

## Otto Kinkeldey (1878 – 1966)

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On 19 September 1966 the world of musicology lost one of its great pioneers. A man of great scholarly breadth and personal humanity, Kinkeldey carried the best traditions of German scholarship to the United States. After completing bachelor's and master's degrees in New York, Kinkeldey went to study in Berlin, where he attained his Ph. D. in 1909 under Kretzschmar and Wolf, among others. In the same year he joined the faculty of the University of Breslau, and only one year later became professor there. Returning to the United States, he became director of the Music Division of the New York Public Library, then chairman of the music department at Cornell University. After a second period at the NYPL he was named University Librarian and Professor of Musicology at Cornell (1930), the first chair of musicology in any American university. Throughout a long career, Kinkeldey participated actively in the founding and growth of many scholarly enterprises in the United States, notably the American Musicological Society (1934), of which he became the first president (1934–36), serving again in 1940–42, and named honorary president on the occasion of his eightieth birthday (1958). Equally active in the Music Library Association, he served as its first president also (1931–35). As a result of this pioneering leadership Kinkeldey became widely recognized as the "dean of American musicology," acting as spokesman for our discipline on many committees for scholarly organizations such as the American Council of Learned Societies. The detailed facts of Kinkeldey's career can be read in the excellent and comprehensive article by his student, Richard S. Hill, in *MGG*. Rather than repeat this material, I should like to contribute a few more personal impressions, based on attendance of his famous course on bibliography (NB. *not merely* music bibliography) and his research seminars at Harvard University, where he accepted a visiting professorship (1946–48) after his retirement from Cornell.

The characteristics that made Kinkeldey uniquely memorable to many musicologists were his encyclopedic knowledge, his sound judgment, and his humanity. The tales of his memory are numberless. He seemed to have looked at every relevant book, not merely those on musicology, but of all appropriately related subjects. Repeatedly specialists in a particular field would discover that Kinkeldey could suggest materials in their own area of which they had no knowledge. As students we often heard him casually dictate from memory extensive bibliographies, for any musicological subject, complete with publishers, dates of multiple editions, and even paginations of individual volumes—not to mention important mistakes in them. Younger researchers particularly valued his advice in general bibliography, his knowledge of the "tools" in related subjects such as history, literature, art history, iconography, printing, and the like.

"Advice" is a key word in memories of Kinkeldey. Perennial consultant to universities, foundations, and societies, he was even more important and uniquely

memorable for his unstinting help to individual musicologists of all ages. "Have you asked Dr. Kinkeldey?" became a ubiquitous question in meetings of musicologists, and in any gathering he was always surrounded by colleagues seeking his advice. The value of this counsel rested in part on his enormous knowledge of the literature and enterprises of musicology, but its superior quality resulted from his combination of breadth with precision and objectivity. He was a man of genuine wisdom, avoiding narrow partisanship, tolerant despite his high standards. He was capable of throwing light on many sides of any question brought to his attention, and his judgments strongly influenced several generations of musicologists.

In view of his attainments, Kinkeldey's personal modesty and outstanding humanity came as a refreshing surprise to students and colleagues. He constantly encouraged other researchers by his warm interest in their work, remembering both their names and their projects. When meeting students or colleagues after an elapse of time, he would always inquire, "What are you doing *now*?" listening with genuine concern, storing the information, sharing it with others of similar fields at appropriate later moments. His involvement with musicology was total, his devotion was boundless. Leaving the Harvard Library at midnight I often found him still working, characteristically reading personally all of the assignments from his classes, painstakingly correcting mistakes before affixing his famous "O. K." Despite his many commitments he seemed always to find time to help other — sometimes, one fears, at the expense of his own projects. Yet his role as universal consultant secured the early foundations of American musicology: the breadth of his influence gave a unity of method and purpose to the growth of our discipline. This is his continuing monument.

## *Deklamatorischer Rhythmus in den Chansons der Trouvères*

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Es ist wohl eine Tatsache, daß die musikwissenschaftliche Erforschung des Rhythmus des weltlichen mittelalterlichen Liedes bisher nicht sehr erfolgreich war: wir können vielleicht sogar sagen, daß sie in eine Sackgasse geraten ist. Obwohl nicht alle Forscher der einen Meinung sind, daß im Mittelalter alle weltliche Monodie im modalen Rhythmus der Polyphonie gesungen wurde, wird doch allgemein angenommen, daß damals alle weltlichen Lieder in irgendeinem regelmäßigen Rhythmus vorgetragen wurden. Hier endet die Übereinstimmung, und besonders wenn es darauf ankommt, einzelne Lieder zu übertragen, sind die Meinungen sehr verschieden. So war es Donald J. Grout möglich, zur Illustration dieser Lage fünf verschiedene Rhythmisierungen fünf verschiedener Experten von Guiraut de Bornel's Chanson „*Reis glorios*“ anzuführen<sup>1</sup>. Ebenso wies Burkhard Kippenberg zehn

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<sup>1</sup> Donald J. Grout, *A History of Western Music*, New York 1960, S. 62. Die Meinungsverschiedenheiten betreffend s. z. B. Report of the Eighth Congress of the International Musicological Society II, Kassel 1961, S. 43—47, und Burkhard Kippenberg, *Der Rhythmus im Minnesang*, München 1962, passim.