the aegis of Bruce Belling-
ham and the “Collegium Committee.”
These last will stress the explicit appli-
cation of musicological research to the re-
construction and performance of old
music.
Careful readers of the preliminary pro-
gram will note the usual bouquet of cer-
ominal meals and meetings, exhibits, and
musical entertainments. We believe that
those desires directions even more ex-
otic than we can provide should have no
difficulty in finding them somewhere in the
Greater Los Angeles area.
NOTE: Since we have programmed
across the lunch hour, would any chapter
officers who discern a conflict between
their official luncheon (Friday, October
31, at noon) and a session in which they
are active participants please notify the
Program co-chairmen immediately. We
will make every effort to rectify any such

9:00-12:00 Panel: MUSICAL NOTATION: MIRROR AND
DETERMINANT OF PERFORMANCE AND COMPOSI-
TIONAL PRACTICES
Bernard de Surcy, Chairman
Participants:
Hendrik van der Werf, Gerald Warwick, George Houle, Edwin
Ripin, Philip Gosset, Ernest Sanders

9:00-12:00 Study Session: ASPECTS OF 18TH-CENTURY
ITALIAN OPERA
Gordana Lazarevich, Chairman
Participants:
Hanns-Bertold Dietz, Sven Hansell, William Holmes, Robert
Weaver

10:00-1:00 ROOTS OF EARLY 19TH-CENTURY MUSIC
Alexander Ringer, Chairman
Orin Grossman: “Jan Ludislaw Dussek and 19th-Century
Harmonic Practice”
Joan Thomson: “Meyerbeer’s Influence on the Early Operas
of Wagner”
Martin Chusid: “Patterns of Influence on Schubert’s Instru-
mental Music from Symphonies by Haydn”
Bryan Simms: “The Beginnings of Historical Awareness of
Music in France”

11:00-1:00 18th- & 19th-CENTURY AMERICAN MUSIC
Irving Lowens, Chairman
Judith Tick: “Parlor Music in American Women’s Magazines,
1825-1865”
J. Bunker Clark: “American Musical Homages of 1824-25 to
Lafayette”
Glenn Wilcox: “Propaganda and the American Revolution:
Sons of Liberty and the ‘Ballad War’ ”
1:00 Adjournment

NEH Awards
(Continued from page 3)
Manfred Blum (Earlham College); James P. Callahan (College of St.
Thomas); Alice H. Cash (Central Wesleyan Col-
lege); Robert K. Formsmma (Blue Mountain
College); Willis H. Hackman (Austin
Peay State University); Lydia R. Halparr
(Drew University); Millard F. Irion (Un-
iversity of Toledo); Bobby H. Loftis (West
Virginia Wesleyan College); Sister Mar-
ed L. McCarthy (Regis College); Rus-
sell T. Waite (Benedictine College); Frank
M. Williams (Roanoke College); and
Gordon W. Wiltfang (Livingston Univer-
sity).

Studying at Ohio State University in
the seminar, Music in Medieval Life and
Culture, under the direction of Richard
Hoppin are: Sister Laurette Bellamy (St.
Mary-of-the-Woods College); Richard P.
Benedum (University of Dayton); Effame
M. Foster (Flagler College); Michael A.
Kimbell (Johnson State College); Michael
J. Kraus (Antioch College); Theodore D.
Kinnaman (University of Wisconsin Cen-
ter Rock County); Jacob Opper (Frost-
burg State College); Calvin R. Stapert
(Calvin College); Harold B. Tarpley
(Neosho County Community College);
Kenneth L. Taylor (Kenyon College);
Bruce A. Whisler (Florida Technological
University); and J. Harrison Wilson
(Bishop College).
Receipts
Mozart Festival & Conference, brought forward 6,968.43
INS Congress Planning Committee, brought forward 250.64
INS Congress Planning Committee, grant payments 1,737.00
Haydn Festival & Conference, grant payment 1,987.64

Expenditures
Mozart Festival & Conference 6,968.43
INS Congress Planning Committee 1,862.45
Haydn Festival & Conference 9,205.65

Balances
Mozart Festival & Conference 000.00
INS Congress Planning Committee 145.19
Haydn Festival & Conference 29,967.60

Statement of Assets
July 1, 1974  June 30, 1975  increase (decrease)
Current operations account 26,679.40  28,653.66  1,974.26
Publication reserves 49,669.24  43,371.42  (6,297.82)
NEH grants accounts 7,201.07  30,112.59  22,911.52
Endowment Fund Savings certificates 10,338.00  10,338.00
Bonds 7,982.50  8,636.25
Mass. Inv. Trust 68,071.25  86,351.75  18,280.50
Totals 169,901.46  197,221.92  27,320.46

Respectfully submitted,

Alvin H. Johnson

ANNUAL REPORT, BUSINESS COMMITTEE

The Auditor's report could not be prepared in time for publication in the Newsletter; it will, however, be on file with the Secretary and the Treasurer, and available for inspection.

The fluctuation in the market value of the Endowment Fund has, in the past year, reversed the downward trend of the previous two years to the point where almost half of the decline in value has been recovered. This encouraging trend is not yet reflected in earnings. Again this year income declined from that of the previous year; but with the expectation of improving economic conditions we hope that next year's income will again return to normal levels.

The Publication reserves, insofar as they are not in immediate demand, have been invested in short-term U.S. Treasury bills and certificates of deposit at interest rates above those of demand deposit savings accounts.

The surplus of $1,974.26 in the Current Operations account marks the third successive year in which we have operated within our means. We now have an accumulated surplus of $9,827.29 over the last four years - a figure which includes a $360.62 deficit from 1971-72. Emboldened by the size of this accumulated surplus, the Board of Directors has approved a budget for 1975-76 which includes a deficit estimated to be in excess of $1,000.00. Therefore, despite this anticipated deficit, the schedule of dues and subscription rates for 1976 will remain at present levels. A continuing and, indeed, growing roster of members and subscribers at our present minimal rates will, we hope, carry us through this time of escalating costs.

Respectfully submitted,

Janet Knapp
James Haar
Alvin H. Johnson, Chairman
Obituaries

Putnam Aldrich (1904-1975)

Putnam Aldrich, a member of the Society since 1938, died on 18 April 1975 in Cannes where he had been making his home since his retirement from Stanford University. Born in South Swansea, Massachusetts on 14 July 1904, Mr. Aldrich received his academic training at Yale and Harvard and later studied piano with Tobias Matthay in London and hardpsichord with Wanda Landowska in Paris. His professional career included activity as a performer, as well as posts at Princeton, Texas, Western Reserve, Mills College and since 1950 at Stanford. His lifelong preoccupation with the problems of performance practice is reflected in many articles and in two books: Ornamentation in J. S. Bach's Organ Works (1950) and Rhythm in Seventeenth Century Italian Monody (1966). Mr. Aldrich was on the Board of Directors of the Society in 1951, 1962 and 1966.

Ernst C. Krohn (1888-1975)

Ernst Christopher Krohn, one of the early AMS members, died in Santa Fe, New Mexico on 3 March of this year. A pianist and composer as well as a self-taught musicologist, he was born in New York and studied with his father (Ernst Ludwig Krohn, a pianist, conductor and composer who had emigrated from Germany in 1885) as well as with J. C. Eisenberg, Louis Hammerstein and Ottmar Moll. From 1909 he was active in the St. Louis area as a piano teacher and from 1953 to 1963 was also Director of the Music Department at St. Louis University. He was the author of one of the early indexes to musicological literature (1952). His particular interest in American musical activities, and especially those of the Middle West, resulted in the publication of A Century of Missouri Music (1924), which was republished together with further writings on the same subject as Missouri Music (1971); and Music Publishing in the Middle Western States before the Great War (1972). At the time of his death he had completed the manuscript of a book on the history of music publishing in St. Louis.

The Gaylord Library of Washington University, of which he was Honorary Curator since 1963, owns his private library, consisting of some 8,500 books (including a large collection of Festschriften) plus an immense amount of sheet music, mostly American.

Erich Katz (1900-1973)

Belated notice has been received of the death of Erich Katz, an AMS member for over 25 years. He died in Santa Barbara on 30 July 1973.

Born in Posen, he was trained in Berlin and later in Freiburg under Willibald Gurlitt, receiving his Ph.D. in 1926 for a dissertation on “Die musikalischen Stilbegriffe des 17. Jahrhunderts.” In 1939 he emigrated to England and in 1943 to the U.S., where he was head of the composition department of the New York College of Music until 1959. For many years he was also director, as well as a strong force, in the American Recorder Society, which dedicated the November 1973 number of its journal, The American Recorder to his memory. The issue includes a list of his compositions, arrangements and publications.

Collegium Activities

(Continued from page 1)

The AMS Collegium Musicum Committee hopes that its organization of events at the Los Angeles meeting will aid in bringing together practical and scholarly interests in early music. All related activities are scheduled within the same area, near book exhibits and instrument displays.

Concerts are planned for Thursday evening (Cincinnati Early Music Consort, Ben Bechtel, director, and Stoddard Lincoln with Sonya Monosoff), Friday noon (unpublished music recently found in the Arnold Schoenberg Archive, discussed by Leonard Stein, and directed by Anthony Bazzana), and Saturday noon (student groups from USC and Cincinnati, directed by Gilbert Blount and Ben Bechtel).

Performance-related papers will be given in morning sessions, ranging from recordings as documents, early American opera reconstruction, dance research, Renaissance vocal and instrumental studies, tuning and temperament, to eighteenth-century ornamentation. We hope to include as much live demonstration as possible, as well as time for discussion.

Performance laboratories (so successful in Chicago in 1973) will be held mostly in later afternoon sessions, dealing with Medieval liturgical singing, English late Baroque chamber music, plucked instruments, and “a sane approach to historical instrumentation.”

Of special interest this year are the four panel discussions, two of which will occur in early afternoon sessions. A consideration of the perennial composer/maker/performer matrix will be led by Edwin Ripin as “The Problems of Instrumental Studies.” A forum among curators and scholars on “Problems facing large Musical Instrumental Collections” will be led by Lawrence Libin, in a field where research potential is just beginning to be tapped. An opportunity for considering curricula, research topics, entrance and graduation requirements for degree programs in early-music performance will be afforded by the panel chaired by this writer. Finally, the interrelatation of notation and performance will be considered over a broad temporal range by Bernard Baillly de Surcy and his panel.

Mozart Festival-Conference

Still available to AMS members are copies of the report on the discussions at the Mozart Festival-Conference held in May, 1974, at the Kennedy Center, Washington, D. C., and funded by a grant to AMS from the National Endowment for the Humanities. Chairman of the Planning Committee and Musicologist-in-Residence was Professor Jan LaRue and the Conference included two sessions on 1) Authenticity and 2) Performance Practices in Mozart. Copies of the report may be obtained from the Department of Music, New York University, 268 Waverly Building, Washington Square, New York, New York 10003.

A New Newsletter in Computational Musicology

Containing brief reports of scholars working in the field of computer applications to music, the Computational Musicology Newsletter (Vol. 1, No. 1, October, 1973) is available free of charge to individuals, libraries and organizations interested in this area of musicology. The following basic divisions are included in the Newsletter: General or Multiple Topics (GMT); Music Encoding (Analog-MEA; Visual-MEV; Keypunch-MEK); Music printed by the computer (MPtC); Music performed by the computer (MPC); Music composition by the computer (MCC); Computer-aided music analysis (CAM); Computer-aided documentation (CAMD); and Computer-aided music education (CAME). Information about contributing reports and receiving the publication is available from: Jerome Wenker, 1998 Pacific Avenue, Unit 105, San Francisco, California 94109.
AMS CHAPTER OFFICERS, 1975-76

1. ALLEGHENY
Chairman: Richard Wetzel, School of Music, Ohio University, Athens, OH 45701. Sec-Treas: Alice A. Moer, Dept. of Music, Fairmont State College, Fairmont, WVA 26554.
2. CAPITAL
3. GREATER NEW YORK
4. MID-ATLANTIC
Chairman: George Diehl, Dept. of Music, La Salle College, Philadelphia, PA 19141. Sec-Treas: Sterling E. Murray, School of Music, West Chester State College, West Chester, PA 19380.
5. MID-WEST
Chairman: J. Bunker Clark, Dept. of Music, University of Kansas, Lawrence, KS 66045. Sec-Treas: Donald H. Foster, College of Music, University of Cincinnati, Cincinnati, OH 45221.
6. NEW ENGLAND
Sec-Treas: (Acting): John E. Hasson, 13 Old Comers Road, Chatham, MA 02633.
7. NEW YORK STATE
Chairman: Marilyn Smiley, Dept. of Music, State University of New York, Oswego, NY 13126. Sec-Treas: Mary Jane Corry, Dept. of Music, State University of New York, New Paltz, NY 12561.
8. NORTHERN CALIFORNIA
Chairman: D. Kern Holoman, Dept. of Music, University of California, Davis, CA 95616. Sec-Treas: Sydney R. Charles, Dept. of Music, University of California, Davis, CA 95616.
9. PACIFIC NORTHWEST
Chairman: Peter Bergquist, School of Music, University of Oregon, Eugene, OR 97403. Sec-Treas: Travis Rivers, Dept. of Music, Eastern Washington State College, Cheney, WA 99004.
10. ROCKY MOUNTAIN
Chairman: Joyce E. Newman, Dept. of Music, University of Utah, Salt Lake City, UT 84112. Sec-Treas: Thomas J. Mathiesen, Dept. of Music, Brigham Young University, Provo, UT 84601.
11. SOUTH CENTRAL
Chairman: Almonte C. Howell, Dept. of Music, University of Georgia, Athens, GA 30602. Sec-Treas: R. M. Longyear, School of Music, University of Kentucky, Lexington, KY 40506.
12. SOUTHEAST
13. SOUTHERN
Chairman: Charles M. Carroll, Dept. of Music, St. Petersburg Junior College, St. Petersburg, FL 33733. Sec-Treas: Gayle Henrotte, Dept. of Music, Mississippi University for Women, Columbus, MS 39701.
14. SOUTHERN CALIFORNIA
Not reported.
15. SOUTHWEST
Chairman: Ellsworth Peterson, Dept. of Music, Southwestern University, Georgetown, TX 78626. Sec-Treas: Susan Harden, School of Music, Baylor University, Waco, TX 76703.

Papers Read at Chapter Meetings
1. ALLEGHENY CHAPTER
University of Pittsburgh
April 26, 1975
Arthur B. Wenk (University of Pittsburgh), Debussy and the demonselles prètentieuses: a study of the Etudes for Piano.
Robert Green (University of West Virginia), The Titanic: Musical Ripples.
Irving Gottl (Indiana University of Pennsylvania), Three Josquin Analyses.
Eleanor Stull (University of Pittsburgh), The Puritan Church Service and its Music.
Lawrence E. McCullough (University of Pittsburgh), Style and Aesthetics in Traditional Irish Music.
Denis Bartha (University of Pittsburgh), Four-Part “Quatrains” Revealed as a Basic Pattern from Beethoven to Bartók.
2. CAPITAL CHAPTER
The Smithsonian Institute
Washington, D.C.
February 1, 1975
Ruth Steiner (Catholic University of America), Complotterum Infinitum: A Twelfth-Century Epiphany Epiphany Compline Service for the Cathedral of Laon.
Dorothy Packer (Washington, D.C.), Horatian Moral Philosophy in French Song (1649-1749).
Waldo Moore (Washington, D.C.), Copyright and Sound Recordings.
3. GREATER NEW YORK CHAPTER
October 19, 1974
Charles Ives Centennial Festival-Conference: Conference Session 3 held in conjunction with the Greater New York Chapter of the American Musicological Society. Three Perspectives on Ives: Neely Bruce (Wesleyan University), Ives and 19th-Century American Music. Allen Forte (Yale University), Ives and Atonality.
Robert P. Morgan (Temple University), Spatial Form in Ives.
November 16, 1974
Joint Meeting with the Music Theory Society of New York. Analysis: Two Approaches:
Anneliese Downs (Brooklyn College), Finché prendi from Orlando (1733).
Carl Schachter (Queens College), Schubert: Sonata in B flat (posth.), D. 960.
December 21, 1974
Reports of Summer and Fall Congresses Abroad
William W. Austin (Cornell University), I.M.S. Symposium (Berlin, September, 1974).
Barry S. Brook (Graduate Center, City University of New York), I.M.S. Colloquium (Zagreb, June, 1974), International Society of Music Education (Perth, Australia, August, 1974), and I.A.M.L. Annual Meeting (Jerusalem, August, 1974).
Boris Schwarz (Queens College), International Schubert Symposium (Vienna, January, 1974) and First Congress of the International Schoenberg Society (Vienna, June, 1974).
Thor E. Wood (New York Public Library), I.A.M.L. Annual Meeting (Jerusalem, August, 1974).
January 18, 1975
Clara Steuermann (The Cleveland Institute of Music), Schoenberg Remembered: The Legacy.
Philip Friedheim (Harp College, State University of New York), Text-Music Relationships in Pierrot Lunaire.
George Perle (Queens College), Schoenberg, Berg, and Webern.
February 8, 1975
Alexander Ringer (University of Illinois, Urbana-Champaign), The Quest for Nineteenth-Century Music: Random Notes on a Series of Problems.
March 8, 1975
George J. Buelow (Rutgers University), A Lesson in Operatic Performance Practice by Madame Faustina Bordoni.
April 19, 1975
Mary Rowen Obelkevich (Baruch College, City University of New York), Turkish Affect in Seventeenth-Century French Music.
(Continued on page 10)
Chapter Papers
(Continued from page 9)

Edwin M. Ripin (New York University) assisted by members of the New York University Collegium Musicum, A Re-evaluation of Virdung's Musica getutscht.
April 26, 1975

Third International Conference on Musical Iconography, jointly sponsored by The Greater New York Chapter of the American Musicological Society, Répertoire International d'Iconographie Musica
cale, and The Research Center for Musical Iconography of the City University of New York.

Richard Leppert (University of Minnesota), Musical Iconography and Class Attitudes 1600-1789.

Colin Slim (University of California at Irvine) The Prodigal Son at the Court.

John Hollander (City University of New York), A Damsel with a Dulcimer and Other Matters.

Mme la Comtesse G. Thibault de Chambure (Le Centre d'Iconographie Musicale in Paris), Iconographic Work in France 1974-1975.

Brief Reports: Helen Hollis (Smithsonian Institution), Some Questions, Some Answers. Karolja Kos (Musical Academy, Zagreb), Recent Developments in Yugoslavia. Edmund Bowles (Falls Church, Virginia), Illuminations as a Tool for Examining the Loud Consort in the 15th Century. Maria Calderisi (National Library, Ottawa), Recent Developments in Canada. Frédéric Thieck (Paris), Louvre Pictures Representing Musical Instruments.

Barry S. Brook (Graduate Center, City University of New York), National and International Developments in Musical Iconography.

Dagmar Droysen (Staatliches Institut für Musikforschung, Berlin), The Hierarchy of Symbolic Imagery in the Middle Ages.


Koralijs Kos (Musical Academy, Zagreb) The Symbolism of Musical Instruments in the Crucifixion Scene.

May 17, 1975

Orin Grossman (Brooklyn College), The Sonatas of Ján Dussek: The Transition from Classical to Romantic Harmonic Style.

Howard Brofsky (Queens College), Martini and Jommelli.

4. MID-ATLANTIC CHAPTER

Swarthmore College
October 12, 1974

Charles Price (Swarthmore College), Distinguish ing Common 17th-Century French Court Dance Types and Styles in 18th-Century Baroque Instrumental Music.

Jno. L. Hunt (University of Michigan), Giovanni Paisiello and Napoleon Bonaparte: A Special Relationship Between Composer and Patron.

University of Pennsylvania, February 22, 1975

Richard D. Claypool and Robert F. Steelman (Moravian Music Foundation, Bethlehem, Pennsylvania), Music Collections and New Discoveries in the Bethlehem Moravian Archives.

Courtney Adams (University of Pennsylvania), Misconceptions Regarding the Three-Part Chanson during the Sixteenth Century.

West Chester State College, April 27, 1975

Richard Crawford (University of Michigan), William Billings and His Texts.

Stephen Fisher (University of Pennsylvania), Haydn's Symphonic Rondo Finales of the 1770's.

5. MID-WEST CHAPTER

The Lyric Opera House, Chicago September 20-22, 1974
(In conjunction with the Fourth International Verdi Congress)

Hans Tischler (Indiana University), Meter and Rhythm in Thirteenth-Century French Poetry and Music.

Arthur Steiger (Valparaíso University), Hayne van Ghizighem: The Role of the Lute in the Composition of De Tous bien playne.

Lawrence E. McLvain (Indiana University), Heinrich Isaac and His Use of Directive Canons.

Peter W. Gano (Ohio State University), The Parody Technique of Hans Leo Hassler.

Charles H. Biklé (University of Michigan), A Brief History of the London St. Cecilia Celebrations from 1663 to 1703.

Donald R. Foster (University of Cincinnati), The Concert spirituel and the Parisian Oratorios, 1758-91.

Morton Achter (University of Michigan), Felician David and Le Desert.

Donald Gresch (University of Missouri-Kansas City), The Fact of Fiction: Franz Werfel's Verdi, Roman der Oper.

Robert M. Copeland (University of Cincinnati), I.B. Woodbury and the Conservatory That Might Have Been.


Jihad Racy (University of Illinois), The Phonograph Goes to Egypt: The Record Industry and Traditional Music, 1904-32.

David Crawford (University of Michigan), Prospecting for Renaissance Music in Spain.

University of Michigan April 5-6, 1975

David A. Sheldon (Western Michigan University), Johann Mattheson and the Galant Ideal.

Sarah E. Hanks (Western Illinois University), The Concertos of Wagensell: A New Look.

Jeffrey Wasson (Northwestern University), The Fingerings in the Keyboard Music of J. P. Sweelinck.

John Boe (Southern Illinois University, Carbondale), Fully Notated Ornaments and Articulation in J. S. Bach's Keyboard Music.

Douglas A. Lee (Wichita State University), Notes on Eighteenth-Century Embellishment: The Violin Sonatas of Franz Benda.

Terry E. Miller (Indiana University), Kaen Playing in Northeastern Thailand.

Ronald L. Byrnsie (University of Illinois), Conflict in Debussy's Pelléas et Mélisande.

Jens Peter Larsen (University of Copenhagen), Haydn's Symphonies.

Dennis C. Monk (Central Michigan University), Some Observations on Haydn's Early Style.

Jonathan Drury (University of Illinois), The Instrumental Versions of Haydn's Seven Last Words.

Christine K. Mather (University of Victoria), Aspects of Counterpoint in Some Late Works of Guillaume Dufay.

Elizabeth L. Boos (Indiana University), Gregorian Melodic Formulas in Ockeghem's Missa Mi Mi.

Sister Mary Electa Columbro (Notre Dame College), Ostinato Usage in the French-Flemish Motet, ca. 1480-1562.

Herbert Kellman (University of Illinois), It Was Not Josquin Who Pulled King Louis' Leg the Second Time.

6. NEW ENGLAND CHAPTER

No report filed.

7. NEW YORK STATE CHAPTER

The State University of New York at Oswego October 5-6, 1974

Jeffrey L. Stokes (The University of Western Ontario, London, Ontario), Beethoven's Endorsement of Maazel's Metronome.


James Willey (State University of New York at Genesco), Timothy Swan's Secular Music—or The Problems of Composing Acceptable Music in America.

(Continued on page 11)
Chapter Papers

(Continued from page 10)

Rosemary Nesbitt (State University of New York at Oswego), Cultural Development in 19th-Century America.

Jerald C. Graue (Eastman School of Music, Rochester), The Reconstruction of the First American Opera.

Josélyn Godwin (Colgate University), Angels and Minstrels at Beverley.

John Mayo (University of Toronto), Handel's Cantatas—A Reservoir of Musical Ideas.

The State University of New York at Binghamton
March 15-16, 1975

Terence Bailey (University of Western Ontario), Accentual and Cursive Cadences in Gregorian Psalmody.

Edmund Strainchamps (State University of New York at Buffalo), An Unknown Episode in the Life of Marco da Gagliano.

Laurie Shulman (Cornell University), Two Simultaneous Revivals of Don Giovanni, 1834.

Joseph Kotylo (State University of New York at Binghamton), Assisted by Margaret Kotylo, soprano, Celtic Inspiration for the Nineteenth Century: An Introduction to the Ossianic Epics.

James Patrick (Cornell University), Charlie Parker and Harmonic Sources of Bebop Composition: Thoughts on the Repertory of New Jazz in the 1940s.

Nancy Reich (Manhattanville College), The Rediscovery of the Rudolf Collection.

8. NORTHERN CALIFORNIA CHAPTER

California State College, Sonoma
February 8, 1975

Herbert Myers (Stanford University), Reconstruction of a Fifteenth-Century Fiddle.

H. C. Robbins Landon (University of California at Davis), The Music of Michael Haydn.

Daniel Heartz (University of California at Berkeley), The Hunting and Drinking Chorus in Haydn's Seasons.

Augustus O. Vidal (California State College, Sonoma), Structures in African Music.

9. PACIFIC NORTHWEST CHAPTER

University of Victoria
Victoria, British Columbia
November 15-16, 1974

Linda Puckett (Lewis and Clark College), The Sacred Music of Ancient Israel.

Gordon S. Rowley (University of Victoria), Toward Development of a Computerized Indexing Program for Harpsichord and Organ.

Gordon B. Wright (University of Alaska), The String Quartets of Luigi Cherubini.

Gordana Lazarevich (University of Victoria), Metastasio's Misero pargoletto: A Hasse and a Mozart Setting of the Same Text.

Eugene C. Cramer (University of California), Compositional Procedure in the Passions of Tomas Luis de Victoria.

Jane R. Stevens (Seattle, Washington), Two Keyboard Concertos of C. P. E. Bach: Form and Style in the Service of Expression.

Christine K. Mather (University of Victoria), Ducay's Missa Ave Regina Caesari: A Performing Edition.

Oregon State University
April 18-19, 1975

Richard Semmens (University of British Columbia), The Debut of the Remodelled Transverse Flute Tharald Borgel of Edinburgh State University, A Unique Basso Continuo Treatise.

Donald McCorkle (University of British Columbia), Johannes Brahms in Transition: The Haydn Variations (1873).

Bryan Gillingham (University of Washington), A Reconstruction and Analysis of a Ninth-Century Sequence-Organum in Musica enchiriadis.

Carla Rutschman (University of Washington), Magnificat in the Trent Codices: An Overview.


10. ROCKY MOUNTAIN CHAPTER

The University of Wyoming
April 25-26, 1975

Thomas J. Mathiesen Brigham Young University, Euclid's Great Canon: Comments and Emendations.

Milton Swenson (Eastern New Mexico University), The Psalmody of Giovanni da Macque.

E. Harrison Powley (Brigham Young University), Multi-Tones on the Heckel System Bassoon.

John N. Parson (Colorado State University), The Franciscan 'Breve Noticia del Canton Llano' of 1725.

David A. Pituch (University of Colorado), The Significance of the Pelpin Organ Book as a Research Document.

Jill Palmer (Brigham Young University), A New Look at Coussemaker's Anonymous XII.

Judith E. Olson (University of Colorado), C. F. D. Schubart's Aesthetik der Tonkunst, Document of the Sturm und Drang.

Susan L. Porter (University of Colorado), Background and Introduction to a Re-Performative Performance of the Opera, Children in the Wood, by Samuel Arnold.

11. SOUTH CENTRAL CHAPTER

University of Kentucky
April 4-5, 1975

Terri E. Miller (Dover, Ohio), Otter Creek Church: An Old Southern Singing Tradition Survives in Indiana.

Linton Powell (University of Georgia), Guitar Effects in Spanish Music: A Transfer of Idiom.

Mary Hansard (Louisiana State University), Emerging Tonality in Tudor Church Music.

John Holstead Mead (Marshall University), Sea Shanties and Songs in the G. W. Blunt White Library, Mystic Seaport, Mystic, Connecticut.

Robert L. Weaver (Centre College), Waerant and Anabaptism: An Interdisciplinary Topic Reconsidered.

Julia Ann Griffin (University of Kentucky), Oratorio in Late 17th-Century Bologna and Modena: The Repertoire and Its Significance.

Frank W. Hoogenwerf (Emory University), Willem Piiper (1894-1947) as a Dutch Nationalistic Figure.

Willis H. Hackman (Austin Peay State University), George Conus: The Metrotechtanonic Analysis of Rhythm and Form.

Almonte C. Howell (University of Georgia), The Songs of Juan del Encina in the Cancionero de Palacio.

John M. Lee (University of Kentucky), An Application of Interval Vector Analysis to the Quatre études rythmiques of Oliver Messiaen.

Peter Hodgson (Ball State University), Suites, Sonatas and Sundry Subjects.

Robert Lamar Weaver (George Peabody College for Teachers), The Cocomero Theatre in Florence in the Seventeenth Century.

Marilyn Feller Somville (Centre College), The Affective Style of Anthony Phillip Heinrich.

Gordon J. Kinney (University of Kentucky), Telemann's Use of the Viola da Gamba as a Concertant Instrument in His Instrumental Music.

Lawrence E. McIlvain (Indiana University), Repeat Devices in Mass Compositions, c. 1450-1600.

Theodore Kenneth Mathews (Agnes Scott College), Bimodalism, Bilocalism and Trifocalism: Decorations in Tonality.

12. SOUTHEAST CHAPTER

University of North Carolina
September 14, 1974

Eleanor McCrickard (Chapel Hill), Alessandro Stradella's Instrumental Music.

Zay David Sevier (Chapel Hill), Pietism on the Organ Bench at Mühlenhausen?

G. Larry Whately (Brevard College), Donald Francis Tovey: A Survey of His Life and Work.

Ursula Günther (Centre National de la Recherche Scientifique, Paris), Bee- thoven's Metronome Markings and Modern Performance Practice.

Clyde W. Brockett (Norfolk, Virginia), The Easter Monday Vespers and the Peregrius Play.


(Continued on page 12)
Chapter Papers
(Continued from page 11)
Margaret Sandresky (Salem Academy and College), Dufay’s Lament and Hagia Sophia.

McMaster College
University of South Carolina
April 4-5, 1975
Calvin Bower (University of North Carolina, Chapell Hill), Topoi of the Liberal Arts and the Development of Musica in the Early Middle Ages.

Hendrik Van der Werf (Eastman School of Music), Performance of Medieval French Song.

Thomas Stanford (University of North Carolina, Greensboro), Music for Personal Use among Mexican Indians.

Thomas Warburton (University of North Carolina, Chapel Hill), Martini and De Lallymog: Collaborators on Celia Sans Plus?

George Parrish (Radford College), The Relationship of Motives to Large-Scale Tonal Motion.

Margaret Warden (University of North Carolina, Chapel Hill), Tonality in Handel’s Orlando.

Hans Schmidt (Beethoven Haus, Bonn, Germany), The Forthcoming Complete Edition of Beethoven’s Letters.

13. SOUTHERN CALIFORNIA CHAPTER
Mississippi University for Women
April 18-19, 1975
Bruce A. Whisler (Florida Technological University), Sixteenth-Century French Music in Germany: Munich Mus. Ms. 1516.


Agnes Youngblood (University of Miami), Noh Rhythm and Zén Concept of Time.

La Wanda Blakney (University of Texas at Austin), Chopin’s Sketch to the Berceuse in D flat Major, Op. 57.

David Z. Kushner (University of Florida), Aram Khachaturian and the Soviet Regime.

Jane Perry-Camp (Sweet Briar College), Time and Temporal Proportion: The Golden Section Metaphor in Mozart, Music and History.

S. Philip Kniseley (University of Florida), Adolph M. Foerster: An Overview.

Gayle Henrotte (Mississippi University for Women), Tetrachordal Structure in Armenian Chant.

Joel F. Reed (New Orleans Baptist Theological Seminary), Anthony F. Shawalter: Publisher, Educator and Composer.

Glenn Walden (Louisiana State University), Igor Stravinsky’s Abraham and Isaac.

Mary Ellison (University of Miami), Le Cerf de la Vieville to the Defense of Lully’s Armide.

Donald E. Marcase (Pineville, Louisiana), Adriano Banchieri’s Cartella Musicale (1614).

Raymond A. Barr (University of Miami), The Art Songs of Charles Ives: An Introduction.

Perry Carroll (New Orleans Baptist Theological Seminary), Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer and Church Music Editor.

Bob R. Antley (Florida A. & M. University), Accidental Interpretations of the Rhythmic Modes.

Robert F. Schmalz (University of Southern Louisiana), The Missa Hill and gib Rat: Further Evidence of English Influence Upon Mid-Fifteenth-Century Continental Style.

14. SOUTHERN CALIFORNIA CHAPTER
No report filed.

15. SOUTHWESTERN UNIVERSITY
University of Houston
October 12, 1974
James H. Richards (Waco, Texas), The Vocalion.

Lester D. Brothers (North Texas State University), A New-World Hexachord Mass by Francisco López Capillas.

Dorothy V. Hogan (University of St. Thomas, Houston), A Dramatist’s View of the French Lyric Theatre: Charles Collé Journal (1748-1772).

Thomas Benjamin (University of Houston), Thinking About Analysis.

Jerry Dean (The University of Texas at Austin), Gedenken: Schoenchen’s “Oh, What the Hell” Song.

Ted Albrecht (North Texas State University), Simon Menger (1807-1892): The Activities of a Composer, Conductor and Teacher in San Antonio Before the Civil War.

Southwestern University
March 8, 1975
Linda Lamb Hirt (Fort Worth, Texas), The Influence of Arabic Music in Selected Works of Béla Bartók.

Michael D. Williams (University of Houston), Stravinsky and the Violin.

Ruth Landes Pitts (Dallas Baptist College), The Dramatic Music of Don Juan Hidalgo.

Anne Schnoebelen (Rice University), The Many Faces of Padre Martini: A Look At His Collection of Letters.

Corre Berry (Sam Houston State University, Huntsville), The Vocal Chamber Duets of Seventeenth-Century England.

Haydn Festival and Conference 1975
The Haydn Conference is scheduled for eight days in October, Saturday, October 4 through Saturday, October 11, at the Kennedy Center, The Smithsonian Institution and The Library of Congress in Washington, D. C. The Conference is the focal point of the Haydn Festival which begins with an all-Haydn program by the National Symphony Orchestra in Kennedy Center on September 22 and is supported by a grant from the National Endowment for the Humanities. It has been planned by a committee of AMS in collaboration with the International Musicological Society, with additional support by the John F. Kennedy Center for the Performing Arts and the Smithsonian Institution. Following the Conference, AMS will undertake the publication of the Report of the Conference.

The eight Conference days will be divided into three sections, each concerned with a special topic: Haydn in Performance (October 4-6); Haydn Documentation (October 7-8); and Form and Style Problems in Haydn’s Music (October 9-11). The sessions will comprise four general lectures, ten roundtable discussions, five workshops and six series of free papers.

Printed on page 13 is a complete schedule of the Conference; for further information write to Professor Howard Serwer, Executive Officer, Haydn Festival and Conference, 101 Primrose Street, Chevy Chase, Maryland 20015.

International Historians’ Convention in Rheims
The University of Rheims, with the cooperation of the French Secretaries of State for Cultural Affairs and for Universities and the French National Institute for Scientific Research, is organizing an International Historians’ Convention on the subject of “Royal Anointment and Coronation.” The meeting will be held at the Rheims Town Hall from the 9th to the 11th of October, 1975 and will be concerned with a study of the principle of investitures and its application to particular periods between 751 (Pepin the Great) and 1825 (Charles X). The main aspects of the study are religious rurial, the mystique of royalty, the artistic element including related musical compositions, decor, costumes and jewelry, and a consideration of political overtones and contemporary popular opinion. For information about the convention, write to: Colloque du Departement d’Histoire, U.E.R. Lettres, 57, rue Pierre Taittinger, 51100, Reims, France.
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<th>Time</th>
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REGISTRATION will take place starting at 10:00 a.m., Friday, October 3 and continue throughout the Conference at the Reception Suite, Museum of History and Technology, Smithsonian Institution.

LOCATIONS: KE—Kennedy Center, Eisenhower Theater; KC—Kennedy Center, Concert Hall; KF—Kennedy Center, Grand Foyer; SB—Smithsonian Institution, Natural History Museum, Baird Auditorium; S—Smithsonian Institution, Museum of History and Technology; LC—Library of Congress.
Council Forms Steering Committee

At the December, 1974, meeting of the AMS Council, a Steering Committee was appointed with Professor Ann B. Scott as Secretary and Professors Barry Brook and William S. Newman as members. The Steering Committee will be responsible for devising a pertinent agenda for the annual meeting of the Council and will act as liaison between the Board of Directors and the Council.

A perennial problem, the formulation of a statement on "Guidelines for Musicology," has been selected as a primary topic for study by the Steering Committee and a committee consisting of Ruth Steiner (Chairwoman), Allan Atlas and James Pruett has been asked to undertake a study of this question and report to the Council in December, 1975.

As Secretary of the Council, Professor Scott invites all members of the Society to advise her of those areas, topics or issues which might be deemed appropriate for investigation and discussion. Communications should be addressed to Professor Scott, Department of Music, Bates College, Lewiston, Maine 04240.

Sixth Edition of Doctoral Dissertations in Musicology to Be Co-sponsored with the IMS

Arrangements have been completed between the American Musicological Society and the International Musicological Society to co-sponsor a joint publication of Doctoral Dissertations in Musicology later this year. This new cumulation which will be published as a continuation of Doctoral Dissertations in Musicology will contain the cumulative American dissertations as in the past, as well as dissertations from other countries as they now appear in Musicological Works in Progress. As is customary with Musicological Works in Progress, the combined list will include works in progress by non-student scholars.

In accordance with some new proposals made by the Publication Committee, it is contemplated that the supplements for the new edition will henceforth be published separately (and issued only to purchasers of the cumulation) rather than in the societies' journals as they have been in the past; it is planned that the cost of the supplement will be included in the original purchase price of the publication.

Registration cards for topics for both Doctoral Dissertations in Musicology and Musicological Works in Progress are available from the editor, Cecil Adkins, at the School of Music, North Texas State University, Denton, Texas 76203. Scholars are invited to inquire of the center regarding dissertations and works in progress which do not appear on the published list.

Monographs on Semiotics and Musical Analyses

The first three monographs in a projected series of publications sponsored by the Faculty of Music of the University of Montreal have been announced as available: 1) *On Musical Phrase*, by David Lidov of York University; 2) *Essai d'analyse distributionnelle de "Densite 21.5" de Varese*, by Jean-Jacques Nattiez of the University of Montreal; and 3) *Polysemy and Semantic Coherence in the Musical Languages (On the "Preludes" of Claude Debussy)*, by Michel Imbert of Paris-Paristerre.

For further information about the series and to place orders for the available monographs, write: Groups de Recherches en SemioLogie Musicale Faculte de Musique, Universite de Montrebl, Case postale 6128, Montreal 101, Quebec, Canada.

Special Offer on RILM Abstracts

A discount of twenty-five percent is available on volumes I-V of RILM abstracts of music literature when ordered as a complete set together with the RILM five-year cumulative index I-V, 1967-1971. The deskount results in these savings for (1) Individuals: instead of the regular price of $52.50 ($45.00 for the abstracts plus $7.50 for the cumulative index) the price will be $41.25; and (2) Institutions: instead of the regular price of $138.00 ($120.00 plus $18) the price will be $108.00.

No discount is available on orders of single volumes, priced as follows: Volumes I-V are $9.00 for individuals and $24.00 for institutions; Volumes VI-VIII are $12.00 for individuals and $36.00 for institutions (Volume VII is raw being published and Volume VIII is in preparation).

The reduced price of the combined earlier volumes provides an opportunity for AMS members who have not yet subscribed to begin. The announcement also serves to remind all AMS members to send in abstracts of their publications on a regular basis. All abstracts, subscriptions and inquiries should be sent to the RILM Center, Graduate School of the City University of New York, 33 West 42nd Street, New York, New York 10036.

New Society Promotes Wind Music

Organized in Graz, Austria, in November, 1974, The Society for Research and Promotion of Brass and Wood Music seeks to encourage research on a somewhat neglected branch of music as well as provide means for increasing public awareness of wind music, especially with regard to developments since the nineteenth century. Invitation to membership in the Society is extended to musicologists, composers, editors and professional instrumentalists and membership includes a subscription to the publication *Alta Musica*, the first volume of which was published in Winter, 1975. For information about the Society, write to: Wolfgang Suppan, Hochschule fur Musik und Darstellende Kunst, Institut fur Musik theorie, Leonhardstrasse 15, 8010 Graz, Austria.

Committee on the Status of Women

The Chairwoman of the Committee on the Status of Women reports that current plans include a questionnaire on professional status sent to women members of AMS and a survey of numbers of women in selected doctoral programs in musicology. The committee welcomes suggestions from members concerning its role and future activity and requests that communications be directed to the Chairwoman, Professor Sarah Fuller, Department of Music, SUNY at Stony Brook, Stony Brook, New York 11794.

Women and minority members of AMS who are seeking jobs may be interested in the existence of the Affirmative Action Personnel Registry. Persons wishing to be registered with this professional placement organization should write: Affirmative Action Register, 10 South Brentwood Boulevard, St. Louis, Missouri 63105.

Arts in Education Project Entering Final Phase
by Claude V. Pulisca

The American Council for the Arts in Education has received grants totaling $250,000 to complete its study of the role of the arts in general education. The support came from the National Endowment for the Arts, the Rockefeller Brothers Fund, and the Office of Education. The foundation contributed to planning this phase of the study.

Tackling as its model the Rockefeller Panel that produced the influential report *The Performing Arts, Problems and Prospects*, in 1965, the ACAE has organized a panel of leading citizens who have been active in the support of the arts. David Rockefeller has accepted the chairmanship of the panel and Margaret Howard has been appointed project director.

The panel will organize hearings, research, and studies leading to the publication of a book that will analyze the state of the arts in education, provide a rationale for an expanded role, and present models of successful programs. The planning for the project was discussed at a meeting of the Council of Delegates on February 21, 1975 at Japan House in New York City.

Norris Houghton, Dean of the Division of Theater Arts, SUNY College at Purchase, New York, President of ACAE since 1973, has negotiated the grants that promise to fulfill the objective of the Arts/Worth project begun in 1971.