The American Musicological Society 1934-1984

An Anniversary Essay

by Richard Crawford

with

Lists of Officers, Winners of Awards, Editors of the Journal, and Honorary and Corresponding Members

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Note

In 1981 the Board of Directors of the American Musicological Society voted to commission a history of the Society to celebrate its fiftieth anniversary in 1984. When plans for a full-scale history hit a snag, the Society's Publications Committee asked me, as current president, to write a brief essay commemorating the occasion. I wish to thank Clayton Henderson, Alvin H. Johnson, James Webster, and James Haar for their assistance.

R. C.
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American Musicology Comes of Age: The Founding of the AMS

Richard Crawford

On June 5, 1934, Gustave Reese, a young faculty member at New York University, wrote to Professor Otto Kinkeldey of Cornell:

> A meeting was held on June 3rd by certain members of the former New York Musicological Society and other persons interested in musicology. Those present were: Miss Helen Heffron Roberts, Messrs. George Dickinson, Carl Engel, Joseph Schillinger, Charles Louis Seeger, Harold Spivacke, W. Oliver Strunk, Joseph Yasser, Gustave Reese. The New York Musicological Society having disbanded, those attending constituted themselves the American Musicological Association. Dr. Spivacke then nominated you as President and, upon motion duly made, seconded, and carried, you were unanimously elected President.[1]

Expressing gratification but no surprise, Kinkeldey promptly accepted, and the work of organization began.[2] By December 1, when a meeting was held at the Beethoven Association, 30 West 56th Street in New York City, to adopt a constitution and by-laws, the membership of the new society—it had been renamed the American Musicological Society for fear that some might call it "AMUSA"—stood at fifty-one. Members assembled at that meeting also elected the Society's first slate of officers to assist President Kinkeldey: Charles Seeger and Oliver Strunk, Vice-Presidents; Gustave Reese, Secretary; Paul Henry Lang, Treasurer; and Jean Beck, Archibald T. Davison, Carl Engel, and Carleton Sprague Smith, Members-at-Large. Thus, half a century ago was founded the first independent American organization dedicated to advancing "research in the various fields of music as a branch of learning and scholarship. "[3]

The founding of the AMS in 1934 marked not only a beginning but

the culmination of efforts dating far into the past. As early as 1890, Waldo Selden Pratt, professor of church music and hymnology at the Hartford Theological Seminary, had noted that musicians in America were not highly regarded as a group, "principally due to the low standard ofintellectual vigor which we tolerate." Pratt contended that "music should rank among the great subjects of intellectual research, like biology, political economy, or literature. " It had won no such eminence, he believed, because "most of us have as yet very narrow views of the scope of [the] scientific side of music." And what constituted that "scientific side"?

> The materials, physical and mental, which music employs, the laws she follows in putting her ideas into those materials, the entire mechanism of composition, performance, and appreciation, together with the connections between music and various non-musical spheres.

These aspects of music, Pratt argued, were "objective phenomena" that invited a method of study akin to that employed in other branches of learning. "They can be analyzed, described, compared, grouped, and reasoned about. They are genuine objects of rational investigation." Music, Pratt counseled, was a complex world in which aesthetic and spiritual issues intermingled with physical, psychological, sociological and historical ones-a world whose richness, incompletely understood, was ripe for scholarly investigation.[4]

If Pratt's summons went mostly unheeded, it was not because Americans of the 1890s were uninterested in music. On the contrary, concert-going was a generally accepted social activity in cities and towns where wealth met educational and cultural aspiration. Playing and singing were well-regarded accomplishments in polite society, especially for women, and concert audiences included many active amateur musicians. The moral and aesthetic power of music was widely acknowledged. Its composers were celebrated cultural figures; their works were heard, discussed, analyzed, and written about in forums accessible to music lovers-including books, articles in periodicals such as *The Atlantic, Harper's,* and *Scribner's,* and in the daily press. The most knowledgeable and active American writers about music in those days, including G. P. Upton, H. E. Krehbiel, H. T. Finck, and W. F. Apthorp, worked as critics for large metropolitan newspapers. As journalists, their work was geared to regular production and wide dissemination. They wrote for a public committed to the music and experience of the concert hall, and hence-although, for example, Krehbiel's *Afro-American Folksongs* (New York, 1914) is more a work of scholarship than of criticism or commentary-their training and the demands of their profession effec-

tively blocked any inclination they might have had to walk for long on Pratt's "scientific side" of the street.[5]

What was missing from the United States of Pratt's time was any perceived need for musicology. Although the concert hall had established itself firmly as a source of noble, uplifting entertainment, there was no strong reason, except perhaps for the restless inquisitiveness of an individual here and there, for anyone to conduct close scholarly research into the workings and history of music. In the absence of an audience for such research, musicology could exist only as a pastime, not a profession. Nor was it to become a profession until it could claim an academic, institutional base-a forum in which its methods and findings were not simply tolerated but necessary.

With no real context to work in beyond that of personal idiosyncrasy, turn-of-the-century America provided a stiff test of independence, perseverance, and courage for a musical writer with "scientific" proclivities. Thus, Oscar Sonneck (1873-1928) stands as a heroic figure in American musicology. Returning from study in Germany to his own country, which lacked the large music libraries that invited scholarly research in Europe, he was chosen before his thirtieth birthday to build and to organize such a collection at the Library of Congress. Recognizing further the absence of any tradition of scholarship on music in the United States, he undertook to create one himself.[6] Isolated from contact with like-minded scholarly colleagues, he joined with W. S. Pratt, Albert A. Stanley, and others, to form in 1907 a United States Section of the Internationale Musik-Gesellschaft. And when the outbreak of World War I brought the demise of the international society, and with it the society's journals, the *Zeitschrift* and *Sammelbände,* he helped to found *The Musical Quarterly,* the first American journal of musical scholarship.

The activities of the United States Section of the IMG are worth a bit more attention here, for a survey of them hints at an unexpected conclusion: that a better environment for musicology existed in the years before World War I than in the decade after it. Between 1908 and 1916, the group chose one day of the Music Teachers National Association's annual convention, usually held between Christmas and the New Year, for its own meetings. These usually included a meal, a business meeting, perhaps a report on the Society's international congresses such as those held in Vienna in 1909, London in 1911, and Paris in 1914, and two or three papers, which were then published in the MTNA's *Proceedings.* Together with Stanley, Sonneck, and Pratt-respectively the President, Secretary, and Treasurer of the organization from 1907 until 1911, when Pratt assumed the presidency—officers included Frank Damrosch of

New York City, Peter C. Lutkin of Northwestern University, Leo R. Lewis of Tufts College, and George C. Gow of Vassar College. Meetings were usually attended by some twenty or thirty, depending upon their location. As for total membership, President Stanley was able to give an optimistic report to the twenty-eight members who met in Boston on December 28, 1910. In Secretary Sonneck's words:

> He called attention to the pending formation of local groups at Boston, Mass. and Ann Arbor, Mich. and in connection therewith stated that the North American Section had grown from a membership of thirty-eight (inclusive ofnine libraries and institutions) in August 1909 to sixty-three (inclusive of fifteen libraries and institutions) in November 1910 Since then, and largely due to the interest shown at Boston, the total membership has increased to eighty-four, a net gain since August 1909 of more than one hundred procent. [*sic*][7]

The outbreak of World War I sounded the fledgling organization's death knell. "The whole central organization of the Society is in confusion," reads the report of the meeting of December 31, 1914, in Pittsburgh, and "it has even been suggested that the Society has `collapsed.' " The U. S. Section tried to carry on through the turmoil. It sent a declaration to the Presidents of other national sections that, rather than accepting news of the organization's demise, it preferred to consider that its functions were "simply suspended."[8] But after two more annual meetings (1915-1916) the only musicological organization in the United States expired quietly with a balance of $5.05 in its treasury.[9]

The U. S. Section of the IMG seems not to have been reestablished after the war. Its demise offers ample proof of the thinness of its support, testifying to its dependence, first, upon an international organization to give it structure and stability, and second, upon only a small, dedicated core of American organizers for whom no immediate successors stepped forward. In an autobiographical memoir written near the end of his life, Albert A. Stanley, Professor of Music at the University of Michigan, calculated that he had crossed the Atlantic Ocean forty-eight times.[10] It was his habit to board a ship for Europe as soon as spring classes in Ann Arbor ended and to spend his summers there in study and relaxation. Here is evidence of just how fully a scholar of Stanley's generation was likely to identify musicological endeavor with the European landscape. It was in Europe that musicology's intellectual wellsprings, its institutional foundations, and its chief research opportunities lay. Perhaps the absence in the years immediately after the war of a European forum for their field was enough to discourage American musicologists during the 1920s as few as they were, from spending their energy in attempts to re-establish a scholarly society in their own land.

When Pratt recommended in 1890 that the "scientific study of mu-

sic" should become "a standard item in the curriculum of every college and university," he identified the key to the process by which musicology would eventually establish itself in America. It is true that many of the active members of the U. S. Section of the IMG had been college professors, but the practice of musicology had played only a slight role in their lives as teachers. As performers, composers, conductors, church musicians, and experts in music education, they worked in institutions in which music was taught, chiefly to undergraduates, as a creative art, a practical skill, or, more generally, as a branch of the humanistic tradition of the western world. Music could be studied by American college students in programs that offered liberal education, professional training, or sometimes both. It could not, as the 1920s began, be studied in the way Waldo Selden Pratt had foreseen. But by the decade's end, the prospect that musicology would eventually find a home in American colleges and universities no longer seemed remote.

Perhaps the best evidence of the field's growing strength during the 1920s is that support for and acknowledgement of musicological activity began to surface in a number of different contexts. An international forum reappeared in 1927 when at a September meeting in Basel the International Musicological Society was founded. Closer to home, two important organizations, one philanthropic and the other academic, singled out music in higher education for special attention. The first was the Carnegie Corporation, whose support, though not directed specifically at musicology, nevertheless enriched the resources available to college music programs, helping to foster an environment in which musicological research could take place. In 1925 the Corporation's officers determined to study how they could best strengthen college instruction in the arts. In succeeding years the Corporation gave scholarships to prospective college teachers in artistic fields, including music, and awarded grants to college music departments for both physical improvements and the hiring of instructors. The Corporation's most generous gift to music was given in the 1930s, when it produced and distributed, free of charge to educational institutions in English-speaking countries, a phonograph and a set of recordings representing masterpieces of western art music from the baroque to the present.[11]

At roughly the same time that the Carnegie Corporation was offering financial and moral support to colleges for instruction in music, the American Council of Learned Societies, the nation's leading academic association, established a new standing committee: the Committee on Musicology.[12] At its first meeting on July 11, 1929, the committee, charged "to take such ... measures as may be calculated to promote research and education" in musicology, recommended that the state of

musicology in American colleges and universities be surveyed. W. Oliver Strunk, a staff member at the Library of Congress, was given the job. Strunk's report, published in December, 1932, as "State and Resources of Musicology in the United States,"[13] runs to more than 75 pages and presents a detailed portrait of the field at the outset of the Great Depression. Course offerings are described school by school and subject by subject. Curricula are outlined. Theses incorporating musical research are listed. "Musicological equipment" of American libraries is inventoried. Finally, "a directory of American societies and foundations interested in furthering the general aims of musicology" is also offered.[14]

Strunk's report shows that by the end of the 1920s musicological research had won a solid foothold in the curricula of many American college and universities—that indeed, if ACLS was anxious "to promote research and education" in musicology, a foundation already existed in academia. While cautioning that statistics could sometimes be deceiving, Strunk wrote that at forty-five of the fifty institutions he studied, "some sort of general historical introduction to music" was given [p. 10], that thirty-seven of those schools also offered "advanced lecture courses" beyond an introduction [p. 12], and that at twenty of the latter "courses for advanced students ... designed to stimulate original, individual research" were also available [p. 14]." Furthermore, Strunk's list of theses on musical topics, compiled from the records of twenty-one institutions (1919-32), includes 135 Master's essays and 32 Doctoral dissertations, for a total of 167. Degrees requiring musical research signaled the readiness of faculty members to offer and students to pursue them. If perhaps not yet firmly established in the mainstream of academic studies, musicology had clearly improved its status from the days when Harvard's President Lowell had scoffed, on first hearing the word: "you might as well speak of grandmotherology!"[15] Otto Kinkeldey's appointment as professor of musicology at Cornell University in 1930—the first such position in the United States—was clearly more a symptom of the field's coalescence than the cause of it.

While concentrating on demonstrable facts, Strunk's report offered interpretation here and there as well. Shying away from anything approaching the tone of a jeremiad, he was just as careful to avoid patriotic boosterism. Thus his report offers the kind of balanced assessment that illuminates the field even across more than half a century.

Early in his report Strunk wrote:

> The recognition of musicology as an independent and fully privileged branch of scientific investigation and musical discipline is a comparatively

> recent matter, even in Germany, where its problems and methods were first formulated. In the United States, where the scientific study of the aesthetic and historical aspects of music has met with little, if any, encouragement in the past, such recognition is still so rare as to be practically negligible. [p. 8]

Esteem for musicians who carry on musicological research was not high.

> Even at Harvard musicology has still to be placed on an equal footing with theory and composition as a field for graduate specialization, as is shown by Professor Spalding's statement that at Harvard an historical or critical thesis may be *substituted* for work in composition by students "lacking in creative power." [p. 8].

Unquestionably, interest in musicology had "increased materially during the past ten years." Yet "a marked tendency to emphasize the cultural aspects of the subject at the expense of the scientific" could be observed. The range of subjects for research was limited chiefly to "the repertory of the present-day concert hall and opera house," while "earlier periods, equally important from the historical point of view" were ignored. Musicological method was seemingly taught only at Cornell and Vassar, and Vassar and Yale seemed the only schools " to recognize the importance of introductory bibliographic studies" [p. 33-34] American music was "barely touched on" anywhere, a circumstance Strunk found "disappointing" [p. 42]. Moreover,

> The field of comparative musicology, one in which American investigators have particularly distinguished themselves in the past, is almost universally disregarded, even at universities where extensive ethnological collections are readily accessible. [p. 34]

Strunk's sampling of theses left him with the impression that most were "respectable," though he admitted that it had been "somewhat disconcerting" to encounter the following passage in a Master's thesis on J. S. Bach's organ works:

> One leaves the study of this composition with the feeling that Bach certainly knows what he wishes to say and that he knows how to say it.

Strunk concluded his analysis by quoting George Sherman Dickinson of Vassar College:

> Our greatest problem is to know where to send [good] students, so that they can develop their particular interests. We have found most institutions in this country offering graduate work to be so biased as to the type of subject allowed that the student is thwarted. Research in the earlier periods is discour-

aged because there are usually no members of the staff ready to handle the work, and contemporary subjects are frowned upon through prejudice. [p. 42]

On the eve of the founding of the American Musicological Society, then, the field, though by no means a new one, was just beginning to find a home in American colleges and universities. Academic training for musicologists had been instituted and positions were beginning to open up for those who had received it. An international scholarly organization existed in Europe, and 0n this side of the Atlantic several organizations, though none ofnational scope, sought to foster musical scholarship.[16] *The Musical Quarterly*, the MTNA *Proceedings* and a few other journals occasionally published scholarly articles; among scholarly books, the only full-length work of an American musicologist apart from broad historical surveys that comes to mind from the 1920s and 30s is Waldo Selden Pratt's *The Music of the French Psalter of 1562* (New York, 1939). Support for research and publication in musicology could be found through different organizations, and especially the ACLS.[17]

As noted in Reese's letter of June 5, 1934, inviting Kinkeldey to become president of the new organization, the AMS was not so much a brand new institution as a reorganization of an older one—the New York Musicological Society. That group, in turn, had coalesced from an earlier association that had first met on January 29, 1930, with Henry Cowell, Joseph Schillinger, Charles Seeger, Joseph Yasser, and Otto Kinkeldey as founders. This unnamed group met in a music studio at 1 West 68th Street owned by Mrs. E. F. (Blanche W.) Walton, who also acted as hostess and provided refreshments. The members' desire for close interchange and a structured agenda is revealed by the principles that governed its meetings:

1. The membership should be small, comprising only men of active musicological interest as shown either in publication, achievement, or in the reading of a paper by invitation.

2. Guests might be introduced, but they should be expected to contribute to the discussions.

3. Each meeting should be devoted to the reading of a paper, no member reading again until all the others in turn may have contributed. After the reading of the paper, each member and guest present should comment in turn and after the speaker's rebuttal, general discussion should be held.

4. Occasional meetings should be given over to "round table" discussions upon predetermined subjects, each member and guest present being expected to give in turn a prepared statement of from five to ten minutes duration, with general discussion following.

5. Chairmanship for the evening (to keep the discussion from wandering away from the subject) should rotate informally among the members. [18]

Meetings included papers on "Some Japanese Polyphony" (Kinkeldey), "Some Aspects of a Rhythmic Harmonic Series" (Cowell), "Classification of Scales Within the Equal Temperament" (Joseph Schillinger), and "A Comprehensive View of the Schoenbergian Technic" (Adolph Weiss), a round-table discussion of Yasser's "The Future of Tonality," and a demonstration of electrical instruments by Leon Theremin.[19]

Before the end of 1931 the musician-scholars who had met a dozen times during the past eighteen months determined to organize themselves into a more formal association. While their earlier incarnation had restricted itself to a "purely local" focus, the new group, christened the New York Musicological Society, set its sights on a broader objective. "It is hoped," the Society announced, that the present group "will form the nucleus for a National Society." Avowing its interests to be "systematic rather than historical, stressing speculative and experimental methods in close liaison with the vanguard of the living art of music," the new group admitted: "it is neither necessary nor desirable that this interest dominate a National Society or form an invariable pattern for other local development. " It then offered a view of what a national musicological organization might be like—a view prophetic of the shape that musical scholarship has assumed since 1950, except that today many of these interests are represented by a separate scholarly organization with no single "parent" society.

The character of a National body should be broad enough to allow the organization of local groups upon a variety of subjects as sections of the parent society, without dominance by anyone. There might be five chief sections: (1) science, (2) criticism, (3) history, (4) bibliography, (5) comparative musicology. [20]

In its three years of existence the New York Musicological Society pursued its "systematic" and "comparative" focus, with papers by Messrs. Seeger, Cowell, Yasser, Schillinger, Kinkeldey, and others including George Herzog, Edwin J. Stringham, and Carleton Sprague Smith. The apparent slight to women in the group's first organizational statement ("only men of active musicological interest") proved merely an oversight, for Helen Roberts delivered two papers to the Society, Miss M. E. Bute acted for a time as its secretary, and Ruth Crawford Seeger, composer, erstwhile pupil and later wife of Charles Seeger, attended some meetings. Early in 1934 the New York Musicological Society dissolved for reasons that, though not explicitly set down, may have been related to the creation, apparently in the same year, of the

American Society for Comparative Musicology, whose founders included Charles Seeger and Helen Roberts.[21] Whatever the circumstances ofits dissolution, however, the Society had fulfilled the goal projected in its organizational statement: it had formed "the nucleus for a National Society."

As the year 1935 dawned, the new American Musicological Society had a slate of officers, a trio of committees (Nominating, chaired by Carleton Sprague Smith, Membership by Gustave Reese, and Program by Archibald T. Davison), and its own stationery. By springtime it had moved to extend its activities beyond their earlier local base, establishing a Washington-Baltimore and a Western New York Chapter to go with the Greater New York Chapter founded in January. And on December 28, 1935, at the MTNA Convention in Philadelphia, the Society held its first Annual Meeting, at which papers were delivered by President Kinkeldey ("Music and Meaning"), Vice-President Seeger ("Systematic and Historical Orientations in Musicology"), and Treasurer Lang ("Recent Trends in Musicological Research").[22]

At a glance, it might seem that musicology in American had taken two decades to regain the position it had enjoyed before World War I: once again the musicologists were meeting as a rump session of MTNA. But the resemblance between the U. S. Section o£ the old IMG and the new AMS was only skin-deep. The new organization was autonomous; moreover, local chapters made it from the first more decentralized than the older one had been. Furthermore, the ranks from which members could be drawn had increased greatly over the past two decades as musicology had won a place in more and more American colleges and universities. Moreover, during the 1930s the policies of Nazi Germany drove many scholars from their European homeland; a number of these scholars were musicologists who made their way to the United States. Their presence was to influence the course of American musicology powerfully. Thus, many factors-the circumstances of the Society's founding and its structure, the strengthening of music instruction in American public schools, the growing respect for scholarly research in higher education, and political turmoil in Europe-help to explain why the AMS was able to take root in 1934 and to flourish where, two decades earlier, the American Section of the IMG had withered and died.

The Society's course was charted first and foremost by its organizers and leaders. Perhaps the most striking fact about the fourteen people who founded the AMS and served on its first executive board is the breadth of musical backgrounds and interests that they embodied. Of the fourteen, nine were born American citizens—including Charles Seeger, whose birth occurred in Mexico City—while Jean Beck, Carl

Engel, Paul Henry Lang, Joseph Schillinger, and Joseph Yasser had emigrated to this country as adults. Among the Americans, however, Kinkeldey, Smith, and Spivacke had earned doctorates from European universities, while only Dickinson, Reese, and Roberts had not studied in Europe. The founding group was rich in librarians-Kinkeldey, indeed, was Cornell University Librarian, and Davison, Dickinson, Engel, Smith, Spivacke, and Strunk all served short or long stints as heads of important American music collections-and professors-Beck (Pennsylvania), Davison (Harvard), Dickinson (Vassar), Kinkeldey (Cornell), Lang (Columbia), and Reese (New York University) were all teaching musicology at the time the Society was founded. It also included two composers (Schillinger and Seeger), two ethnomusicologists (Roberts and Seeger), and two representatives from the world of music publishing (Engel and Reese, who were also, respectively, editor and associate editor of *The Musical Quarterly* in 1934). The ranks of the founders, remarkable for diversity and significant for service to the profession, also included men whose direct scholarly contributions to musicology in America, as writers, editors, and teachers were to be seminal: especially Lang, Reese, Seeger, and Strunk.

The Annual Meetings that followed the first, still coinciding with the MTNA convention, testify to the field's growing vitality and continuing diversity. In Chicago in 1936 much of the program was given over to "A Conspectus of the Field of Musicology," with contributions on acoustics (Spivacke), physiopsychology (Otto Ortmann), history (Strunk), theory (Donald Ferguson), aesthetics (Roy Dickinson Welch), ethnomusicology (Roberts), librarianship (Smith), and a view of how these subjects related to the larger field of musicology (Kinkeldey). Speakers at the meeting held in Pittsburgh in 1937 included Roger Sessions, Curt Sachs, Arthur Mendel, and Hans T. David; the program also featured the Society's first paper on American music (Theodore M. Finney's "The Collegium Musicum at Lititz, Pennsylvania, During the Eighteenth Century"), and a paper by the first American Ph. D. in musicology ("Music and Electricity" by J. Murray Barbour of Ithaca College, [Ph.D., Cornell, 1932]). In Washington in 1938 thirteen papers were delivered, occupying a day and a half and including contributions by Otto E. Albrecht, Willi Apel, Glen Haydon, George Herzog, Richard S. Hill, Ralph Kirkpatrick, Ernst Krenek, Dayton C. Miller, Adolfo Salazar, and Nicolas Slonimsky. Anyone familiar with the interests and work of these men will readily see that the AMS of those days was defining musicology, broadly rather than narrowly, to mean simply "what those people do who call themselves musicologists. "[23]

Although the signal event of the Society's early history, the Interna-

tional Congress of the American Musicological Society in New York City, opened less than two weeks after Hitler's invasion of Poland on September 1, 1939—the beginning of World War 11—the Congress seems hardly to have been affected by the world's calamitous state. Two European "delegates," Yvonne Rokseth of France and Johannes Wolf of Germany, were forced to cancel their passage at the last minute, and another, Albert Smijers of the Netherlands, disembarked only on the morning of his scheduled address and had to be rushed to Columbia's Harkness Auditorium to deliver it. Nevertheless, the organizers, aided by a grant from the Carnegie Corporation,[24] managed to assemble a substantial corps of European scholars to address the Congress, including Dragan Plamenac (Yugoslavia), Edward J. Dent (England), Knud Jeppesen (Denmark), Otto Gombosi (Hungary), and Fernando Liuzzi (Italy), as well as several Latin Americans: Francisco Curt Lange (Uruguay), Juan Lecuna (Venezuela), Eduardo Sanchez de Fuentes (Cuba), Gonzalo Roig (Cuba), and H. Burle Marx (Brazil). These scholars joined with their American counterparts, as well as several recent emigres to the United States (Alfred Einstein, Curt Sachs, Manfred Bukofzer) for six days of intense musicological activity, leavened by socializing, sightseeing, and a bit of night life. A trip to Washington to visit the Library of Congress on Monday, September 18, completed the week's activities.

Reviewing the Congress for *Musical America* (October 10, 1939), Gilbert Chase stressed the "intense preoccupation with the actual performance of music" that he found "everywhere and at all times evident" throughout the week. For Chase, the Congress "conclusively refuted" the opprobrious definition of musicology as "words without music." Each day brought a different concert prepared with an international audience of scholars in mind-every one of them held in a different venue. A Monday morning concert of American chamber music (Paine, Foote, Porter, Harris), played at the Beethoven Association by the Roth String Quartet, was the Congress's first event. "An Evening of Early American Folk- and Art-Music", performed in period dress, followed the Tuesday night dinner at Fraunces' Tavern in Manhattan's Bowling Green district. On Wednesday John Kirkpatrick played a recital of American piano music (Sessions, MacDowell, Gottschalk, and Ives's "Concord" Sonata) at the auditorium of the New York Historical Society. The Cloisters in Fort Tryon Park was the scene of a Thursday afternoon concert of "medieval music"—Dufay, Binchois, and Obrecht were included, together with earlier composers—by tenor Yves Tinayre and a choir from the Pius X School of Liturgical Music; and that evening at the Juilliard Auditorium J. M. Coopersmith staged a concert

of unpublished music by Handel. Friday night's concert of "Hispanic Music Illustrating the Musical Culture of Colonial and Contemporary Latin America" was held at the American Academy of Arts & Letters. And Saturday afternoon's concert of American chamber music from the Colonial and Federalist Eras by Ralph Kirkpatrick and others, held at the Metropolitan Museum of Art, featured a performance on the Museum's Cristofori piano. Among the further musical entertainments offered to the delegates were ballad singing by Alan Lomax, a trip to the World's Fair Grounds and a chance to see there either Billy Rose's Aquacade or *The Hot Mikado,* a showing at the Museum of Modern Art of films "of particular musical interest" including Walt Disney's "Les Trois Petits Cochons," a performance of the Broadway musical "Pins and Needles," and a visit to Harlem "under the chaperonage of Wilder Hobson (for those who can take it)" to experience American jazz in its natural habitat.[25]

By all accounts the Congress was a success. Some 750 people registered for its sessions, and its concerts attracted twice that number.[26] Congress activities were reported not only in specialized music journals but in the daily press as well. In a column headed "Music and Scholarship" Oscar Thompson of the New York Sun (September 16, 1939), casting his eye over the audience, detected the presence of "certain representative American composers" while at the same time noting the absence of "executive artists—singers, violinists or pianists," who, he believed, "would seem to stand more in need of the sort of background that musicology builds." Perhaps the paper that drew the most immediate comment was George Herzog's "African Influence in North American Indian Music," which asserted that Negro spirituals were black adaptations of Anglo-American folk and popular song rather than pure survivals of African music in the New World. "Music Savants Explode Pet Ideas," headlined the *World-Telegram* in its summary of Herzog's paper.[27] And the *Daily Worker,* rejecting Herzog's conclusion, judged his paper an attempt by "the forces of reaction and fascism ... to rob oppressed minorities, particularly the Negro people, of all their contributions to the wealth of American culture and history."[28]

In a review of the Congress for *The Musical Times* (November 1939) Arthur Mendel stressed its New World emphasis. "The keynote of the Congress," he wrote, "was undoubtedly the aim to demonstrate that America has ... a musical past, as well as a present and a future," and he cited the concert fare to support his point. For Mendel, the event had not been faultless. "There were too many sessions, and too many papers read at each session, and too few breathing spaces"-the result, he surmised, of "pardonable exuberance." Furthermore, he found "many of

the papers" to be "of the type that can be appreciated only on paper" and condemned the aura of "pedantic unreality" produced by the practice of reading bibliographical footnotes aloud. These blemishes aside, Mendel found the occasion an inspiring personal experience.

> What sticks in the mind are the glimpses of the rare personalities that lie behind such superficially impersonal documents as the classics of musicological research. It will be a pedant indeed who will consult the works of Dent, Jeppesen, Einstein, Liuzzi, and above all Sachs—who 'stole the show' simply by being so clearly his human, sensitive, keen, humorous and noble self—without increased understanding and relishasa result of this first American Congress.

Paying tribute to the organizers of the Congress—Smith, Reese, and Lang "in particular"—Mendel also predicted that it, together with the continued presence of European scholars on American shores, would "notably" increase the European influence on American musicology.

He was right. In the years between 1936 and 1940 a substantial number of distinguished musicologists trained in the German tradition settled in the United States. Many found employment in academic or scholarly institutions, began to lecture and to publish in English, and joined the American Musicological Society. A few, such as Alfred Einstein, already 59 when he arrived in 1939 to teach at Smith College, and Curt Sachs, who was 56 when he assumed his professorship at New York University in 1937, came to America with their credentials already well established. Others, though mature scholars in their 40s, had a bit more difficulty finding suitable posts: Willi Apel (who arrived at 43 in 1936 and became a Harvard lecturer in 1938), Karl Geiringer (41, 1940; Boston University, 1941), Kathi Meyer-Baer (48, 1939; employed by the New York Public Library, 1942), Paul Nettl (50, 1939; Indiana University, 1946), Paul Pisk (43, 1936; University of Redlands, 1937), and Dragan Plamenac (44, 1939; University of Illinois, 1954) A still younger group, though perhaps less experienced and eminent when they first arrived, made their careers chiefly as American musicologists and included some whose impact on the field and the institutions they served has been decisive. Among these scholars were Manfred Bukofzer (29, 1939; University of California, 1941), Hans T. David (34, 1936; Southern Methodist University, 1945; University of Michigan, 1950), Frederick Dorian (34, 1936; Carnegie-Mellon University, 1936), Otto Gombosi (37, 1939; University of Washington, 1940; Harvard University, 1951), Erich Hertzmann (37, 1939; Columbia University, 1939), Siegmund Levarie (24, 1938; University of Chicago, 1938; Brooklyn College, 1954, Edward Lowinsky (32, 1940; Black Mountain College,

1942; Queens (College, 1947; University of California, 1956; University of Chicago, 1961), Hans Nathan (26; 1936; Michigan State College, 1946), Leo Schrade (35, 1938; Yale University, 1938), and Eric Werner (38, 1939; Hebrew Union College, 1939).[29]

The new Americans did not take long to make their presence felt. Of the fifteen scholars who gave papers at the 1940 Annual Meeting in Cleveland, seven were recent arrivals: Bukofzer, Gombosi, Hertzmann, Meyer-Baer, Sachs, Schrade, and Ernst T. Ferand of the New School for Social Research. Messrs. David, Lowinsky, Plamenac, and Werner addressed the Minneapolis meeting in 1941. In the meantime, the founding of additional regional AMS chapters multiplied the forums for all musicologists in America. By August, 1942, four new chapters had been added to the four already in existence: New England (Donald Grout succeeded Willi Apel as chairman in May), Philadelphia (Otto Albrecht, chairman), Southern California (Arnold Schoenberg succeeded Walter Rubsamen in March), and the Northwestern (led by Otto Gombosi). These events testify that at about the time the United States entered World War II, musicology was beginning to establish itself both as an activity carried on in many parts of the country by talented scholars living and working here, and as an academic discipline widely available to American college and university students.

The war broke the momentum of the field's impressive and steady growth in the United States. For its duration, the American Musicological Society's activities seem to have been sustained chiefly by regional chapters-especially those of Greater New York and New England, which continued through the war to meet several times yearly.[30] In the meantime, the national AMS, its activities curtailed by wartime travel restrictions, went into near-hibernation, meeting in New York to conduct business and to hear a program of two or three scholarly papers delivered in each of the years 1942-44.

At the Ninth Annual Meeting in 1943, President Glen Haydon "reported that he had inquired into the eligibility of the Society for membership in the American Council ofLearned Societies" and had been told that prospects for admission "would be greatly improved if the finances of the Society were in a more stable condition."[31] Since increased revenue from membership dues was the natural means for an organization to reach financial stability, the Council's response addressed one of the most pressing issues of the Society's early history: the policy for admitting new members. The founders considered AMS membership an honor to be won through service to the profession. The original By-Laws directed that candidates for membership be subjected to a vote, with "more than one adverse vote" excluding the candidate.[32] This pro-

vision was soon discarded, though qualifications were kept stringent. The status of Active Member was reserved for persons who had (I) "actually furthered the stated objects of the Society through publication, teaching or making available facilities for research"; (2) been nominated by two Active Members; and (3) been elected through "favorable vote of seven [of nine] members of the Executive Board." A second category, that of non-voting Associate Member, was also created; but at first, even that required two sponsors and approval by the Society's Executive Board. Only in 1944[33] was Associate status opened, upon application and payment of dues, to "persons, organizations, or institutions that [had] a serious interest in furthering the stated object of the Society but [did] not apply or qualify for full membership." As the *Bulletin* shows, membership in the Society was not to be taken lightly:

> Each candidate for membership should file a "Statement of Applicant". His application should be supported by two sponsors, each of whom should file a "Statement of Sponsor". Forms may be obtained from the Secretary and should be returned to him for transmission to the Membership Committee and Executive Board.[34]

The Society's membership policy makes it clear why, when one looks over its early rolls, such a high proportion of the names of members are familiar ones.

Recognizing the need for more members, but apparently not ready to turn its back entirely upon the founders' restrictive philosophy, the Society maintained its hierarchical membership categories through the early post-war years. At the same time, it began to recruit members actively,[35] and in the peacetime climate of increased educational opportunity, the effort paid off. In 1940, membership had stood at 183, and during the war it hovered at approximately that level. By 1947 it had grown, chiefly in the category ofAssociate Members, to 549 (226 Active Members and 323 Associates). The chiefs-and-Indians distinction between Active and Associate Members disappeared in 1948 when the amended Constitution recognized only the following categories of membership: (1) member, (2) sustaining member, (3) corresponding member, and (4) student member.[36] On February 8, 1951, the Society received a welcome endorsement of its scholarly stature and financial stability, being informed on that day of its election to membership in the American Council of Learned Societies.[37]

By all odds, the decisive step in the American Musicological Society's coming of age was the beginning in 1948 of its own journal. As noted earlier, in the days before the journal, papers read at Annual Meetings were customarily printed in the MTNA *Proceedings,* appearing also in

the Society's own Papers (1936-38; 1940-41), unless they were published elsewhere. The Bulletin of the American Musicological Society (1936-48) carried abstracts of papers read at regional Chapter meetings, as well as accounts of official Society business transacted at Annual Meetings.[38] At the Eleventh Annual Meeting in Detroit (February 23-24, 1946), George Sherman Dickinson, Chairman of the Society's Publication Committee, proposed "that the Society establish an official Journal to supplant the present Bulletin and Papers."[39] By the time of the Twelfth Annual Meeting in Princeton (December 28-29, 1946), the Board and the Publications Committee had made considerable progress toward the journal's establishment. Oliver Strunk had been chosen Editor-in-Chief; an Editorial Board of Nathan Broder, J. M. Coopersmith, Alfred Einstein, Donald Grout, Otto Kinkeldey, Mrs. M. D. Herter Norton, and Curt Sachs had been selected; Carl Parrish had been appointed Business Manager; and a statement of the journal's relationship to the Society's scholarly activities had been adopted:

> The Editor-in-Chief and the Editorial Board shall endeavor to maintain a proper balance between new contributions and papers already presented before the Society and its Chapters. In so far as possible, papers read at annual meetings ... shall be published in full or in abstract, but the Editor-in-Chief and the Editorial Board shall be under no obligation to any particular paper beyond that of publishing it by title. The same applies also to papers read before meetings of the various Chapters. While it is assumed the authors of papers read at annual meetings and at meetings of the various Chapters will submit them to theJournal as a matter of course, no author is obligated to do so if he prefers another publishing medium.[40]

"Read this News Letter thoroughly and carefully," announced Secretary Edward N. Waters in the issue of June, 1947, "for it is supposed to be the last you will receive. " Noting that the functions of the Newsletter were to be absorbed by the new journal, the Secretary counseled further:

> The business of launching a professional journal of highest integrity is not to be lightly undertaken. Undoubtedly there will be some difficulties, and there will certainly be a financial problem demanding solution. The answer to this is doubtless an increase in dues. (p. 3)

Indeed, the cost of the *Journal of the American Musicological Society's* first year of publication (1948) was more than twice the total balance in the Society's treasury at the end of the previous year.[41] Even with membership now around the 700 mark, dues had to be raised, and they were: from $3.00 to $6.50.[42] The Society's "Promotion Committee," charged with recruiting new members, noted at the end of 1948 the cost of the Society's latest venture. Its chairman, Gilbert Chase, asked that rather

than being criticized for failing to increase the membership, the Committee be recognized for helping to prevent "wholesale defection" in the face of the attendant "sharp increase in dues."[43]

After a year as Editor-in-Chief, Strunk was succeeded by Donald Grout, whose 1951 report on the Journal's first three years of existence defines more precisely than any official policy statements its place in the Society and in American musicology at large. Noting with approval that "we now have more suitable material for publication on hand than at any previous point in our short history, " Grout announced his editorial philosophy:

> The value of a periodical such as theJournal, of course, is determined simply by the quality of the articles it contains.

Although the contents of the first issue may have seemed to suggest differently,[44] the *Journal,* in Grout's judgment, was not created to serve as a conspectus of American musicology. Rather, the job of the Editor and the Editorial Board was to select articles they judged to be of the highest quality—those most likely to make a lasting contribution to the field-regardless of subject, author, or methodological approach. Grout also revealed that he emphatically did not consider the *Journal* to be the end of a pipeline that led from Annual and Chapter meetings to the printed page:

> It is the hope of the Editorial Board that the Journal will continue to attract, and in increasing measure, the best products of American musicological scholarship, and that it may come to be regarded as the normal medium of publication both for those of our members whose reputations are already established and for younger scholars whose reputations are now in the making.

"I think it may fairly be said," Grout's report concluded, "that by now the *Journal* is out of the early, experimental stage," and that it has begun to "emerge from adolescence."[45]

Perhaps Grout's assessment of the Journal's state of maturity applies also to the AMS as a whole in 1950 after sixteen years of existence. Though the Society's heart was in the East, where most of its 850 members lived and worked, the presence of regional Chapters throughout the country made it a national organization in fact as well as in name.[46] Annual and Chapter Meetings provided a forum for musicological exchange, and the Journal disseminated in print both the "best" scholarship and news of Society business and activities. Nearly fifty American universities offered graduate instruction in musicology, so positions for practicing musicologists and a means of training more had been solidly

established.[47] The presence and participation of distinguished immigrant scholars was a hedge against provinciality. Indeed, signs of the Society's cosmopolitan outlook were legion. By 1948 three Americans-Kinkeldey, Lang, and Reese-had won places on the Board of Directors of the International Musicological Society.[48]And, the events of the 1939 International Congress notwithstanding, AMS members' scholarly interest in the music of their own country had barely progressed beyond the level that Oliver Strunk had found "disappointing" in 1932.

Internationalism, probity, seriousness ofpurpose, and a dedication to a standard of quality that, if not explicitly defined, is nevertheless presumed self-evident to qualified practitioners of the craft: these, together with a robust organization, are the founders' legacy. For all of the tangible events that outline the Society's history, perhaps it is the tone or atmosphere that this legacy has produced that is at once the most significant proof of their continuing influence and the hardest to pin down in words. The founders and shapers of the American Musicological Society were pioneers forced to make a place for themselves and their work in an alien environment. They took themselves seriously both because they were serious people by nature and because almost no one else did. Although some would surely have hesitated to embrace such a pedigree, the founders as a group belong in American musical history to the line of reformers who, like Lowell Mason early in the 19th century, felt called to lead their countrymen away from the broad road of everyday experience toward the narrow path where high human aspiration is believed to dwell. That spirit lives on in the Society today. For, maintaining a tone of formality, its tradition has been to set itself apart from the widespread American fondness for intermixing the estimable and the trivial—or for questioning which is which. Together with a preoccupation with the past, this tone has encouraged those who do not share it to look elsewhere for scholarly companionship. Yet it is also very much in the AMS tradition to applaud the initiative of those who decide to leave it and to wish them well, rather than accommodating itself to their needs. Faced with choices between breadth and depth, the Society has been disposed to choose the latter, for knowing precisely what it is and what it is not is one of the chief sources of its strength.

Notes

1. Gustave Reese to Otto Kinkeldey, June 5, 1934, AMS Archives.

2. Harold Spivacke had written to Kinkeldey on May 29, 1934, asking him to consider accepting the new Society's presidency. Kinkeldey's letter of acceptance was written on June 13, 1934 (AMS Archives).

3. The words are taken from the statement of purpose in the Society's constitution.

4. Waldo Selden Pratt, "The Scientific Study of Music," Music Teachers National Association, *Proceedings,* 1890, p. 51-55. The article was a transcript of an address presented at that year's Annual Meeting of the MTNA.

5. The writer of the following, which refers to John Sullivan Dwight (1813-93), founder and editor of *Dwight's journal ofMusic* (Boston, 1852-81), assumed that writing for a large, diverse audience was preferable to addressing a smaller, more specialized one.

> If when Mr. Dwight established his *Journal of Music* he could have written a half column or more several times a week, and have been sure of its reaching half a hundred thousand readers, is it likely he would have considered himself to be advancing his cause through the medium of a fortnightly publication reaching only half a thousand readers, many of them so full of professional prejudices as to be practically insensible to his teaching?

See W. S. B. Mathews, ed. *A Hundred Years ofMusic in America* (Chicago, 1889), p. 363.

6. Sonneck's own studies of American music before 1800 have yet to be superseded, and they have provided a solid foundation, both in content and methodology, for those who have followed where they lead. Apart from his bibliographically based work, which was mostly published by the Library of Congress, Sonneck was forced to bring out most of his books at his own expense.

7. *Zeitschrift der Internationalen Musik-Gesellschaft,* XII (1910-I1), p. 141. The activities of the U. S. Section were reported year by year in the MTNA *Proceedings* (1908-16) as well as the *Zeitschrift.* Stanley's report on the Vienna Congress (MTNA *Proceedings,* 1909, p. 204-19) includes his own comments on the nature of the IMG and a tabulation of the contents of a decade's issues of the *Zeitschrift* and the *Sammelbände.*

8. MTNA *Proceedings* (1914), p. 197-98.

9. MTNA *Proceedings* (1916), p. 214.

10. Albert A. Stanley, Autobiography, ca. 1930, manuscript in Bentley Library, University of Michigan.

11. The Carnegie Corporation of New York, *Report of the President & of the Treasurer,* 1925-39, records various gifts to musical institutions, including the amounts donated. The "College Music Set," including phonograph and recordings, cost the Corporation $2,500 per unit and was completed in 1933. Catalogue of the College Music Set (New York, 1933), p. [5], notes: **"To determine the content of such a set was not easy;** professional advice was sought both from individuals and from advisory groups." Howard Hinners, James B. Munn, Jeffrey Mark, and Randall Thompson are credited with having aided in the "selection and arrangement" of the set, and Richard Aldrich, music critic emeritus of *The New York Times,* served for six years as the project's general advisor. It is noteworthy that none of the project's advisors was a musicologist.

12. Committee members included Chairman Carl Engel, Chief of the Music Division of the Library of Congress, Richard Aldrich, Otto Ortmann of Peabody Conservatory, and Waldo G. Leland, Secretary of ACLS.

13. Published as the American Council of Learned Societies *Bulletin* No. 19.

14. The latter lists nine organizations and briefly describes their activities. The dates of their founding and their venues show that musicological interest in the United States was both geographically centralized and recent: the Music Teachers National Association (1876); the Beethoven Association, New York City (1919); the Elizabeth Sprague Coolidge Foundation, Library of Congress (1925); the Friends of Music in the Library of Congress (1928); the Sonneck Memorial Fund, Library of Congress (1929); the Sonneck Memorial Fellowships (1929); the New York Musicological Society (1930); the Music Library Association (1931); and the American Library of Musicology, New York City (1932) [P. 73-76).

15. Claude V. Palisca, "American Scholarship in Western Music," in Frank L. Harrison, Mantle Hood, & Claude Palisca, *Musicology* (Los Angeles, 1963), P. 141.

16. Carl Engel was named the official U. S. delegate to the IMS at the time of its reorganization. ACLS *Bulletin* No. 15 (1931), p. 58, noted that "American membership" in the IMS was "slowly growing." It added: "The Society, under the provisions of the `Elizabeth Sprague Coolidge Foundation,' received financial support from the Library of Congress in 1929 and in 1930, chiefly for the purposes of organizing in Basel, Switzerland (the seat of the Society) a bureau of international exchange for musicological research and of developing the Society's periodical publication."

17. Together with its sponsorship of Strunk's survey, the Committee on Musicology voted subsidies for a number of other musicological projects, including the publication of Jean Beck's *Le manuscrit du roi* (1938) and several volumes of Abraham Z. Idelson's *Thesaurus of Hebrew-Oriental Melodies* (1932), the collection of various folk musics by George Herzog, Laura Bolton, Melville Hershkovits, and others, the purchase of a "specially-built electrical recording machine" used by John Lomax in southern penitentiaries and the Kentucky mountains on behalf of the Library of Congress's Archive of Folksong. The Committee also sponsored a 97-page report by Herzog, *Research in Primitive and Folk Music in the United States* (1936; published as Bulletin 24 of the ACLS) that surveys the history of the study and collection of these musics by Americans and presents up-to-date bibliographies. A summer fellowship program was begun in 1936 for graduate study in musicology, and early recipients included Arthur Berger (Harvard), Henry Leland Clarke (Columbia), Helen Bush (Cornell), and Peter Hansen (North Carolina). In addition, the Committee oversaw the compilation and issue of *A Report on Publication and Research in Musicology and Allied Fields in the United States, 1932-1938* (Washington, D. C., 1938). This information is found in the ACLS *Bulletin* as follows: No. 15 (1931), p. 47, 49, 81; No. 20 (1933), p. 59, 127 – 30; No. 22 (1934), p. 19, 27; No. 23 (1935), p. 20; No. 26 (1937) p. 14.

18. *Bulletin of the New York Musicological Society*, No. 1.

19. NYMS *Bulletin,* No. 1.

20. NYMS *Bulletin,* No. 1.

21. I have been able to discover about this organization only that it was founded in 1934.

22. *Report on Publication and Research in Musicology, p.* 50.

23. The papers are published in *Papers of the American Musicological Society, 1936-1938.* The definition of musicology is taken from Carroll C. Pratt, "Musicology and Related Disciplines," in Arthur Mendel, Curt Sachs, and Carroll C. Pratt, *Some Aspects of Musicology* (New York, 1957), p. 53-54.

24. Carnegie Corporation, *Report,* 1939, p. 60, notes a grant of $5,000 to the American Musicological Society for an international meeting of musicologists.

25. A printed program of Congress events is in the AMS Archives. The Walt Dis-

ney film is identified in the New York Herald-Tribune, September 16, 1939.

26. New York Herald-Tribune, September 17, 1939

27. World-Telegram, September 14, 1939. The same paper's listing of the next day's Congress program announced: "Session of Medieval and Renaissance Music, Gus Reese presiding. "

28. Daily Worker, September 15, 1939.

29. This information is taken from The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan, 1980).

3o. The chapter in Southern California also maintained a schedule of regular meetings, though by 1945 they were down to one per year. The Western New York Chapter, one of the most active through 1942, held only infrequent meetings thereafter. Baltimore/Washington, renamed the Southeastern Chapter, met only once a year in 1942–44 but held seven meetings in 1945. The Northwestern Chapter managed an annual meeting each year during the war, except for 1943, while the Midwestern (founded in 1936) and Philadelphia Chapters were almost entirely inactive between 1943 and 1947. New chapters were founded in Northern California and Texas, and both began to meet regularly in 1945. This information is all found in the *Bulletin of the American Musicological Society*, 1942-47.

31. AMS *Bulletin*, Nos. 9-10 (June 1947), p. 2.

32. AMS By-Laws, AMS Archives.

33. AMS *Newsletter* (March, 1945), p. 4.

34. AMS *Bulletin*, No. 6 (August 1942), p. 42.

35. AMS *Newsletter* (June 1946), p. 4, notes that the Membership Committee, under the leadership of Carl Parrish, conducted a drive for new Associate Members, sending out "about one thousand letters" and receiving positive responses from "about one hundred."

36. The Constitution & By-Laws of the Society, as adopted in December, 1948, are printed in the *Journal of the American Musicological Society*, VIII/2 (Summer 1955), p. 156-6o.

37. *JAMS, IV/1* (Spring 1951), p. 75.

38. The *Newsletter*, which was typewritten and mimeographed, served as a further means of circulating Society news.

39. AMS *Bulletin*, Nos. 11-13 (September 1948), p. 2.

40. AMS *Bulletin*, Nos. 11-13 (September 1948), p. 7.

41. *JAMS* I/1 (Spring 1948); cf. p. 53 and 64.

42. The Newsletter of March, 1945, establishes the earlier $3 .00 figure. See *JAMS* VIII/2 (Summer 1955), p. 158, in which membership dues of $6.50 are mandated in the By-Laws.

43. *JAMS II/1* (Spring 1949), p. 64-65.

44. The articles published there were Alfred Einstein's "On Certain Manuscripts of Mozart's, Hitherto Unknown or Recently Recovered," Edward Lowinsky's "On the Use of Scores by Sixteenth-Century Musicians," Richard Waterman's " `Hot' Rhythm in Negro Music," and Otto Kinkeldey's " Johannes Wolf (1869-1947)"

45. *JAMS*, IV/I (Spring 1951), p. 71. In his "Editorial" introduction in the first issue, Strunk had declined any "attempt to impose a particular view of musicology upon the journal and thus upon the Society." He continued: "If a particular view is to take shape as the Journal develops, it should be one imposed from without, and not from within. To put it in another way, the Journal will be what the members of the Society make of it. *"JAMS* I/1 (Spring 1948), p. 3.

46. According to a geographical census of regular members as of January 15, 1950, 75 percent lived east of the Mississippi and 17 percent in California and Texas, with the remaining 8 per cent scattered through the rest of the West. States with two members or fewer included Arizona, Arkansas, Colorado, Delaware, Idaho, Louisiana, Maine, Mississippi, Montana, Nevada, New Mexico, North Dakota, South Carolina, South Dakota, Vermont, and Wyoming. See JAMS III/1 (Spring 1950), p. 76.

47. See Frederick W. Sternfeld, "A List of American Graduate Courses in Musicology," JAMS III/1 (Spring 1950), p. 65-68.

48. *JAMS* I/1 (Spring 1948), p. 58.

Society Officers and Board Members

1935	President	Otto Kinkeldey
	Vice-President	Charles Seeger
	Vice-President	Oliver Strunk
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Jean Beck
		Archibald T. Davison
		Carl Engel
		Carleton Sprague Smith
1936	President	Otto Kindeldey
	Vice-President	Oliver Strunk
	Vice-President	George S. Dickinson
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Glen Haydon
		Hugo Leichtentritt
		Otto Ortmann
		Roy D. Welch
1937	President	Carl Engel
	Vice-President	George S. Dickinson
	Vice-President	Carleton Sprague Smith
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Otto Kinkeldey
		M. D. Herter Norton
		Waldo S. Pratt
		Harold Spivacke

1938	President	Carl Engel
	Vice-President	Carleton Sprague Smith
	Vice-President	Howard Hanson
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Dayton C. Miller
		Otto Ortmann
		Albert Riemenschneider
		Oliver Strunk
1939	President	Carleton Sprague Smith
	Vice-President	Howard Hanson
	Vice-President	Dayton C. Miller
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Otto E. Albrecht
		Charles Warren Fox
		Curt Sachs
		Edward N. Waters
1940	President	Carleton Sprague Smith
	Vice-President	Dayton C. Miller
	Vice-President	Harold Spivacke
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Warren D. Allen
		Alfred Einstein
		Carl Engel
		Otto Kinkeldey
1941	President	Otto Kinkeldey
	Vice-President	Harold Spivacke
	Vice-President	George S. Dickinson
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Theodore M. Finney
		Glen Haydon
		Albert Riemenschneider
		Helen M. Roberts
1942	President	Otto Kinkeldey
	Vice-President	George S. Dickinson
	Vice-President	Warren D. Allen

	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Manfred F. Bukofzer
		Helen E. Bush
		Jacob M. Coopersmith
		Ross Lee Finney
1943	President	Glen Haydon
	Vice-President	Warren D. Allen
	Vice-President	Carl Engel
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Gilbert Chase
		Paul R. Farnsworth
		Albert Riemenschneider
		Curt Sachs
1944	President	Glen Haydon
	Vice-President	Philip Greeley Clapp
	Vice-President	Carl Engel (d. 6 May 1944)
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Manfred F. Bukofzer
		Donald J. Grout
		Charles Seeger
		Edward N. Waters
1945	President	Charles Seeger
	Vice-President	Philip Greeley Clapp
	Vice-President	Alfred Einstein
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang
	Members-at-Large	Otto E. Albrecht
		Richard S. Angell
		Glen Haydon
		Richard S. Hill
1946	President	Charles Seeger
	Vice-President	Alfred Einstein
	Vice-President	George S. Dickinson
	Secretary	Gustave Reese
	Treasurer	Paul Henry Lang

	Members-at-Large	Helen Hewitt
		Walter Rubsamen
		Otto Kinkeldey
		Oliver Strunk
1947	President	George S. Dickinson
	Vice-President	W. Raymond Kendall
	Vice-President	Gustave Reese
	Secretary	Edward N. Waters
	Treasurer	Paul Henry Lang
	Members-at-Large	Lowell P. Beveridge
		Hans T. David
		Karl Geiringer
		Richard S. Hill
1948	President	George S. Dickinson
	Vice-President	Gustave Reese
	Vice-President	Paul Henry Lang
	Secretary	Edward N. Waters
	Treasurer	W. Raymond Kendall
	Members-at-Large	J. Murray Barbour
		Manfred F. Bukofzer
		William S. Newman
		George B. Weston
1949	President	Curt Sachs
	Vice-President	Paul Henry Lang
	Vice-President	Gustave Reese
	Secretary	William J. Mitchell
	Treasurer	W. Raymond Kendall
	Members-at-Large	Richard S. Angell
		Manfred F. Bukofzer
		George S. Dickinson
		Donald J. Grout
		Richard S. Hill
		Otto Kinkeldey
		Charles Seeger
1950	President	Curt Sachs
	Vice-President	Gustave Reese
	Vice-President	Richard S. Hill
	Secretary	William J. Mitchell
	Treasurer	Jacob M. Coopersmith

	Members-at-Large	George S. Dickinson
		Alfred Einstein
		Donald J. Grout
		Helen Hewitt
		W. Raymond Kendall
		Paul Henry Lang
		Edward N. Waters
1951	President	Gustave Reese
	Vice-President	Richard S. Hill
	Vice-President	Charles Warren Fox
	Secretary	William J. Mitchell
	Treasurer	Jacob M. Coopersmith
	Members-at-Large	Putnam Aldrich
		Willi Apel
		Glen Haydon
		Otto Kinkeldey
		Arthur Mendel
		Curt Sachs
		G. Wallace Woodworth
1952	President	Gustave Reese
	Vice-President	Charles Warren Fox
	Vice-President	Otto Gombosi
	Secretary	William J. Mitchell
	Treasurer	Jacob M. Coopersmith
	Members-at-Large	Manfred F. Bukofzer
		Hans T. David
		Helen Hewitt
		Richard S. Hill
		Arthur Mendel
		Curt Sachs
		Oliver Strunk
1953	President	Donald J. Grout
	Vice-President	Otto Gombosi
	Vice-President	Leo Schrade
	Secretary	Jan LaRue
	Treasurer	Jacob M. Coopersmith

	Members-at-Large	J. Murray Barbour
		Louise E. Cuyler
		Ralph Kirkpatrick
		William J. Mitchell
		Dragan Plamenac
		Gustave Reese
		Curt Sachs
1954	President	Donald J. Grout
	Vice-President	Leo Schrade
	Vice-President	Jacob M. Coopersmith
	Secretary	Jan LaRue
	Treasurer	Otto E. Albrecht
	Members-at-Large	Karl Geiringer
		Glen Haydon
		Richard S. Hill
		Otto Kinkeldey
		Gustave Reese
		Harold Spivacke
		John M. Ward
1955	President	Karl Geiringer
	Vice-President	Jacob M. Coopersmith
	Vice-President	David D. Boyden
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	J. Burray Barbour
		Otto Gombosi (d. 17 Feb. 1955)
		Manfred F. Bukofzer (d. 7 December 1955)
		Hans T. David
		Charles Warren Fox
		Donald J. Grout
		Paul A. Pisk
		Nathan Broder (elected 21 May to fill unexpired term of Otto Gombosi)
1956	President	Karl Geiringer
	Vice-President	David D. Boyden

	Vice-President	Dragan Plamenac
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Jacob M. Coopersmith
		Helen Hewitt
		Paul Henry Lang
		William Lichtenwanger
		Gustave Reese
		Oliver Strunk
1957	President	J. Murray Barbour
	Vice-President	Dragan Plamenac
	Vice-President	Nathan Broder
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Isabel Pope Conant
		Karl Geiringer
		A. Tillman Merritt
		William S. Newman
		Curt Sachs
		John M. Ward
		Emanuel Winternitz
1958	President	J. Murray Barbour
	Vice-President	Nathan Broder
	Vice-President	Donald J. Grout
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Willi Apel
		David D. Boyden
		Karl Geiringer
		Glen Haydon
		Helen Hewitt
		Arthur Mendel
		Gustave Reese
1959	President	Oliver Strunk
	Vice-President	Donald J. Grout
	Vice-President	Gustave Reese
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht

	Members-at-Large	J. Murray Barbour
		Otto Kinkeldey
		Paul Henry Lang
		Jan LaRue
		William J. Mitchell
		Harold Spivacke
		John M. Ward
1960	President	Oliver Strunk
	Vice-President	Gustave Reese
	Vice-President	William J. Mitchell
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	J. Murray Barbour
		Henry L. Clarke
		Hans T. David
		Helen Hewitt
		Richard S. Hill
		Dragan Plamenac
		William G. Waite

N. B. Otto Kinkeldey served as Honorary President, 1960-1966.

1961	President	Donald J. Grout
	Vice-President	William J. Mitchell
	Vice-President	David D. Boyden
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Sylvia W. Kenney
		Joseph Kerman
		Arthur Mendel
		Robert U. Nelson
		Claude V. Palisca
		Nino Pirrotta
		Oliver Strunk
1962	President	Donald J. Grout
	Vice-President	David D. Boyden
	Vice-President	Arthur Mendel
	Secretary	Louise E. Cuyler

	Treasurer	Otto E. Albrecht
	Members-at-Large	Putnam Aldrich
		Hans T. David
		Helen Hewitt
		Jan LaRue
		Carl Parrish
		Gustave Reese
		Oliver Strunk
1963	President	Nathan Broder
	Vice-President	Arthur Mendel
	Vice-President	Jan LaRue
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	William W. Austin
		Sydney L. Beck
		Vincent Duckles
		Donald J. Grout
		Alfred Mann
		Leonard B. Meyer
		Emanuel Winternitz
1964	President	Nathan Broder
	Vice-President	Jan LaRue
	Vice-President	Nino Pirrotta
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Karl Geiringer
		Daniel Heartz
		Paul Henry Lang
		Claude V. Palisca
		Gustave Reese
		Milton Steinhardt
1965	President	William J. Mitchell
	Vice-President	Nino Pirrotta
	Vice-President	Helen Hewitt
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht

	Members-at-Large	Nathan Broder
		Vincent Duckles
		Richard Hoppin
		Joseph Kerman
		Irving Lowens
		Alexander Ringer
		Albert Seay
1966	President	William J. Mitchell
	Vice-President	Helen Hewitt
	Vice-President	Claude V. Palisca
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Putnam Aldrich
		David D. Boyden
		Nathan Broder
		H. Wiley Hitchcock
		Sylvia W. Kenney
		William S. Newman
		Dragan Plamenac
1967	President	Jan LaRue
	Vice-President	Claude V. Palisca
	Vice-President	Howard M. Brown
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	Richard L. Crocker
		Donald J. Grout
		H. Wiley Hitchcock
		Imogene Horsley
		Sylvia W. Kenney
		Edward E. Lowinsky
		William J. Mitchell
		William S. Newman
1968	President	Jan LaRue
	Vice-President	Howard M. Brown
	Vice-President	William S. Newman
	Secretary	Louise E. Cuyler

	Treasurer	Otto E. Albrecht
	Members-at-Large	Richard L. Crocker
		Karl Geiringer
		Donald J. Grout
		Charles Hamm
		Imogene Horsley
		Kenneth Levy
		Edward E. Lowinsky
		A. Tillman Merritt
		William J. Mitchell
1969	President	William S. Newman
	Vice-President	John M. Ward
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	William W. Austin
		Vincent Duckles
		Karl Geiringer
		Charles Hamm
		Jan LaRue
		Kenneth Levy
		A. Tillman Merritt
		Nino Pirrotta
1970	President	William S. Newman
	President-Elect	Claude V. Palisca
	Vice-President	John M. Ward
	Secretary	Louise E. Cuyler
	Treasurer	Otto E. Albrecht
	Members-at-Large	William W. Austin
		Vincent Duckles
		Helen Hewitt
		William J. Mitchell
		Nino Pirrotta
		Gustave Reese
1971	President	Claude V. Palisca
	Past-President	William S. Newman
	Vice-President	Lewis Lockwood
	Secretary	Louise E. Cuyler
	Treasurer	Alvin H. Johnson

	Members-at-Large	Rita Benton
		Howard M. Brown
		Eugene Helm
		Helen Hewitt
		William J. Mitchell
		Gustave Reese
1972	President	Claude V. Palisca
	President-Elect	Charles Hamm
	Vice-President	Lewis Lockwood
	Secretary	Rita Benton
	Treasurer	Alvin H. Johnson
	Members-at-Large	Howard M. Brown
		George J. Buelow
		Eugene Helm
		Andrew Hughes
		Janet Knapp
		Martin Picker
1973	President	Charles Hamm
	Past-President	Claude V. Palisca
	Vice-President	James Haar
	Secretary	Rita Benton
	Treasurer	Alvin H. Johnson
	Members-at-Large	George J. Buelow
		Albert Cohen
		Frank A. D'Accone
		Andrew Hughes
		Janet Knapp
		Leon Plantinga
1974	President	Charles Hamm
	President-Elect	Janet Knapp
	Vice-President	James Haar
	Secretary	Rita Benton
	Treasurer	Alvin H. Johnson
	Members-at-Large	Lawrence F. Bernstein
		Albert Cohen
		Frank A. D'Accone
		Robert L. Marshall
		Leon Plantinga
		Eileen Southern

1975	President	Janet Knapp
	Past-President	Charles Hamm
	Vice-President	Daniel Heartz
	Secretary	Rita Benton
	Treasurer	Alvin H. Johnson
	Members-at-Large	Lawrence F. Bernstein
		Philip Gossett
		Donald J. Grout
		Robert L. Marshall
		H. Colin Slim
		Eileen Southern

N.B. Gustave Reese served as Honorary President, 1974–1977.

1976	President	Janet Knapp
	President-Elect	James Haar
	Vice-President	Daniel Heartz
	Secretary	Rita Benton
	Treasurer	Alvin H. Johnson
	Members-at-Large	Barry S. Brook
		Sarah Ann Fuller
		Philip Gossett
		Donald J. Grout
		H. Wiley Hitchcock
		H. Colin Slim

1977	President	James Haar
	Past-President	Janet Knapp
	Vice-President	Don M. Randel
	Secretary	Rita Benton
	Treasurer	Alvin H. Johnson
	Members-at-Large	Barry S. Brook
		Richard Crawford
		Sarah Ann Fuller
		H. Wiley Hitchcock
		Cyntha A. Hoover
		Joseph Kerman

1978	President	James Haar
	President-Elect	Howard M. Brown
	Vice-President	Don M. Randel
	Secretary	Frank Traficante
	Treasurer	Alvin H. Johnson

	Members-at-Large	David D. Boyden
		Richard Crawford
		Cynthia A. Hoover
		Joseph Kerman
		Howard E. Smither
		Ruth Steiner
1979	President	Howard M. Brown
	President-Elect	James Haar
	Vice-President	Richard Crawford
	Secretary	Frank Traficante
	Treasurer	Alvin H. Johnson
	Members-at-Large	Margaret Bent
		David D. Boyden
		William P. Malm
		Howard E. Smither
		Ruth Steiner
		Christoph Wolff
1980	President	Howard M. Brown
	President-Elect	Howard E. Smither
	Vice-President	Richard Crawford
	Secretary	Frank Traficante
	Treasurer	Alvin H. Johnson
	Members-at-Large	Margaret Bent
		William P. Malm
		Maria Rika Maniates
		Leeman L. Perkins
		Eugene K. Wolf
		Christoph Wolff
1981	President	Howard E. Smither
	Past-President	Howard M. Brown
	Vice-President	Joseph Kerman
	Secretary	Frank Traficante
	Treasurer	Alvin H. Johnson
	Members-at-Large	Rebecca Baltzer
		Maria Rika Maniates
		Bruno Nettl
		Leeman L. Perkins
		Vivian Perlis
		Eugene K. Wolf
1982	President	Howard E. Smither

	President-Elect	Richard Crawford
	Vice-President	Joseph Kerman
	Secretary	Frank Traficante
	Treasurer	Alvin H. Johnson
	Members-at-Large	Rebecca Baltzer
		Lawrence A. Gushee
		Anne V. Hallmark
		Leonard B. Meyer
		Bruno Nettl
		Vivian Perlis
1983	President	Richard Crawford
	Past-President	Howard E. Smither
	Vice-President	Jan LaRue
	Secretary	Frank Traficante
	Treasurer	Alvin H. Johnson
	Members-at-Large	Lawrence A. Gushee
		Anne V. Hallmark
		Leonard B. Meyer
		Jeremy Noble
		James W. Pruett
		Bonnie C. Wade
1984	President	Richard Crawford
	President-Elect	Margaret Bent
	Vice-President	Jan LaRue
	Secretary	Ruth Steiner
	Treasurer	Alvin H. Johnson
	Members-at-Large	Jeremy Noble
		James W. Pruett
		Ellen Rosand
		Bonnie C. Wade
		James Webster
		Craig M. Wright

Winners of Society Awards

Alfred Einstein Award

Established in 1967 and offered annually, this award is named for the renowned scholar and member of the Society. It is given to the author of the article on a musicological subject deemed to be the most significant published by a young scholar during the preceding year. The award carries a stipend of $400 donated by Eva H. Einstein.

1967	Richard L. Crocker	"The Troping Hypothesis" (*The Musical Quarterly, vol.* LII, 1966)
1968	Ursula Kirkendale	"The Ruspoli Documents on Handel" (*Journal of the American Musicological Society, vol. XX,* 1967)
1969	Philip Gossett	"Rossini in Naples: Some Major Works Recovered" (*The Musical Quarterly, vol.* LIV, 1968)
1970	Lawrence Gushee	"New Sources for the Biography of Johannes de Muris" (*Journal of the American Musicological Society, vol. XXII,* 1969)
1971	Lewis Lockwood	"The Autograph of the First Movement of Beethoven's Sonata for Violoncello and Pianforte, Opus *69"* (*Music Forum, vol. II,* 1970)
1972	Sarah Fuller	"Hidden Polyphony:-a Reappraisal" (*Journal of the American Musicological Society, vol. XXIV,* 1971)

1973	Rebecca A. Baltzer	"Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript" *(Journal of the American Musicological Society, vol.* XXV, 1972)
1974	Lawrence F. Bernstein	*"La Courone et fleur des chansons a troys:* A Mirror of the French Chanson in Italy in the Years between Ottaviano Petrucci and Antonio Gardano" *(Journal of the American Musicological Society,* vol. XXVI, 1973)
1975	Eugene K. Wolf & Jean K. Wolf	"A Newly Identified Complex of Manuscripts from Mannheim" *(Journal of the American Musicological Society, vol. XXXVII,* 1974)
1976	Craig Wright	"Dufay at Cambrai: Discoveries and Revisions" *(Journal of the American Musicological Society, vol. XXVIII,* 1975)
1977	James Webster	"Violoncello and Double Bass in the Chamber Music of Haydn and his Viennese Contemporaries, 1750 1780" *(Journal of the American Musicological Society, vol. XXIX,* 1976)
1978	Charles M. Atkinson	"The Earliest Agnus Dei Melody and its Tropes" *(Journal of the American Musicological Society, vol. XXX,* 1977)
1979	Curtis A. Price	"The Critical Decade for English Music Drama, 1700-1710" *(Harvard Library Bulletin, Vol. XXVI,* No. 1, Jan. 1978)
1980	Richard Taruskin	"Opera and Drama in Russia: The Case of Serov's *Judith" (Journal of the American Musicological Society, vol.* XXXII, 1979)

1981	David A. Bjork	"The Kyrie Trope" *(Journal of the American Musicological Society, vol.* XXXIII 198o)
1982	Gary Tomlinson	"Madrigal, Monody, and Monteverdi's "via naturale alla immitatione" *(Journal of the American Musicological Society, vol. XXXIV* 1981)
1983	Elaine R. Sisman	"Small and Expanded Forms: Koch's Model and Haydn's Music" *(The Musical Quarterly, vol. XVIII,* 1982)

Otto Kinkeldey Award

Established in 1967, and offered annually, this award is named for the scholar-librarian who was the Society's first president (1934–36) and was named honorary president in 1960 in which capacity he served until his death in 1966. The award is given to the full-length work of musicological scholarship deemed 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. The award carries a stipend of $400.

1967	William W. Austin	Music in the Twentieth Century (Norton, 1966)
1968	Rulan Chao Pian	Sonq Dynasty Musical Sources and their Interpretation (Harvard University Press, 1967)
1969	Edward E. Lowinsky	The Medici Codex of 1518 (University of Chicago Press, 1968)
1970	Nino Pirrotta	Li due Orfei: da Poliziano a Monteverdi (Edizione RAI, Turin, 1969)
1971	Daniel Heartz	Pierre d'Attaingnant, Royal Printer of Music (University of California Press, 1969)
	Joseph Kerman	Ludwig van Beethoven: Autograph Miscellany from ca. 1786 to 1799 (Oxford University Press, 1970)

1972	Albert Seay	Jacobus Arcadelt, Opera Omnia. Vol. II (American Institute of Musicology, 1971)
1973	H. Colin Slim	A Gift of Madrigals and Motets (University of Chicago Press, 1972)
1974	Robert L. Marshall	The Compositional Process of J. S. Bach (Princeton University Press, 1972)
1975	Vivian Perlis	Charles Ives Remembered, an Oral History (Yale University Press, 1974)
1976	David P. McKay & Richard Crawford	William Billings of Boston: Eighteenth-Century Composer (Princeton University Press, 1975)
1977	H. C. Robbins Landon	Haydn: Chronicle and Works. Vol. III. Haydn in London 1791-1795 (Indiana University Press, 1976)
1978	Richard L. Crocker	The Early Medieval Sequence, (University of California Press, 1977)
1979	No award	
1980	Leeman L. Perkins & Howard Garey	The Mellon Chansonnier, 2 vols., (Yale University Press, 1979)
	Nicholas Temperley	The Music of the English Parish Church, 2 vols., (Cambridge University Press, 1979)
1981	George Perle	The Operas of Alban Berg. Vol. I. Wozzeck (University of California Press, 1980)
1982	Joseph Kerman	The Masses and Motets of William Byrd (University of California Press, 1981)
1983	Edwin M. Good	Giraffes, Black Dragons, and Other Pianos: a Technological History from Cristofori to the Modern Concert Grand, (Stanford University Press, 1982)

Noah Greenberg Award

Established in 1977 and offered annually, the Noah Greenberg Award is named for the founder of the New York Pro Musica. 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. The award is given for a distinguished contribution to the study and performance of early music and carries a stipend of up to $1,000 given by the Trustees of the New York Pro Musica and an anonymous donor.

1978	Richard Taruskin
1979	John Hajdu
1980	Philip Brett Ross W. Duffin
1981	Maria Fowler Timothy Aarset
1982	Spencer Carroll
1983	Mary Cyr Frederick Stoltzfus

Editors-in-Chief of the *Journal of the American Musicological Society*

Year	*Volume*	*Editor-in-Chief*
1948	I	Oliver Strunk
1949-5I	II-IV	Donald J. Grout
1952	V/1	Otto Kinkeldey, Curt Sachs
1952-56	V/2-3, VI-IX	Charles Warren Fox
1957	X/1, 3	Gustave Reese
1957	X/2	Charles Warren Fox
1958	XI/ I	Charles Warren Fox
1958	XI/2-3	William S. Newman
1959	XII/I	Charles Warren Fox
1959	XII/2-3	David G. Hughes
1 960	XIII	Charles Seeger
1961-63	XIV-XVI/I-2	David G. Hughes
1963-66	XVI/3-XIX/I	Lewis Lockwood
1966-69	XIX/2-3-XXII/I	James Haar
1969-71	XXII/2-3-XXIV	Martin Picker
1972–74	XXV-XXVII	Don M. Randel
1975–77	XXVIII-XXX	Lawrence F. Bernstein
1978-80	XXXI-XXXIII	Nicholas Temperley
1981-83	XXXIV-XXXVI	Ellen Rosand
1984	XXXVII	John W. Hill

Honorary Members

Otto E. Albrecht
Willi Apel
Armen Carapetyan
Vincent Duckles
Karl Geiringer
Donald Jay Grout
George Herzog
Ernst C. Krohn
Paul Henry Lang
Edward Lowinsky
Arthur Mendel
William S. Newman
Nino Pirrotta
Dragan Plamenac
Gustave Reese
Charles Seeger
Oliver Strunk

Corresponding Members

Gerald Abraham
Denes R. Bartha
Friedrich Blume
Suzanne Clercx-Lejeune
Luiz Heitor Correa de Azevedo
Ludwig Finscher
Kurt von Fischer
Guido M. Gatti
Frank Harrison
Dom Anselm Hughes
Knud Jeppesen
Curt Francisco Lange
Jens Peter Larsen
Rene Lenaerts
François Lesure
Claudio Sartori
Geoffrey Sharp
Genevieve Thibaut
Egon Wellesz