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LULLY'S Ballet des Muses:
PROBLEMS OF CHRONOLOGY AND SOURCES

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An editor hoping to recreate a valid musical and literary text for the court ballets of Lully is caught between the Scylla of performance changes and the Charybdis of multiple scores that postdate the original performance by more than 20 years.

The Ballet des Muses is representative. Between 2 December 1666 and 20 February 1667, it was performed eight times at Saint Germain-en-Laye. The Gazette de France helps us to establish a chronology of performance and gives information on the changes that rendered the ballet "encore plus agréable".

Within the above time frame, this ballet knew five stages of development. With regard to the proposed Lully Edition there is the problem of determining which of these stages should serve as a basic source. The final version saw both La pastorale comique and Le Sicilien incorporated within this ballet. Does the fact that these two "comédies-ballets" continued to exist as autonomous units justify their inclusion under the rubric COMEDIE-BALLET?

Eight manuscript sources of this ballet in the Paris area were available to this author. On the basis of my present research, the two Philidor copies (FPn, Res F.521: FV, MM86) should be considered the basic musical source.

RHYTHMIC AND METRIC STRUCTURE
IN BARTÓK'S FOURTH STRING QUARTET

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In many works of the 20th century, form is often defined by complex metric and rhythmic relations that can be observed independently of the underlying pitch relations. In Bartók's Fourth String Quartet (1928), various structural levels are articulated by implicit departures from and returns to the homometric barring and by the use of elementary rhythmic cells. These patterns also form interrelationships that support the symmetrical organization of the five movements.

The Fourth String Quartet is unique among his set of six quartets in that virtually no explicit metric changes occur within any of the movements. The regular barline serves as a frame of reference for departures and returns of complex patterns, that is, as culminating points for imitative passages and as the structural unit around which unequal-beat patterns and arithmetic progressions may occur.

The quartet grows from two contrasting rhythmic cells, the concentrated use of which is largely responsible for the dynamic quality of the work. Recurrences and modifications of these cells contribute to the large-scale cyclic structure.

Further investigation may reveal a larger system in the quartet, since we do have evidence that Bartók was intrigued with such geometric relationships found in the Golden Section and Fibonacci Series.

THE PARODY MAGNIFICAT IN COUNTER-REFORMATION ITALY

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The emergence during the Counter Reformation of Magnificats modeled on secular songs reflects the influence of Orlando di Lasso, whose earliest known example, the Magnificat Quarti Toni, "Anchor che col partire" was published in the Patrocinium musices, quinta pars (Munich, 1576). The title page and dedicatory letter of the (unnumbered) next volume of the Patrocinium series, Beatissimae, deiparaeque virginis Mariae canticum Magnificat. Quattuor, quinque, & sex vocibus, ad imitationem cantilenarum quarundam (Munich, 1587), may be taken as Lasso's apology for the genre. Carl-Heinz Illing, Wolfgang Boetticher, and Gernot Gruber have suggested that the parody Magnificat was largely restricted to southern Germany and Austria, particularly the court chapels at Munich and Graz, in a period extending from the last quarter of the 16th century through the first quarter of the 17th century. The discovery of two parodies in Orazio Colombani's Li Dilettevoli Magnificat composti sopra li otto toni a nove voce (Venice, 1583) demonstrates that the style had penetrated below the Alps a decade earlier than previously suspected. The spread of the parody Magnificat in Italy is traced in works by Colombani, Carlo Berti (1593), Adriano Banchieri (1596), Antonio Mortaro (1599), and Simone Giovannini (ca. 1600?).

O amnos tu theu: THE GREEK AGNUS DEI IN THE ROMAN LITURGY
FROM THE 8TH TO THE 11TH CENTURY

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In studying early manuscript settings of the Agnus Dei in the Roman liturgy one frequently encounters the verse O amnos tu theu o eron tas amartias tu cosmu eleison imas. Although it has the appearance of a trope, this verse is simply the Latin transliteration of the Greek for Agnus Dei, qui tollis peccata mundi, miserere nobis. The Greek Agnus Dei appears in at least one 9th-century manuscript and in many 10th-century manuscripts from both East and West Frankish regions. It could well belong to the earliest stratum of Agnus Dei composition. This paper will examine the origins of O amnos and the circumstances surrounding its appearance in Latin liturgical manuscripts in an attempt to broaden our understanding of the early history of the Agnus Dei and its tropes.

In most manuscripts that contain it O amnos is only one of several Ordinary chants in Greek (the so-called Missa graeca) which seem to have come in to use late in the 7th century or early 8th, during the period in which the Roman See was dominated by popes of eastern Mediterranean origin. A close investigation of the manuscript tradition for O amnos suggests that it may have come into existence somewhat later than the other members of the Missa graeca, possibly during the last twenty years of Charlemagne's reign. Instead of the rather unified tradition exhibited by the earliest settings of the Agnus Dei, O amnos exists in two

textual versions with three melodies in the earliest musical manuscripts, differing according to whether they are of East or West Frankish provenance. These contain grammatical errors and orthographical inconsistencies which suggest that they could not have derived from any literate Greek source. This is true even for the earliest of all these settings, that in Paris, Bibliothèque Nationale, MS lat. 2290, a sacramentary from St. Vaast dating from the second quarter of the 9th century, and previously thought to have been copied with the assistance of Greeks. It is perhaps significant, however, that this manuscript transmits the East Frankish version of the text. We can therefore be fairly certain that the East Frankish version represents the earliest layer of O amnos settings.

BENEDETTO MARCELLO'S ORATORIO Joaz (1726):
MUSIC DRAMA "REFORMED"

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Only a little more than a century had elapsed since the invention of opera by a group of Florentine noblemen and composers when Benedetto Marcello (1686-1739), a Venetian nobleman-composer, saw fit to lampoon the already decadent genre in his famous satire, Il teatro alla moda (ca. 1721). Little known are his more positive efforts to restore to dramma per musica the betrayed ideal of its Florentine creators, that music should serve poetry.

As a member of the Accademia de' Arcadi, Marcello was committed to this "second camerata's" program for the renewal of Italian drama. Marcello implemented many of this group's recommendations in his oratorio Joaz, with a libretto his Arcadian friend Apostolo Zeno had adapted from Racine's biblical tragedy Athalie. A setting of the same libretto by Antonio Caldara was given in Vienna on 4 April 1726. A comparison of the two contemporary Joaz settings suggests that Marcello wrote his as a critique of Caldara's dramatic style. He appears to have set Zeno's libretto expressly according to Arcadian precepts, by 1) eliminating castratos for the sake of verisimilitude; 2) emphasizing recitative at the expense of aria; 3) integrating the chorus more smoothly into the dramatic situation; 4) favoring scene complexes which progress from simple to more declamatory, thence to accompanied recitative (used in six scenes comprising 20% of the recitative verse), finally to aria.

Marcello's Joaz fittingly found a sympathetic reception in Florence on Easter Sunday 1729 at the Compagnia di San Jacopo detta del Nicchio.

ARIA FORMS IN GAETANO DONIZETTI'S FRENCH OPERAS

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In 1838 Donizetti moved to Paris, and during the next five years he produced four works for the Opéra: Les Martyrs (1840),

Le duc d'Albe (1839, incomplete), La Favorite (1840), and Dom Sébastien (1843). Each opera shows a unique interaction between French and Italian operatic styles; they all retain Italian musical forms but at the same time use formal structures that were new to the composer. The arias illustrate this interaction particularly well. The evidence of their structure clarifies our conception of Donizetti's own work, and of French opera of the period, in three ways. First, it becomes clear that the canons of French grand opera admitted greater formal variety than those of Italian opera, and this observation in turn helps to develop our notion of precisely what French grand opera required. Second, study of the operas shows that French dramaturgy treated arias in a very different way from Italian, underscoring the basis of many differences between the two styles. And third, Donizetti's French operas show how the leading Italian opera composer of the day was able to adapt his own style both to the freedoms and to the restrictions of a new genre of composition.

INTERPRETING AN ARITHMETICAL ERROR
IN BOETHIUS'S De Institutione Musica

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For over a millenium Boethius's De Institutione Musica has served as a major source of information about the Pythagorean musical theory of antiquity. However, a methodological and arithmetical error, used to prove three acoustical truths, occurs in its theoretical reckoning. Boethius states (iii.14-16): 1) the minor semitone is larger than three commas, but smaller than four; 2) the apotome is larger than four commas, but smaller than five; 3) the tone is larger than eight commas, but smaller than nine. Although propositions 1, 2, and 3 are acoustical facts, the attendant arithmetical proofs are false. The error involves the representation of a musical interval by a number rather than by a ratio of numbers.

I shall demonstrate the details of Boethius's faulty arithmetic, showing how the same method can be used to 'prove' that three whole tones are larger than a diapente, and I shall consider the causes of his mistake. Did Boethius know the acoustical truths he set forth and then proceed to arithmetic proof? Were such exacting computations possible on a monochord? Perhaps the 'proof' was a shortcut for a proper propositional argument. Or was it all a fantastic coincidence, a colossal accident in the history of musical theory?

HANDEL'S LOST HAMBURG OPERAS OF 1708:
THEIR MUSIC PARTLY REDISCOVERED

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The assessment of Handel's early musical development has, until now, been based on the few works he wrote before going to Italy. Of all the pieces he composed during his association with Reinhard Keiser at the Hamburg Opera, only Almira has survived. The scores of three other works, Nero (1705), Der beglückte Florindo (1708), and Die verwandelte Daphne (1708) are lost. Only the libretti are preserved, mostly in German libraries.

It is all the more surprising, then, that in the so-called Aylesford Collection, assembled by his friend and librettist, Charles Jennens (1700-1773), are to be found fragments from at least two of the lost Hamburg operas. Besides the instrumental parts for some arias (headed "del Florindo") which, unfortunately, can hardly be reconstructed because of missing vocal parts, there are a considerable number of dance movements present comprising two simple suites. One of these includes a French overture from which Handel later borrowed the allegro for the D major overture to Il Trionfo del tempo e del disinganno (Rome, 1707). Both suites contain movements titled "Coro" which can be identified from the libretti of Florindo and Daphne as being instrumental versions of choruses from these operas, both of which also contained a large number of ballet movements. The stylistic unity and the shared thematic and motivic material of the pieces in the Aylesford copies leave little doubt that these were originally ballet movements from Florindo and Daphne, which Handel or one of his assistants had assembled into suites.

TEXT AND MODE AS GENERATORS OF MUSICAL STRUCTURE
IN CLEMENS NON PAPA

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Composition treatises of the 16th century agree that the proper function of sacred music is to enhance the text being set. But while the sensitivity of madrigal composers to the nuances of the poetry they set has long been recognized, composers of Latin motets in the period of "syntactic imitation" seem indifferent to textual implications. Why then have the motets of Clemens non Papa aroused such admiration that Burmeister would place him in the same rank as Marenzio?

Many theorists assert that an appropriate choice of mode is essential in adapting music to a text, and there is reasonable agreement among theorists from Aron to Dressler concerning the "affective" qualities of each mode. Clemens seems to have followed the method described in Gallus Dressler's Praecepta musicae poeticae: given a text to set, he first chose an appropriate mode. The mode, in turn, determined the musical materials to be fitted to this framework: harmonic hierarchy, melodic types, ranges and relationships of individual voices. The composer then adapted the framework established by the mode to the text, phrase by phrase; characteristic rhythms, departures from imitative

texture, unusual fugal techniques, modulation--in the literal sense--all might be suggested by particular ideas. The text (phrases) also determined the location and relative strength of major structural divisions (parts, refrains; internal repetition; cadences). The process may be traced in the five-voice motet Accesserunt ad Jesum.

TOWARDS A CHRONOLOGY OF HANDEL'S CHANDOS ANTHEMS AND TE DEUM

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One of the longstanding difficulties in Handel scholarship has been the exact chronology of works written between 1716 and 1720. This problem is created by a scarcity of autographs, by Handel's failure to date those autographs which do survive, and by the almost complete lack of contemporary references to the composer from the years 1718-1719. While recent research has succeeded in dating some of these works with greater certainty and has upheld several traditional datings, little attention has been paid to the eleven anthems and the Te Deum written between 1717 and 1719 for James Brydges, First Duke of Chandos.

In the absence of concrete data, circumstantial evidence must be used in attempting a chronology for these works. This paper will present and defend such a chronology, based on a careful examination of material in the Huntington Library relating to the Duke of Chandos's household; an inspection of the autograph scores, with careful attention to paper types and soloists' names; a detailed study of the Chandos Library Catalogue and all early manuscript copies of the anthems and Te Deum; and an analysis of similarities and differences in structure, scoring, and compositional techniques between the various pieces.

A chronology for the Chandos Anthems and Te Deum allows the scholar to study the development of Handel's compositional technique prior to 1720, in the crucial period when he was coming to terms with the English language and with the synthesis of styles that was to mark his later oratorios. It shows clearly that Handel's choral style in his oratorios was principally a refinement of style employed in the large Italian Psalms and revised in the Chandos Anthems.

HANDEL'S KEYBOARD MUSIC

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Handel's harpsichord music can be divided into two periods; an early one probably ending ca. 1706, covering his years in Halle and Hamburg; and a later one from ca. 1712 to ca. 1720, his early years in England, with a peak about 1717. After ca. 1720 little survives. There are no autograph sources for the early period, but these works are found in contemporary MS copies, both German and English, and the earliest prints, the first of which is a pirated edition engraved by Walsh but published ca. 1719 with a Jeanne

Roger imprint. Stylistic evidence based on a comparison with features of the opera Almira (1704) supports the dating of many of the early works to the Hamburg period.

The MS sources of the later works are 1) autographs (one ca. 1709, then many after 1712); 2) English MSS copied mostly by Smith and his assistants, beginning in 1717 and ending with MSS of ca. 1732-40 from the Aylesford Collection. In addition to the Roger edition, the principal prints are 1) the first set of suites issued by Handel himself in 1720, as a counter to the Roger edition; 2) the second set (Walsh, 1733), which contains mostly works from the early period; 3) six fugues (composed ca. 1717), (Walsh, 1735); 4) four early pieces (Witvogel, 1732).

PROVENIENCE AS AN ASPECT OF GENRE
IN EARLY REPERTORIES OF MEDIEVAL CHANT

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One problem continually encountered in studies of medieval chant is the existence of formal diversity among chants conventionally grouped together in one genre, often sufficient to stymy attempts at defining the genre. Witness three types of Introit tropes in the early St. Gall MSS, one purely melismatic, one like a prosula, and one like the trope found in West Frankish sources; or the comparable types found among Ordinary chants at St. Gall, and complemented by the "variation-versus" type in South Italian manuscripts, along with slightly different forms from France. Consider the "partially-texted" sequence, which appears in the Metz MS 452, without the accompanying completely-texted prosa found in French sources.

It is to these phenomena and others like them that this paper is devoted. It draws together observations on formal diversity among many types of medieval chant, as well as to the various manners of notating them, in order to focus on the relationship between provenience and genre. What is called a Kyrie at Winchester, for example, differs considerably from the comparable thing at St. Gall, or at Nonantola or Benevento. The same can be said in different ways about the sequence or the Introit trope, and other genres as well, like the Regnum prosula, the Hosanna prosula, the Tropus ad sequentiam, the versus ante officium, and so on. The solution offered to the problem of genre definition in repertories of medieval chant involves recognizing how much any genre can vary from one locale to another.

TIMBRE, TEXT, AND TUNE IN THE 16TH-CENTURY CHANSON

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Contemporary collections of texts without music are important tools for the study of the French chanson, ca. 1500-50. Among them are: 1) collections of noëls, published without music but with timbres indicating the tunes to which the noël parodies were

to be sung; and 2) collections of chanson verse, in which one occasionally finds parody texts. The two types of collections are related in several ways. First, both were published in small unbound plaquettes, probably cheap and hawked in the streets. Second, both were aimed at readers who could not read music, but were familiar with a common stock of popular tunes. Third, many of the textual models for the Noël parodies were printed in the chanson verse collections.

This paper will, by the use of paradigms, offer examples of how timbres and texts (both of the Noël and of the chanson) can shed light on the French chanson of the early 16th century. Many of the chanson texts included in the verse collections are found in monophonic and polyphonic chansons of the period. Noël collections provide clues about chansons in their timbres, in the shapes of the Noël poems, and in occasional refrain lines preserved from the chanson models. Chanson verse collections provide additional verses, as well as secular, topical and religious parody texts. The significance of these two types of collections will be explored in relation to: 1) textless chansons musicales with titles that are not the first lines of texts; 2) chansons with texts that are not the first verses of poems; 3) chansons with parody texts.

As a result, it has been possible to bring together members of chanson "families" among which is a group of settings that provide a new family for Josquin's Si j'avois Marion.

COMPOSITIONAL PROCEDURES IN 15TH-CENTURY DANCE TUNES

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Although it is now difficult to accept uncritically Meylan's theory of the fragmented construction of Franco-Burgundian basse-danse melodies, similar processes can be observed in the Italian ballo tunes as well, particularly in those contained in the treatises of Guglielmo Ebreo. Cantus prius facti such as Fille guillemin, Petit vriens, and Gracioso are treated with astonishing disregard as to their musical shape by the dance composers who were also dancing masters. Certain melodies are constructed in such a manner that their parts can be interchanged at will (Rostibolo Gioioso); others can be expanded according to the number of participants in the dance (La Gelosia). Musical sources like the late 15th-century MS Montecassino 871 incorporate earlier dance tunes in toto into their double chansons and villanelle, and from here lines, both musical and choreographic, can be drawn which connect the dance repertoire of the Quattrocento with that of the following century.

AN IGNORED SOURCE OF VATICAN POLYPHONY:
LUCCA, BIBLIOTECA DEL SEMINARIO ARCIVESCOVILE, MS A.8

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Current literature on the music of Vatican composers in the 16th century makes, at most, passing reference to the source named above, a choirbook containing principally eleven hymns from the well-known cycle by Costanzo Festa. Yet with the identification of the manuscript's copyist as the papal scribe Johannes Parvus, this source assumes a position of considerably greater importance in the transmission of the Vatican repertory than has previously been recognized. The style of Parvus' handwriting and the watermark indicate that the volume was copied ca. 1576--thus making it contemporary with the manuscript Cappella Sistina 21, a source of closely related content.

The identification of the scribe of Lucca A.8 brings the number of sets of Festa hymns copied by Parvus to five. Comparing them reveals details of the scribe's working habits over his forty-year career, and characteristics of the sources he used. The remaining repertory of Lucca A.8 includes several works of interest, in particular Palestrina's Veni sancte spiritus, known to Haberl only in a later source and published as an opus dubium; a Victimae paschali laudes by Morales that has apparently escaped attention; and an anonymous Pentecost sequence Sancti spiritus adsit nobis gratia--a text removed from the liturgy by the Council of Trent more than a decade before the copying of the manuscript.

JAGELLONIAN LIBRARY MANUSCRIPT 2464:
A SOURCE FOR ARS NOVA NOTATION IN POLAND

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The musical contents of KJ 2464 consist of nineteen two-voice pieces (mostly in the so-called "Engelberg motet style"), one three-voice, one four-voice and five monophonic pieces. The manuscript was compiled by a group of scribes around 1425, with script varying from a very inelegant style of writing for the majority of the contents to a clear Ars Nova notation. It holds much in common with other East-Central European manuscripts currently preserved in Czechoslovakia and Hungary, and is in fact one of the earliest sources for this repertoire.

KJ 2464 is one of four sources for Ars Nova notation in Poland, but because of its problematic nature has received less attention than it deserves. It contains a unique repertoire of songs, closely associated with the musical life of Cracow University (then only about 25 years old), after its refounding by Vladislaus Jagello in 1400. It also seems to incorporate evidence of an important stylistic change in Polish music of the later 14th and early 15th centuries, and helps to reveal Cracow as an important locus for the introduction of Ars Nova practices into East-Central Europe.

CONVENTION AND CONTROVERSY:
THE HEXACHORD MASSES OF FRANCISCO VALLS

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The Missa Scala Aretina (1702) by the Spanish chapelmaster Francisco Valls (1665-1747) provoked what one scholar has called "probably one of the bitterest controversies in the history of music" over its dissonance treatment, involving some 37 theorists as arbiters between 1715 and 1719, including Alessandro Scarlatti himself. It was to this work, the sole example of a concerted hexachord Mass, that Valls owed his continuing fame. Yet in 1740, the year of his retirement from the chapelmastership of Barcelona Cathedral after thirty years of service, the composer penned a second work on the same subject as his controversial Mass of 1702, this time titling it Missa Regalis. As if once and for all to answer his longstanding critics, the 75-year-old composer chose to demonstrate in it his command of stile antico. Taken together, these two final examples form an interesting epilogue to the history of the hexachord Mass, which during the 17th century had found its most fertile soil in Spain.

THE POLEMIC SURROUNDING ITALIAN INFLUENCE
ON THE SPANISH MUSICAL STAGE, 1700-50

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Given Spain's close political, economic, and linguistic ties to Italy, it is logical that trends in Italian opera should have affected the development of the Spanish musical stage. From the early 17th century, opera influenced Spain's great Golden-Age poets such as Lope de Vega and Calderón. It was not until the 18th century, however, that the full impact of opera was felt, giving rise to a polemic of enormous proportions, which raged for over 50 years. Because of the large number of surviving scores from theatrical productions of early-18th-century Spain, the growth of the Italian style on the Iberian peninsula can be thoroughly traced. This paper will touch upon three sources to delineate its course.

In 1714 a debate began among Spanish musical theorists over dissonance treatment and the use of operatic conventions in sacred music. The new Italian style was condemned by many of Spain's leading philosophers, some of whom were cited by Pope Benedict XIV when he prohibited operatic conventions and the use of several instruments in sacred music.

The Spanish stage was also a forum for debate. Italian musicians were present in Madrid from 1703, enjoyed protection of the crown, and had their own theatre which competed successfully with the Spanish ones. By the early 1740s, large musical productions in Madrid were virtually indistinguishable from Italian opera.

Finally, the popular reaction to Italian opera will be determined by examining box-office receipts for selected works and contemporary satires of Italian musicians.

ORDERING PROBLEMS IN J. S. BACH'S Art of Fugue RESOLVED

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Bach's intentions regarding the final ordering of the pieces in his Art of Fugue have been one of the most tantalizing mysteries in all of musicology. Until now, any conclusions regarding this question have had to be largely speculative. A piece of concrete source evidence has now come to light, however, which enables us to arrive at definite conclusions regarding some ordering problems in the work--in particular, those having to do with the canons and the incomplete Fuga a tre soggetti. Following the methodology adopted in the author's recent research into Bach's Dritter Teil der Klavierübung, a careful examination of the pagination in one exemplar of the original print of the Art of Fugue revealed partial erasure of page numbers from a previous pagination scheme. This discovery allows us to reorder the composition in question according to the previous scheme and sheds light on the reasons for the subsequent reordering which took place after Bach's death. Specifically, it proves that the augmentation canon was to have been the fourth and final canon in the group and indeed the final composition in the collection. The original position of the unfinished quadruple fugue is thus established as having been immediately before the canons, and the notion that Bach intended this piece to have been the concluding work in the collection is shown to be mistaken. These findings significantly alter our view of the Art of Fugue's architectonic structure.

THE DRAMATIC ROLE OF MOTIVES IN MOZART'S Idomeneo

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Two principal motives enhance continuity and underline the fundamental conflicts which animate the drama in Mozart's Idomeneo. Motive A (Overture, bar 9) appears some forty times in the opera, and relates to love and to concern for the hero, Idamante. Motive B first occurs at the very end of the Overture (bars 158-9), and then reappears at eight crucial moments in the drama. At each appearance of Motive B, save the last, the characters experience intense emotional conflict and cry out to the gods. The motive itself, outlining a minor triad with dissonant auxiliary tones intervening, aptly underlines these emotions. At its last appearance (No. 30, bar 6), Motive B is harmonically and rhythmically transformed, illustrating the resolution of conflicts after the climax of the opera. In general, Motive A reflects the human side of the drama, the conflicts within and between characters. Motive B, appearing in connection with anguished appeals to the gods, represents a divine or supernatural element in the drama: the relationship, frequently the conflict, between man and god.

THE DON AND THE DUKE:
PARALLELS BETWEEN Don Giovanni AND Rigoletto

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Don Giovanni, the opera by Mozart most frequently performed in Italy during Verdi's lifetime, offered a model for the Italian composer's exploration in the dramatic use of tonality. This paper continues the author's analysis of key symbolism in Verdi's earliest undisputed masterpiece which began with "Rigoletto and Monterone: A Study in Musical Dramaturgy" (Proceedings of the XI Congress of the I.M.S., Copenhagen, August 1972) and continued with "Gilda's Fall" (Joint meeting of the American Institute for Verdi Studies and the Greater New York Chapter of the A.M.S., New York University, December 1976). The third paper in this series will offer new views on tonal organization in Don Giovanni and suggest ways in which Verdi both followed and deviated from his model while composing Rigoletto.

MUSICAL INSTRUMENTS AND THE ROYAL SCIENTIFIC ACADEMY
IN 18TH-CENTURY FRANCE

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This paper will center attention on recently-discovered documents residing at the archives of the Académie des Sciences in Paris, which contribute new knowledge on the development of musical instruments in France (more specifically, in Paris) during the 18th century. Given its role as national adjudicator of machines and inventions submitted to the King for patent approval and Royal privilege, the Royal Scientific Academy held a central position in the innovative developments of the Arts & Métiers in 18th-century France, in which, in turn, musical instruments played a conspicuous role. The proposed paper will seek to help clarify that role, while bringing to general attention detailed new information on instruments and facteurs found in the archives.

THE "COLLECTION DE MISES EN SCÈNE DE GRANDS OPÉRAS
ET D'OPÉRAS-COMIQUES REDIGÉES ET PUBLIÉES PAR M. L. PALIANTI"

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The practice of transcribing the mise en scène of theatrical works, which becomes prominent in Paris around 1830, is the practical result of three interrelated phenomena: 1) the growing complexity of the visual elements of operatic production; 2) the desire of theatre directors in the French provinces and abroad to reproduce the celebrated Parisian mises en scène; and 3) the developing notion of the mise en scène as an integral and inalterable part of a composition.

To date, only the eight extant Italian disposizioni sceniche for Verdi's operas--the direct result of the composer's contact with the French tradition--have attracted the attention of musicologists. Little is known about the extensive French-language archival materials recording the mise en scène of 19th- and early 20th-century productions.

Louis Palianti (1808-1875) transcribed and offered for sale the mise en scène of over two hundred operas and by so doing established a practice that continued well into the 20th century. After briefly discussing the early history of the livret scénique, this paper will demonstrate the significance of Palianti's contribution, the fidelity of his transcriptions and the problems encountered in determining the full contents of his Collection (1837-ca. 1870).

FELICE ROMANI'S Giulietta e Romeo:
ITS SOURCE DISCOVERED

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The Romeo and Juliet legend found its finest operatic setting in the collaboration of Felice Romani and Vincenzo Bellini on I Capuleti ed i Montecchi in 1830. Yet this libretto was not Romani's first version of the story, but a rather extensive revision of the libretto Giulietta e Romeo, written five years earlier for Nicola Vaccai. Both versions are discussed, although the earlier receives more attention because it conveys Romani's more complete conception of the Romeo and Juliet story.

But what story? A resume of the libretto convinces one that Romani's source is neither the Romeo and Juliet of Shakespeare nor the original novella of ca. 1530 by Luigi da Porto. There is the possibility that Romani composed his version without drawing upon a previous setting, but an examination of all musical and theatrical versions of the story before 1825 reveals a source close to Romani's time--a tragedy in the French classical tradition. In addition, two subsidiary sources contributed some minor details. The evidence linking Romani's libretto to these three sources emerges through comparison of plots and the names of characters. Romani's libretto consists not in a slavish paraphrase of his source, but rather a masterful reorganization in order to fashion a structure more suitable for musical expansion and revelation of character through musical means.

THE ANCESTRY OF ArsA

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A picture of the descent of Paris, Bibliothèque de l'Arsenal, 135 [ArsA] can exist only as a combination of the individual stemmata depicting the transmission of the seven of its eight motets which are found in other sources. Such a comparison reveals an important repeated relationship among ArsA, Cambrai, Bibliothèque

municipale, A 410 [Ca], and Bamberg, Staatliche Bibliothek, Lit. 115 [Ba]. The three motets found in Ca and Arsa consistently show a link between the two sources, and Arsa and Ba are closely related in even more individual works. The repeated interconnection of the three sources can be accepted as a valid indication of their common origin.

Considering the relative dates of the three sources and the specific nature of the relationships indicated by analysis, the following conclusions can be drawn: 1) With regard to the three motets found in both Arsa and Ca, the exemplars used by the scribe of Ca were later used by the scribe of Ba. Thus, one source of the Bamberg collection is identified, and its ancestry, in part, is located in the vicinity of Cambrai. 2) The motets in Arsa, with the exception of the unicum, derive from the redactions of Ba, thus linking Arsa with the same area of France.

Arsa is thus shown to be a derivative manuscript whose editor restricted his selection of works to those already gathered by another scribe or editor. The appearance of the only motet a 3 as an unicum at the end of the collection can indicate either a rejection of that work by the editor of Ba or its later acquisition by Arsa from another source. The further implication of the study is that the motets in Arsa and Ba were made quite close to one another in both time and place.

THE INFLUENCE OF Salome AND Elektra ON Wozzeck

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Elliott Carter has written that in Strauss's Salome (1905) and Elektra (1908) there are a great many passages "that closely resemble the musical style of the early atonal works of Schoenberg and Alban Berg". However, no detailed study of this possible influence has been made up to the present.

Both Strauss operas created a great sensation when they first appeared, and there is little doubt that Berg was well acquainted with them. Many similarities exist between the two Strauss works and Wozzeck: all stress the psychological portraits of obsessed characters; Strauss's melodramatic parlando style verges on the Sprechstimme of the later opera, and Strauss anticipates Berg in his use of highly discontinuous textures, extreme and unresolved dissonance, and long passages which show no clear tonality.

More specific musical similarities include the use of held notes or trills as a symbol of suspense, the use of closely related leitmotives, and, most important, the idea of chromatic scales or chords moving against each other at different speeds, which originates in Salome, is developed in Elektra and Schoenberg's Erwartung, and finally fully exploited in Wozzeck, Act III, scene 4.

ENSEMBLE DANCES IN EARLY-16TH-CENTURY ITALY:
THE MUSIC, THE INSTRUMENTS, THE ICONOGRAPHY

Caroline Cunningham
Manhattan School of Music

A study of 82 ensemble dances found in two manuscripts and one print dating from the first half of the 16th century suggests that this repertoire contains dances which are far more irregular in phrase-length, more subtle in cross-rhythms and more difficult to align with surviving choreographies than their Franco-Flemish counterparts. Like these, on the other hand, the Italian dances display close interrelationships with popular dance-songs, particularly four-part villote. Frequently found in the Italian repertoire are such bass and treble patterns as the Passamezzo antico, Folia and Romanesca, as well as pre-existent melodies in the tenor lines. Examination of the rather meager iconographic sources suggests a wide spectrum of possibilities for a choice of instruments to be used in performance.

HANDEL'S COMPOSITIONAL PROCESS IN THE OPERAS OF 1724-25

Winton Dean
Godalming, Surrey, England

In 1724-25 Handel produced three major operatic masterpieces within less than twelve months, a feat without parallel in the history of the art. All three operas--Giulio Cesare, Tamerlano and Rodelinda--underwent repeated revision, both of the verbal and the musical text, before their respective first performances. Hence an enormous amount of music, much of it of outstanding quality, was discarded, though Handel reworked some of it later for other contexts. There is almost enough surplus material to make another opera. Most of it is unpublished, and almost none of it has been subjected to thorough examination.

It is possible, by studying the autographs and copies (including the performing scores) and comparing the source librettos with the final and intermediate texts, to identify in detail the complex stages through which each opera passed in the process of composition, to place them in the correct order, sometimes to date them. The facts are interesting enough, but the reasons that can be deduced for Handel's pre-performance changes (most of those made later were to accommodate new singers) throw a great deal of light on the approach to opera of a composer who is now recognised as one of the supreme masters of the art. The arias he chose to omit, replace or modify in the source librettos, and the extra scenes he inserted with his collaborator Nicola Haym, are of particular interest in this respect. He was as self-critical as he was prolific in invention.

MILES DAVIS AND JAZZ-ROCK FUSION

Daniel Deutsch
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No study of the fusion of jazz and rock styles would be complete without an examination of the work of Miles Davis. Davis's "fusion groups" of the late 'sixties included such performers as Wayne Shorter, Herbie Hancock, Chick Corea, Joe Zawinul, Billy Cobham and John McLaughlin--figures who dominate the genre of jazz-rock fusion today.

Having been a pivotal figure in jazz per se since the late 1940s, Miles Davis shocked many listeners with his early experiments in a style which seemed alien, and even hostile, to the language of jazz. Through an analytic comparison of Davis's work in four phases of its development ("bebop", "cool", "modal" and "fusion"), this paper will make three distinct, but overlapping, points: 1) that "fusion" was one phase in a continual swing between complex and simple textures in Miles Davis's work since the late 1940s; 2) that the striking differences between the surfaces of his "pure jazz" and "jazz-rock" music obscure the fundamental integrity of his style; and 3) that "fusion" provided a texture rich enough to accommodate jazz innovations of the 1960s and simple enough to allow their accessible spontaneous expression (and commercial exploitation).

WHO PLAYED BACH'S BRASS PARTS?

Stuart Frankel
New York University

As has often been pointed out, the trumpets and horns normally available to Johann Sebastian Bach could only sound pitches close to the natural harmonic series, but a number of Bach's works require what seem to be impossible notes. Based on the distribution of the parts as well as records of players in Leipzig and the evidence of the music itself, the trumpet and horn parts can be divided into the following groups: 1) trumpet and horn parts both intended for ordinary trumpet players, 2) horn parts intended for players who specialized on the horn, and 3) solo trumpet and horn parts intended for a virtuoso trumpeter (Gottfried Reiche at Leipzig). Only this last group contains anomalous notes. Once the parts are divided in this way, it seems clear that Reiche used a technique not normally used by brass players. This technique was most likely hand stopping, a technique possible not only on the horn but also on the tightly-coiled Jägertrompete, one of which was in Reiche's possession. It is thus possible to arrive at an explanation for nearly all of the anomalies in Bach's brass parts, a solution that is consistent with our knowledge of contemporary performance practice and with Bach's nomenclature. Last, the "corno da tirarsi" is discussed. Evidence is presented to show that it really existed, and that it was not a trombone, a cornett, or a trumpet (slide or otherwise), and a suggestion is made concerning its identity.

FOLK MUSIC RESOURCES IN THE WORK OF GEORGII SVIRIDOV

Dmitry Frishman
Columbia University

Georgii Sviridov is one of the most important composers of Russian music since the revolution. His work has been in many ways crucial to the general development of Russian (and in the broader sense, Soviet) musical culture in the last 25 years, and continues to exert a notable influence today.

The problem of musical folklore and its development in a contemporary composer's individual style is a particularly important one in connection with Sviridov's work. The paper attempts to establish the connections between Sviridov's music and various types and genres of Russian folk music. These include the lyrical folk song, dance music of folk rituals, instrumental folk tunes, urban romance. Their shaping role will be demonstrated in some of Sviridov's vocal and vocal-symphonic compositions. A particularly interesting side of the problem in connection with the choral works is Sviridov's relationship to the materials and traditions of Russian Orthodox ritual music, which developed in Russia as an organic part of her heritage of folk music. Here an analysis will be given of certain peculiarities of Sviridov's choral polyphony and his use of the constructive principles of old Russian church music.

Analysis will attempt to uncover and explain the combined artistic effect of various expressive resources borrowed from folk music. Some mention will also be made of Sviridov's more individual creative methods, which he has employed in pursuit of the high artistic goal of renewing traditional materials in a contemporary context.

OPERA IN THE 19TH-CENTURY FLORENTINE THEATERS

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University of North Carolina, Greensboro

The rich traditions of Florentine opera life continued, even past the "forgotten centuries" and into the 19th century as well. Although Verdi's *Macbeth* is the only acknowledged masterpiece to have been premiered in Florence in the last century and although Florence cannot be considered a major center for opera like Milan, Rome, Naples, or Venice, there was more diverse activity in the opera theaters of Florence than has been recognized.

Four main areas are considered in this paper: 1) Public theaters: No less than fifteen theaters were operative, often as many as five producing operas concurrently. Of the fifteen, five survive today as functioning theaters. Only one, the Pergola, produces opera on a regular basis. 2) Private theaters: To date three major private theaters producing opera can be accounted for. 3) Production vs. concert performance: At times the same operas were mounted in one theater while concert performances were given in close proximity. 4) Repertoire: To date approximately 600 productions of some 200 different operas can be verified between 1796 and 1870. Non-Italian operas are not conspicuous in the city's theaters until the 1840s. The repertoire is rich in

plots derived from episodes of Florentine history. In one sense, opera in Florence in the 19th century is but "local" history. The locale is what makes such a history important.

A 17TH-CENTURY MUSICAL COMEDY: ALESSANDRO STRADELLA'S Il Biante

Carolyn Gianturco
University of Pisa

While it is well known that 17th-century improvised comedies, including those of commedia dell'arte companies, made ample use of music in their performances, and while it is thought that even dramas of a more literary nature employed music, Alessandro Stradella's Il Biante is the only "musical comedy" for which we have all the text and all the music.

My recent archival researches have brought to light the probable occasion for which the work was intended. I have also studied the two extant MSS of Il Biante. By analyzing the text of the spoken play, and by tracing the various and unusual provenances of the individual character-types, I have been able to determine its origin as Roman. The occasional use of Roman dialect confirms this conclusion.

The inserted music (arias, duets, instrumental pieces) exhibits the general characteristics of Stradella's style as found in his operas and oratorios, but also confirms his particular flair for comedy.

Il Biante not only offers another insight into the social role of music in 17th-century Rome and into yet another of the various theatrical employments of music, but, in an age when music's power was still thought best able to serve tragedy, provides us with a major composer's attempt to employ music for comedy.

EDITING COWELL'S MUSIC

Don C. Gillespie
C. F. Peters

The revival of interest in Henry Cowell, both as a catalyst for contemporary music and as an inventive experimental composer, has brought about an increased interest in his unpublished works. As a result, there is now a growing awareness of the need for a serious scholarly approach to editing and publishing Cowell's music. Although Cowell, as founder of the New Music Quarterly, was one of the most influential publishers of modern music of our century, he published none of his own music in his journal, but instead unselfishly brought his own editorial skills to bear on the works of others.

From my own experience in editing Cowell's music from his manuscripts, I shall outline some of the problems, challenges, solutions that may arise in working with original sources, and I shall indicate some future approaches that might be taken by others as Cowell's music is newly published or reprinted in better documented editions. Editorial procedures will be illustrated

through three contrasting works in Edition Peters, one originating from the earliest period and the other two from the last period of Cowell's creative life. The 2 Rhythm-Harmony Quartets (the "Quartet Romantic" of 1915-17 and the "Quartet Euphometric" of 1916-19) are theoretical, experimental works dealing with physical relationships of harmony, rhythm, and meter which originate in interval ratios within the overtone series. They present special problems in notation, text sources, documentation, format and clarity of presentation. The 26 Simultaneous Mosaics and the Trio for flute, violin and harp (both 1963) are typical of Cowell's more accessible late style. They do, however, present common problems of editorial correction and practical performance layout, and involve different types of editorial decisions.

A NEWLY DISCOVERED MANUSCRIPT OF EARLY KEYBOARD MUSIC

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The manuscript, recently acquired by the Bavarian State Library, was probably written by a number of different scribes around 1550 in a small Northern Italian town, and is very closely related to the group of manuscripts preserved in Castell Arquato, although it actually represents an earlier stage of keyboard notation than they. Many pieces are incomplete, which indicates experimentation with a new type of notation. Although most pieces are not given definitive titles in the manuscript, it has been possible to identify a large number of them and thus to compare them with their vocal models where appropriate. A variety of genres are intabulated here, mainly chansons, madrigals, and motets for four, five, and six voices, published between the years 1533 and 1555. There are also, however, some purely instrumental pieces including *ricercars*, Mass sections, and a fantasia. There is, for example, a three-voice version of one of the two pieces in Musica Nova not included in the 1550 edition (Musique de Joye), that is, for which only the bass voice is preserved in the 1540 edition.

As an early attempt at intabulation, the keyboard versions in most instances are surprisingly faithful to the vocal models, a fact which produces a variety of problems, particularly in the distribution of notes between hands in the five- and six-voice pieces. Interestingly enough, the voice leading is often not respected, in the interests of putting chords in the left hand and leaving the right free for ornamentation, particularly at cadences.

ROBERT SCHUMANN AS LEXICOGRAPHER

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Northwestern University

In 1834, as he and his acquaintances were preparing the first volume of the Neue Zeitschrift für Musik, Schumann was asked by the journalist K. R. Herlossohn to contribute articles on music to

a Damen-Conversationslexikon. As Schumann was then not the sole editor of the journal, he accepted the task, and eventually wrote a total of 68 articles for the first two volumes of the lexicon. 22 of these articles were reproduced by Kreisig in his fifth edition of Schumann's Gesammelte Schriften. The remainder, however, have not been reprinted since their first publication, nor has this unique adventure in Schumann's career been discussed.

Schumann's articles for the lexicon extend alphabetically from "Adagio" to "Con Sopra"; some are descriptive ("Ausdruck in der Musik"), some biographical ("Bach"), some organological ("Aeolsharfe"), and others historical ("Apollo"). Many of the articles, particularly the early ones, are of considerable length, and reveal not only the extent of Schumann's musical knowledge at that time, but also the humor and acridity characteristic of his later essays. While most entries are thoroughly original, some appear to have been drawn from such contemporary sources as Koch's Musikalisches Lexicon.

PATTERNS IN THE DISSEMINATION OF THE MUSIC OF CHAMBONNIÈRES

Bruce Gustafson
Saint Mary's College

Chambonnières is correctly considered the founder of the French harpsichord school, if not precisely the creator of its style. He held a court position as early as 1611, when he was about ten years old, and was lavishly praised by Mersenne in the 1630s. The teacher of Louis Couperin and d'Anglebert, he brought his career to a close in 1670 with the publication of some of his harpsichord pieces. The works had already been circulating in manuscripts for decades and survive today in 34 sources spanning nearly a century, touching France, Germany, England, Italy and The Netherlands and transmitting about 150 pieces. The sources include a presumed autograph from the 1650s or before, the volumes printed in Paris at the end of his life, professional and amateur harpsichord manuscripts, and transcriptions for lute and cittern.

This singularly large and diverse group of sources provides an opportunity to extrapolate several patterns in the dissemination of French harpsichord music. Chambonnières's pieces are found in widely differing versions and contexts, reflecting the circulation of the pieces in manuscript versions long after their publication; the exportability or non-exportability of certain textures; scribes' attitudes towards ornamentation, doubles and suite groupings; the tendency in Germany to adopt French tunes rather than full textures; and the composer's own modernization of his works late in his life.

Christophorus: AN INQUIRY INTO FRANZ SCHREKER'S LATE STYLE

Christopher Hailey
Yale University

Franz Schreker is best remembered for his early operas, Der ferne Klang, Die Gezeichneten, and Der Schatzgräber, while his

later operas, songs, and instrumental music have remained all but unknown. In his 1959 essay on Schreker Theodor Adorno, while unfamiliar with these later works, dismisses them as hollow echoes of the earlier successes, an opinion still widely encountered today. It is the purpose of this paper to challenge that position in introducing those compositions which best illustrate the evolution of Schreker's musical language and exemplify the hallmarks of his style after 1920. Central to this topic is his seventh opera, Christophorus, or The Vision of an Opera. Written between 1925 and 1929 and dedicated to Arnold Schoenberg, Christophorus is an autobiographical work set in the Berlin of the twenties and has as its theme the creative process itself. A brief discussion of the libretto (Schreker's own) and the musical structure of the opera will be followed by more detailed analysis of a representative scene. Concluding remarks will assess the importance of Schreker's later works in a reappraisal of his position in 20th-century music history.

MUSIC IN THE BARBERINI HOUSEHOLD 1634-1644

Frederick Hammond
University of California, Los Angeles

The paper examines the musical life of the Barberini family during the last decade of its greatest splendor, the ten years before the death of Urban VIII in 1644. The study is archival in nature, based on the examination of some five thousand documents in the Barberini Archive, now in the Biblioteca Apostolica Vaticana. Since this material has only recently become available to scholars, virtually all of the contents of the paper are previously unpublished and some of them are of considerable importance for the history of Roman music during the period and related subjects (documentation, previously unknown, of Bernini's participation in the Barberini operas, for example).

From this material, the following areas are examined: the musicians and composers of the Barberini household (especially that of Cardinal Francesco, the most influential patron); their instruments; their repertory, including material on the private ensembles and copious documentation on the operatic performances sponsored by Cardinal Francesco; and other aspects of Barberini patronage such as the quarantore celebrated during Carnival.

CHRYSANDER'S UNPUBLISHED ARTICLE ON HANDEL'S CANTATAS

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Columbia University

In his edition (1887) of Handel's solo cantatas for basso continuo accompaniment, Friedrich Chrysander promised a complete description of sources and chronology in a forthcoming article for the Viertaljahrsschrift für Musikwissenschaft. Because this article never appeared it has been impossible to judge fairly the reliability and authenticity of Chrysander's edition or to evaluate his editorial policies. His primary manuscript source sur-

vives, however, in the Royal College of Music (RCM 257) and includes extensive and fascinating marginalia and notes by Chrysander throughout. The manuscript itself explains the inclusion within the edition of every cantata which does not exist in autograph, but its unreliability compared with the autographs and more recently discovered copies brings into question the authenticity of its contents. The marginalia make it possible to reconstruct Chrysander's research for his unpublished article. Through studies of watermarks and differences in Handel's signature, he aimed to solve the problems of chronology and provenance. Modern research reveals where Chrysander was in error but underscores the correctness and necessity of his approach which has not been taken up for over 90 years.

ANTON BRUCKNER'S APPROACH TO THE SYMPHONY

Paul Hawkshaw
Columbia University

Despite more than 50 years of editorial activity, the most serious problems in Bruckner research are still posed by the multiplicity of versions which survive for many of his works. Some of the difficulties, particularly in the case of his symphonies, involve the proper assessment of the tampered first editions, but the majority are the result of Bruckner's compositional process, which included extensive revisions after the initial completion of a work. This paper examines Bruckner's compositional procedures in their formative stages between the years 1861 and 1865. It was during this period that Bruckner developed the working methods which he applied throughout the remainder of his life.

Bruckner himself regarded the year 1863 as the beginning of his career as a composer. He had just completed four years of counterpoint studies with Simon Sechter and two years of composition lessons with Otto Kitzler. An examination of the sketches and composition scores for the small choral works and piano pieces written during and shortly after his period of study with Kitzler shows Bruckner evolving a series of working procedures which are influenced by the theories of Sechter. The application and resulting adaptation of these procedures, as reflected in sketches and drafts for the F minor symphony (1863), the first symphony (1865) and the "Nullte" symphony (1864/69) are discussed in this paper. An important consideration is the difference between Bruckner's composition procedures and his revision procedures, and the manner in which the two are reflected in the appearance of his autograph scores.

THE "ROMANCE" IN EARLY OPÉRA COMIQUE

Daniel Hertz
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18th-century poets and musicians knew that the Romance was an extremely old type of sung, narrative verse, but they knew no specific examples from the Middle Ages. Thus they invented it

afresh. Favart created the prototype of the operatic Romance in his Vaudeville comedies around 1740 by setting certain amorous verses to the 3 X 3/4 rhythm of the old Branle de Poitou. Rousseau consecrated the type with "Dans ma cabane obscure" in Le Devin du Village, a Romance that engendered countless poetic and musical imitations. A rival dance-type, the Gavotte tendre, began to replace the first type as the model for the stage Romance in the 1750s, at first in the purely Vaudeville comedies, then in the works of Duni, Philidor, Monsigny and Gaviniés (the last two will be illustrated). From the stage, the Romance was quickly taken over to become a slow movement in sonatas, concertos and symphonies, at first by French composers, then all over Europe. From Opéra comique, where it had become a fixture, the strophic Romance also spread to many other kinds of opera, and retained some of its characteristic features far into the 19th century.

THE MAGIC FLUTE OF PETER WINTER

Donald G. Henderson
Converse College

Mozart's Die Zauberflöte was followed in 1798 by a sequel entitled Das Labyrinth, oder der Kampf mit den Elementen: zweiter Theil der Zauberflöte, with music by Peter Winter on a new libretto by Emanuel Schikaneder. Posterity has viewed the sequel largely as a lackluster imitation of the original. With the revival of Das Labyrinth by the Bavarian State Opera last fall, a reassessment now seems in order. This paper will attempt to show that the sequel, far from being an imitation, is an opera of a different color which involves the familiar characters in altogether changed circumstances. War and dynastic succession are the main levers of action: armies of Sarastro and the Queen of the Night struggle for supremacy while Tamino and Pamina undergo the "trial by labyrinth" to test their fitness as successors to Sarastro. An entire clan of Papagenos provides comic relief. Although Winter borrowed many surface features from the music of Die Zauberflöte, his essential style owes more to Gluck than to Mozart. Das Labyrinth is a heroic opera of grand dimensions; Masonic symbolism and enlightened idealism are displaced by German national sentiments. Within the context of the Napoleonic Wars, it could be considered as an opera in tempore belli.

THE PARISIAN VERSION OF VERDI'S Falstaff

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Verdi's insistence on revising portions of Falstaff for special productions after its premiere in Milan (February 1893) led him to sanction no less than three versions of the opera: the Milanese, the Roman (April 1893), and the Parisian (April 1894). For Paris Verdi not only authorized the Boito-Solanges translations into French but also revised five passages of Falstaff a few months before its production.

Three of the changes are substantial and involve both text and music; two are modifications of individual notes. The five revisions appeared in the first French edition (March-April 1894) but were not reflected in any Italian edition until 1897, when, translated, they were all incorporated into a new Ricordi piano-vocal score. Modern scores almost universally fail to include two of the five revisions.

The Parisian changes raise three fundamental questions:

1) Since Verdi never entered them into the autograph score, did he in fact compose them? Unpublished correspondence and a hitherto unidentified early manuscript version--now in private hands--of one of the changes leave no doubt that they are genuine. 2) Did he approve of their transference to the 1897 Italian score? Written evidence, unfortunately, is lacking, but given the history of the revisions and Ricordi's relationship with the composer, it is difficult to maintain that the 1897 score violates Verdi's intentions. 3) How should these revisions affect modern performances? If historical accuracy is a concern of the production, the five Parisian revisions should be performed or omitted as a group. The modern, hybrid Falstaff is historically unjustifiable.

ORATORIO PRODUCTION
IN FLORENTINE CONFRATERNITIES, CA. 1690-1785

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From a large amount of archival data, I have selected material that deals with manifestations of the importance of the confraternities in the lives of Florentines, the apparent reasons for the sudden expansion of oratorio-producing activity ca. 1690-1725, the patterns of oratorio production, frequency, scale, performance practices, basis of support, make-up of audience, identities of poets and composers, and the motivations for both patronage and creation. The central figure is Domenico Melani, a humble-born Florentine castrato singer who became enormously wealthy and knighted in Dresden and who, having returned to Florence, engaged in ritual acts of charity and piety, including the endowment of perpetual oratorio performances, for the salvation of his soul. A broader issue that comes into question concerns the relationship between gradual changes in attitudes of

Florentines, during the 18th century, toward the institutions that fostered the oratorio and the abrupt suppression of those institutions by the Austrian Grand Duke Peter Leopold in 1785.

HENRY COWELL'S OPUS ULTIMUM: THE TRIO (1965)

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Institute for Studies in American Music

Cowell's last completed work was the Trio (1965) for violin, cello, and piano, a nineteen-minute work in nine short movements.

My paper will consider the Trio against the backgrounds of 1) Cowell's previous music, especially that postdating Hugo Weisgall's study of the works up to 1956 (The Musical Quarterly, XLV [1959], 484-505); 2) a remark of Richard Franko Goldman: "Perhaps, consciously or otherwise, the Trio was conceived as a sort of retrospect" (The Musical Quarterly, LIV [1968], 128-29); 3) Alfred Einstein's statement, "And so we will admit that . . . each 'last work' is, even if not obviously so, not only the ultimate but the consummate, not only an end but a completion" ("Opus Ultimum," The Musical Quarterly, XXIII [1937], rpt. Finstein, Essays on Music [New York, 1956], p. 89).

Cowell's mature compositions have been largely neglected by critics in favor of his earlier ones. My paper will reassess the later music of Cowell in the light of the Trio and will suggest that this music, informed as it is with Cowell's studies of exotic and folk musics and with nontraditional aesthetics, is as significant, prophetic, and radical (in its way) as is the earlier--also (as Goldman hinted) that the Trio indeed "holds a clue to the underlying unity of Cowell's music" (ibid., p. 129).

BACH AND FRENCH MUSIC

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Our knowledge of J. S. Bach's absorption of French music and musical traditions consists for the most part of a collection of assumptions and intelligent guesses. As a result of my recent research with Bach and Bach-related sources, I have been able to give this picture a good deal more clarity and scholarly credibility. In essence, my paper will present a chronology of Bach's involvement with French music, a chronology which has important implications for Bach's own compositional development.

Stiffelio INTO Aroldo, A STUDY OF THE REVISION

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New York University

A number of Verdi's operas exist in more than one version. Well-known works such as Don Carlo and Macbeth have been extensively researched to ascertain the rationale and the extent of musical and textual changes. However, little attention has been paid in the literature to the substantial difference between two lesser-known works, Stiffelio and Aroldo.

Stiffelio was first produced in 1850, but religious pressure soon forced a revision of the plot, in which the wife of a minister commits adultery. The moral lesson of the story loses considerable impact as a result of these adaptations. This was clearly evident to Verdi, who undertook a more complete reorganization of both the music and the libretto. Aroldo (1857) is the result of these efforts.

The paper outlines the musical and textual distinctions between Stiffelio and Aroldo, giving special attention to the relationship between the two types of revision. In summary, good coordination exists between the revised music and libretto, but many of the dramatic highlights of Stiffelio lose focus in Aroldo.

RECONSTRUCTING THE FRENCH STYLE OF VIOL PLAYING
WITH THE HELP OF MARAIS'S Pièces de viole

John Hsu
Cornell University

In reconstructing the French style of viol playing, a tradition that was lost for almost two centuries, the performer is dependent upon many sources in order to formulate the technical precepts that provide the means of achieving the proper musical rhetoric and expression. The fundamental precept of this playing is bowing, which Jean Rousseau called the soul of viol playing, meaning both correct articulation and sound ideal. We are fortunate in having sufficient extant treatises and other documents from the 17th and 18th centuries to enable us to arrive at a clear conception of bowing. Marais's meticulous notation of bowing and fingering in his Pièces de viole not only underscores the principles of bowing, but also elucidates the distinctive hand positions and fingering patterns of French viol playing. Moreover, his viol pieces, with their careful and copious agrément signs, are the best musical sources for examining the musical meaning and intention of those ornaments that are peculiar to the instrument.

I shall explain and illustrate on the viol the basic precepts of French viol bowing and fingering as well as a few of these ornaments.

JOHANN FRIEDRICH PETER'S MANUSCRIPT COLLECTION, 1765-1769:
THE BREITKOPF CONNECTION

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Between 1765 and 1769, Johann Friedrich Peter copied more than 100 manuscripts of symphonies and chamber music by European composers of his day. Prepared during his years as a student in Niesky and Barby, the manuscripts were brought by Peter to America in 1770. Nearly 70 of them are extant, scattered among the various collections of instrumental music from American Moravian settlements. All are organized by genre and similar in format, exhibiting a consistency of preparation and organization which essentially establishes both the substance and sequence of the collection. The question of Peter's probable sources for his manuscripts remains.

An examination of the collection suggests that, while Peter relied in part on printed music as source material, several works may have been copied from manuscripts offered for sale by the Leipzig music copying establishment of Johann Gottlob Immanuel Breitkopf. The Moravians were aware of the Breitkopf firm: a trio for viola, violoncello, and fondamento by the Moravian Johann Daniel Grimm appears in Parte II of Breitkopf's 1762 thematic catalog. Evidence of Peter's utilization of manuscripts from Breitkopf exists in the form of chronological data and watermark information, as well as the frequent appearance of groups of works which, treated as units in Breitkopf's catalog or its supplements, subsequently appear as similar units within Peter's collection. This paper explores the available evidence, seeking to establish Johann Friedrich's Peter's probable knowledge and use of manuscripts from the Breitkopf firm in the preparation of his 1765-1769 collection.

BEETHOVEN, SIX BAGATELLES, OP. 126: A SOURCE STUDY

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Did Beethoven finish the Bagatelles, Op. 126 as early as February of 1824, as Kinsky thought? If so, why were the pieces not sold to Probst in Leipzig directly upon their acceptance by that publisher in March of 1824? What light can the sketches for

the work shed upon this question? Are the sketches in the Gesellschaft der Musikfreunde, Vienna (A 50), the only ones for these Bagatelles? Are the manuscript pages in the Bibliothèque nationale (MSS 69, 74, and 81), truly sketches? How do they relate to the Vienna sketch grouping?

More generally, how did Beethoven move from sketch to autograph? The bifolia and loose leaves in Paris provide us with an opportunity to examine the possibilities. A thorough examination of the autograph score, now in the Beethovenhaus, Bonn (Mh 23), reveals several different stitchings. How do the Paris leaves fit with its complex structure? The Paris pages show that several of the individual Bagatelles had been intended, originally, to appear in a different order. Were they then really conceived as a cycle?

The paper will show that Beethoven probably depended more than we have previously thought upon written stages of composition between sketch and autograph. It will also suggest that Beethoven's approach to the Bagatelles, Op. 126, was not so different from his approach to the other sets of Bagatelles as was once thought.

RICHARD STRAUSS, FERRUCCIO BUSONI AND ARNOLD SCHOENBERG:
SOME "IMPERFECT WAGNERITES"?

Patricia Collins Jones
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Virtually every operatic composer of the late 19th and early 20th century had to contend, in some way, with the influence of Richard Wagner. Some composers paid homage by slavish imitation, while others attempted to ignore totally the Wagnerian dominance. A third group of composers, however, developed and extended the compositional philosophies of Richard Wagner while still maintaining a sense of their own individuality.

In this regard, the writings of Richard Strauss, Ferruccio Busoni and Arnold Schoenberg provide interesting and valuable insights into those dilemmas faced by composers who, because of historical accident, found themselves living and working, in varying degrees to be sure, within the veritable shadow of Bayreuth and its founder. Their essays abound in practical and idealistic discussions about the nature of opera, the relationship between opera and theater, the dramatic function of the orchestra, and the role of the actor-singer. Strauss, Busoni, and Schoenberg also commented on Wagner's philosophical and musical accomplishments--thereby providing a reasonably clear impression of the extent to which they acknowledged the Wagnerian influence in their own works.

THOMAS CAMPION'S MUSIC FOR MUSIC

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The songs of Thomas Campion, poet and composer of the early years of the 17th century, offer a rare opportunity to study some

possible relationships between music and text. Campion wrote virtually all of his English poetry with the knowledge that it would be set to music and, indeed, provided musical settings himself for most of his verses.

Like many of his poetic contemporaries, Campion was explicit about his poetic theories. He was clear about the nature and function of the predominant two-syllable "foot" in English verse and about the effect of the many monosyllabic words and the large number of consonants which he says "clog" the English tongue. Study of his poetry reveals careful and consistent use of various means of organizing sound, such as carefully chosen patterns of assonance, alliteration and rhyme, irregularity-within-regularity in the positioning of accents within the line, and his favored sonnet-like stanzaic pattern which makes formally audible the epigrammatic final couplet he loved so well. In his musical settings, Campion sought to reinforce these "musical" elements in his own use of words, allowing sense to be revealed through verbal music rather than imposing another layer of meaning with the more independently musical forms and devices that were favored by other composers of his day. For Campion, the music of poetry spills over into song as musical setting grows directly out of text.

THE ECLIPSE OF THE AMERICAN MUSICAL AVANT GARDE IN THE 1930S

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The years 1920-40 were a time of great change in American musical composition. American music began to emerge from European domination after World War I, and composers then freely expressed many compositional styles, as represented by such composers as John J. Becker, Henry Brant, Aaron Copland, Henry Cowell, Ruth Crawford, Carl Ruggles, Edgar Varèse, and many others. Societies and journals were established to support avant-garde movements, and there were numerous performances of their innovative works.

The early 1930s saw widespread economic misery in this country. Lack of private patronage dried up opportunities for performances of avant-garde music. The radicals of the 1920s had several choices available: to "wait out" the lean years, to continue composing in an experimental vein with little hope of hearing their music performed, or to change style and adopt a less radical expression. These three alternatives and their impact on composers will be discussed. Not only the obvious style change in Copland's works but changes in less prominent composers who followed alternate paths will be covered in this paper. Primary sources including diaries and sketches of the above-named composers will be used to determine their artistic directions.

BEETHOVEN AS MENTOR IN COMPOSITION

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This paper will examine a little-explored area of Beethoven's activities: his teaching and criticism, as seen in the corrections and suggestions he made on the manuscripts of Archduke Rudolph's Aufgabe (40 variations on a theme by Beethoven). These piano variations, the Archduke's most ambitious and interesting composition, are based on a four-measure song theme assigned by Beethoven to his Imperial pupil. That Beethoven took a great interest in this composition is demonstrated by the numerous corrections, deletions, and emendations in the two extant manuscript versions, and by his encouragement to the Archduke that it be published. A comparison of the two manuscripts with the printed version (published in 1819 by S. A. Steiner) and an examination of four pages of brief musical sketches in Beethoven's hand at the end of Rudolph's manuscripts permit us to see precisely how Beethoven, through his detailed corrections, worked with his pupil in bringing this composition to its eventual finished state. From this comparison and examination we gain insight into Beethoven's compositional standards.

TEXTUAL CRITICISM AND COMPOSITIONAL PROCESS
 IN CHOPIN'S NOCTURNE IN B MAJOR, op. 62 no. 1

Jeffrey Kallberg
 University of Chicago

Works of Chopin published during the composer's lifetime pose difficult problems for the editor and critic. Each of the multiple manuscript and printed sources for a given piece is likely to differ to some degree from the others. Do the variant readings reflect the composer's ambivalence, or do they form part of a directed and logical creative procedure? Which of the versions should form the basis for a modern edition? The Nocturne in B major, op. 62 no. 1, published in 1846, presents a particularly entangled source constellation, but using musical and non-musical evidence, one may tease out definite lines of transmission. Analysts of the many significant variants shows that the compositional process was not haphazard, but aimed towards solving musical problems: the "ultimate" version is found in the French first edition. However, substantially different texts were also published in the German and English first editions. The modern edition should reflect the integrity of these various published versions.

GREGORIAN TRACTS OF THE SECOND MODE:
A HISTORICAL AND ANALYTICAL OVERVIEW

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Tracts constitute the only remnant of direct psalmody in the Mass and they form the only class of chant to be restricted to no more than two modes. Several scholars, Peter Wagner included, have asserted that Tracts preserve the oldest melodic forms of the solo psalmody of the Mass. It has even been suggested that they have their ultimate origins in Synagogal practice. The complex of relationships between the various partly-standardized melismas has been of much concern.

This paper will present the preliminary results of a survey of the content of approximately 100 manuscripts of the 10th-14th centuries and the transcription of those second mode Tracts that have not been retained in modern books. In it I seek to accomplish the following goals: 1) to outline the growth of the repertoire; 2) to refine our description of the liturgical occasions that may employ Tracts; 3) to document the various modes of performing Tracts, including responsorial and antiphonal possibilities; 4) to demonstrate the origins of second mode Tracts and show the interrelationships between these chants and the genres of graduals, responsories, and introits; 5) to show briefly how historical information sheds light on compositional processes and on analytical problems.

INTRODUCTORY COMMENTS ON 16TH-CENTURY
POLYPHONIC LAMENTATIONS IN SPAIN

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In the late 15th and early 16th centuries liturgical items that had previously remained in chant settings only, owing to their penitential nature, began to be set polyphonically. Among these were the Lamentations of Jeremiah. I have located approximately twenty different polyphonic settings of the Lamentations in ten Spanish sources from Barcelona, Granada, Pastrana, Saragossa, Tarazona, Toledo, and Valladolid, and in two New World sources from Mexico City and Puebla. The composers to whom settings are attributed in these sources are, with the exception of Palestrina, exclusively Spaniards: Jerónimo de Aliseda, Santos de Aliseda, Aranda, Aviles, Cotes, Lienas, Morales, Peñalosa, Pujol, Torrellas, Torrentes and Vila. Several settings are without attribution. These Spanish settings are of special interest because of their frequent use of the Spanish tones of the Lamentations.

The most immediately evident problem encountered in studying the Lamentations is the one posed by the striking lack of conformity to any textual norm until the appearance of the new breviary promulgated by Pius V in 1568. This problem, however, may be turned to the musicologist's advantage because the textual variants can be most useful in leading to more precise geographical, chronological, historical and cultural information. I have consulted a cross-section of late 15th- and 16th-century breviaries

and other contemporary liturgical books of both Spanish and non-Spanish origin as a preliminary step toward unraveling this complex textual situation.

THE PARIS SKETCHBOOK OF FRANZ LISZT

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The early 1830s were a critical period in Liszt's development as a composer. It was then that he came into contact with those musicians who were to exert the most profound influence on his work; and although the events of these years must certainly have stimulated in Liszt the most feverish and enthusiastic compositional activity and experimentation, we have not yet been able to document much of the substance of Liszt's work during these years.

We are now, however, in a position to increase our knowledge of this period, thanks to a sketchbook of nearly 100 pages which Liszt kept from 1829 to 1833. The existence of this document has never been in doubt. Ramann, Raabe and Kókai have all referred to it, though Kókai, who alone seems to have realized its importance, relied on it mainly for matters of chronology. In fact, Liszt's Paris sketchbook provides us with a fine record of this most significant period. We can now witness his nearly immediate reaction to the stimulus of Paganini's personality and technical achievements: there are nearly twenty pages of sketches devoted to the Grande Fantaisie de Bravoure sur la Clochette de Paganini. Of the later works, some of the motivic material of the Piano Concerto in E flat Major appears in its earliest known form. But in addition to the musical sketches themselves, there are numerous literary references and, often, Liszt's own critical comments on his work in progress. In sum, I would claim that the Paris sketchbook is the single most important document known to exist for our understanding of Liszt's development.

THE SOURCE AND MODEL FOR BACH'S Musical Offering: THE Institutio Oratoria OF QUINTILIAN

Ursula Kirkendale
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Though the external genesis of the Musical Offering is well known and the original edition has been thoroughly described, such an essential problem as the sequence of movements remains unsolved. Nearly thirty different arrangements have been suggested, about half of them by Christoph Wolff, who finally denied that Bach intended a specific sequence of components. All these "solutions" are conditioned by their limited aesthetic or diplomatic method, as this paper shows. The sequence of the original edition, as described (but not understood) by Spitta and published in the old BG-edition, agrees with Bach's intentions.

Forkel still recognized that Bach, even in his instrumental works, adhered to the humanistic concept of music as oratory. Now that the rhetorical function of the two ricercars has been ex-

plained (JAMS 1979), the question remains whether the other components may also have been conceived according to rhetorical theory. Indeed, each piece corresponds to a different component of an oration. Not only the sequence of the movements, but also their stylistic details and the various literary inscriptions are modelled on Quintilian's treatise. In the humanistic tradition of musica reservata Bach integrates his ancient model with his homage to the King's person and his obligation to Mizler's exclusive Societät.

TONALITY IN THE SKETCHES FOR BEETHOVEN'S SEVENTH SYMPHONY

John Knowles
Brandeis University

The tonal structure of the Seventh Symphony was not an easy creation. The sketches for the first movement, in particular, show that Beethoven originally planned key relationships substantially different from the final version and only gradually arrived at the form we now know.

The clearest record of Beethoven's struggle with tonality appears in a series of continuity drafts for the development and recapitulation; there are several for each of these sections and one that includes both (as well as the coda). These drafts reflect considerable uncertainty over the tonal shape of the development and of the move from the first to the second theme of the recapitulation. The recapitulation was a particularly difficult problem: although we have three different continuity drafts for it, none shows the key sequence of the final version.

By focusing on these areas of uncertainty, this paper will attempt to reconstruct the decisions made by Beethoven as he shaped the tonal structure of this movement. Analysis of those decisions will form the basis for inferences about Beethoven's idea of large-scale tonal relationships.

THREE ITALIAN ORGANS: ZEFFERINI, 1566; TESTA, 1703; AND PAOLI, 1819

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Despite significant differences, the three organs demonstrate a remarkable continuity of tradition in Italian organ building. They are one-manual organs with a short bottom fifth or octave, and their tonal properties consist primarily of the ripieno and its components. From a mechanical point of view they are almost identical. The keys are suspended at the back, and a compact system of rollers transfers the motion of the keys to the pallets in the wind chest. In all three organs the wind chests are made of solid walnut. Furthermore, the pipes in each instrument seem to have been voiced to speak on low wind pressure, in the range of 40-55 mm. of water.

The Zefferrini organ differs from the other two in that it was originally an F organ with the normal 16th century short bottom

fifth. It has a spring chest, whereas both the Testa and Paoli organs have slider chests. The Paoli organ, like the Testa, is a C organ with the short bottom octave, but it has two cornetti, "solo" stops, in addition to the ripieno.

The principles set forth by Antegnati in L'Arte organica work well when applied to any of these organs. Later hints at performance practice, such as those found in the prefaces of Frescobaldi's works, will be considered and illustrated. Finally, specific indications in musical scores will be examined.

THE New-England Psalm-Singer
AND THE DEVELOPMENT OF THE BILLINGS STYLE

Karl Kroeger
Moravian Music Foundation

William Billings's New-England Psalm-Singer, his first tune-book, published in Boston in 1770 when he was twenty-four, has often been dismissed as crude and incompetent, the work of a composer who had not mastered his craft. Billings himself virtually disowned the book in his next tunebook, The Singing Master's Assistant (1778), by admitting that "many of the pieces in that Book were never worth my printing, or your inspection."

A closer inspection of the hymn-tunes and anthems in the collection reveals the struggles of a young, inexperienced composer with his materials in an effort to achieve a mastery of his style. Billings exercised little critical discrimination in selecting pieces for inclusion. Works in a well-developed style stand side by side with those of doubtful competence. Thus it appears possible to trace the development of the Billings style by isolating stylistic traits found in pieces thought to be early works which either disappear or are further developed in later compositions.

This paper attempts to describe Billings's style, traces its roots in the "Rules for Composition" found in the theoretical works of William Tans'ur, distinguishes between the early, middle, and late compositions in New-England Psalm-Singer, and demonstrates the evolution of Billings's mature style within the pages of this tunebook.

THE DEVELOPMENT AND DIFFUSION OF SACRED MONODY, 1600-1620:
A PRELIMINARY STUDY

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This paper compares the diffusion of sacred monody with that of secular monody as reported in the studies of Nigel Fortune and Jan Racek. The types of publications in which sacred monodies appeared are described and categorized, and the compositions are grouped according to stylistic characteristics. The connection between Florentine secular and sacred monodists is discussed as the basis of one stylistic group. Another group derives from the more conservative approach of Viadana and is best represented by Roman composers. A third style emphasizes virtuoso passaggi.

Some monodists mix these styles in a single collection or in single compositions.

While both secular and sacred monody explore extremes of chromaticism (especially after 1610), strophic arias and stylized basses are confined mostly to the secular repertoire. Adumbrations of the solo cantata are found in both repertoires.

The significance and influence of sacred monody is shown to extend beyond the solo motet to the dialogue motet, the oratorio, the solo duet and the large-scale concertato. The latter gradually infuses all genres of sacred music, including motets, psalms, Magnificats, Lamentations and Masses. In large-scale concertato works, the monodic style is only one of several contrasting techniques that may be employed.

TYPE, DERIVATION, AND USE OF FOLK IDIOMS
IN GINASTERA'S Don Rodrigo (1964)

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Alberto Ginastera (b. 1916) is the most accomplished opera composer to have emerged from Latin America since the Brazilian Carlos Gomes (1836-96). Based on the historical legend of the fall of the last king of the Visigoths, Don Rodrigo is Ginastera's first opera and the last opus in which native idioms of rural extraction are still detectable. These idioms, which can be traced to the early ballet Panambi (1934) and the Tres danzas argentinas for piano (1937), are the reiterative rhythm of the malambo--a folk dance--and a melodic motif derived from the framing fourths of the six-string guitar tuning. Both reached Don Rodrigo highly transformed.

By integrating the second of these idioms into the generative twelve-tone series that regulates all tonal relationships in the opera, Ginastera deploys subtle and complex musico-dramatic relationships at an abstract level. This paper deals with the dramatic connotations of serial procedures derived from a row segment which is a transformed native idiom. It also explores Ginastera's technique of serial derivation, one which places Don Rodrigo among landmarks of 20th-century dramatic constructivism in the tradition of its models, Wozzeck and Lulu.

CHARACTER AND IMPORTANCE OF CONTEMPORARY HANDEL SOURCES

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Authentic sources for the music of George Frederic Handel may be divided into three groups representing the three stages of the composer's career after 1706: 1) works composed in Italy (1707-1710); 2) works composed in England and possibly Hannover prior to his association with John Christopher Smith, Sr. (1710-ca. 1719); 3) the long period from ca. 1719 to 1759. The third period is the subject of this presentation.

No other great composer seems to have had such a highly

organized establishment for copying as did Handel. John Christopher Smith, Sr. appears to have been not only Handel's personal copyist and assistant in many ways, but also the organizer and director of what might be called a Handelian copying firm that employed quite a number of copyists, some of whom labored in it for many years.

The copies made by these persons, primarily by Smith Sr., include a number of different kinds. The most important are those which were used as conducting scores for Handel's own performances, and which in many cases are fully as valuable as the composer's autographs for the establishment of the texts. Other copies were made for Handel's patrons and friends in an age when complete published scores were almost non-existent.

The paper aims at giving a survey of the various types of copies and the problems relating to them: dating, variant versions, and the roles of these sources in the later development of Handel research.

THE HARMONIC LANGUAGE OF Aida

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The chromatic harmony of Aida led some early critics to accuse Verdi of having capitulated to Wagnerian influence. A closer look at the chromaticism in Verdi's score reveals that it has little in common with the altered and symmetrical chords with multiple root references that Wagner used to move easily and quickly between remote key areas. The structural voices--the vocal part and the bass line--in much of Aida are fundamentally diatonic at higher structural levels. Altered tones appear predominantly in the inner voices, and they often have a unifying or associative function. In "Celeste Aida," for example, linear analysis of the opening period reveals that there are three separate lines embedded within the vocal melody, all unfolding at different rates of speed. The generation of unusual chord progressions from a counterpoint between top voice and bass line that to some extent contradicts the harmonic implications of the melodic line is characteristic of the harmonic language of Aida. The chromaticism that these progressions often cause frequently functions as a local summary of important large-scale tonal relations.

FOLK ELEMENTS IN 18TH-CENTURY ITALIAN COMIC OPERA

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The Italian intermezzo and its related genre, the comic opera, became a favored art form in 18th-century Europe. Although the comic genres catered to the tastes of the upper classes whose mores and values were reflected in the comic libretti, the protagonists of the comic opera derived from both the upper and lower classes, depicting a cross-section of Italian society. The parti

serie, representative of the well-to-do middle and upper classes, intermingled with the parti buffe, invariably characters from the folk. Most libretti contained at least one character from the folk: a peasant, a gypsy, a servant, a shepherd, or a dishonest, rascally vagabond. Local color is amply evident in outdoor market scenes.

The paper will deal with the influence of folk elements on the Italian comic libretto, with specific references to the following: characterization, stage set, use of folk instruments (such as the colascione). An attempt will be made to discuss obvious folk-like characteristics of arias sung by a shepherd or other popular character in order to demonstrate the transference of the folk idiom to the operatic genre. Four arias in particular will be discussed: "Colà sul praticello" (Giuseppe Sellitti), "Tre giorni son che Nina" (possibly by Pergolesi), "Per te ho io nel core" (from Pergolesi's Flaminio), and "Già il sol si ciela dietro la montagna" (Lindoro's aria from Nina by Paisiello). All four appeared initially with comic works composed by Neapolitan composers. The enormous popularity enjoyed by these four arias is attested to by the fact that they kept appearing with different operas, in accordance with prevailing pasticcio customs.

THE ENGLISH MOTET IN THE 14TH CENTURY: REFRAIN AND "DOUBLE STRUCTURE" MOTETS

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The total number of motets of English origin surviving from the 14th century is small. There are approximately 40 complete or recoverable pieces, and a slightly higher number of fragments. These remains exhibit interesting musical features which distinguish them from continental motets in contemporaneous sources as well as from earlier English repertoires. A close textual and musical examination of the fragments has yielded rewarding information about the general scope and nature of the 14th-century corpus, and provides enough evidence to allow a typology to be constructed.

The most distinctive indigenous English motet types include: 1) the large voice-exchange motet in five sections with coda; 2) the duet motet with *medius cantus*; 3) the tripartite motet with repetition and strophic variation; and 4) the refrain and "double-structure" motet. Most of the motets in *Ars Nova* notation appearing in English sources were imported from the continent, and their texts were sometimes apparently adapted to English tastes (though there is new evidence that some may have been English in origin). Such "typically English" features as the harmonic-melodic pes and "proto-faburden", as well as the sensitive observance of versification in phrasing and melodic facture, were abandoned when the English adopted the style of the continental motet. English motet texts are marked by their emphasis on the saints and their often clearly monastic origin.

LISZT'S SAINT-SIMONIAN ADVENTURE: NEW FACTS AND CONJECTURES

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One of the most significant phases of Liszt's early years was his period of interest and participation (1830-31) in the "Saint-Simonian Family," perhaps the most widely influential of the Utopian Socialist movements. Writers treating Liszt's association with the Saint-Simonians have tended to rely too exclusively on Lina Ramann's quasi-official Liszt biography and an 1838 essay in which the composer distanced himself somewhat dishonestly from the by then discredited movement. Letters and writings previously unknown to Liszt scholarship clarify the origin, nature, and duration of the young musician's very real and active Saint-Simonian contacts (as well as those of his friends Berlioz and Adolphe Nourrit, a matter treated in detail in the author's "Autour de la lettre à Duveyrier: Berlioz et les Saint-Simoniens," Revue de musicologie 63:55-77, and in an additional note scheduled for vol. 64, no. 2) and suggest reasons for his withdrawal. Though the period of Liszt's active involvement was short, repercussions may be traced in his religious and social ideas of the next five years and in his later compositions for organ and for chorus.

NEW INSIGHTS INTO THE CREATIVE PROCESS
IN CHARLES TOURNEMIRE'S l'Orgue Mystique

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This year, 1979, marks the fortieth anniversary of the death of French composer and organist Charles Tournemire (1870-1939), who has had a significant influence on contemporary French organ music. Central to the understanding of his music is the monumental l'Orgue Mystique (1927-32)--253 pieces based on Gregorian melodies, organized into 51 offices intended for each of the major feasts in the Roman liturgical calendar.

The present writer has made important discoveries concerning the creative process of the work, based on a study of manuscripts, books, letters, and sketches preserved in Tournemire's private library in Paris, including Tournemire's personally annotated copy of the 15-volume l'Année Liturgique by Dom Prosper Guéranger. As a result, the catalogue of the Gregorian melodies used by Tournemire made by Bernadette Lespinard as part of her monograph on the composer (Paris, 1971) must be corrected and augmented. Tournemire rarely changed the notes of his chant tunes, but he often made use of early Solesmes editions of the chants, which differ in detail from later Vatican editions. Neither did Tournemire include a frequently cited "original" tune among his chant sources. This is actually an Easter antiphon, by using which, Tournemire sought to unify thematically the major feasts of the entire cycle.

The writer has attempted to reconstruct the composer's working plan, beginning with his decision to write l'Orgue Mystique and extending through its final realization.

HANDEL'S Ottone: TELEMANN'S PRODUCTION FOR HAMBURG

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The performance of Handel's Ottone in 1726 provides an excellent example of the way Italian operas were altered for new productions during the first half of the 18th century. By comparing the original Pallavicino libretto with Haym's London version and Glauche's Hamburg revision, it can be shown that the libretto was skillfully altered in a manner that reflected the taste of the local audience and was thus consistent with the style of most operas performed at Hamburg.

Like many Baroque operas, Ottone was transformed into a pasticcio at Hamburg with additional arias by Telemann, Vinci, and Chelleri (?). Audiences expected fashionable new arias, and the compiler (Telemann) expected to write new recitative and otherwise to mold an opera to his taste. Analysis of the musical revisions supports the thesis that the most important concern, as in revisions of the libretto, was that dramatic sense be maintained and when possible enhanced.

The analysis of all the extant London and Hamburg sources for the libretto and music of Ottone, as well as the original sources for the inserted arias, is supplemented by recent research into the entire Hamburg repertoire, which will support the conclusion that the Hamburg performance of Ottone was a reflection of widespread Baroque operatic practices.

THE EVOLUTION OF JOMMELLI'S OPERATIC STYLE

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Since Charles Burney's oft-quoted coverage of Jommelli's life and work in his General History of Music, Jommelli is said to have at first composed music in the uncomplicated, melodious style favored by the mid-18th-century Italian audience. In his second period, his style is said to have changed radically, taking on both harmonic and contrapuntal complexities to suit German audiences during his years in the employ of the Duke of Württemberg. In the last period, he is said to have returned home to write outdated, unsuccessful operas, too labored and complex for the ears of his Italian contemporaries. Recent scholarship has tended to reinforce this view of Jommelli's work.

My paper will show that such a view is greatly distorted. A study and comparison of operas from the three segments of Jommelli's life reveal instead a steady and logical course of development leading through the Stuttgart period to his greatest works, which were written during his last years in Naples. This paper will also correct misconceptions about Jommelli's mature style--misconceptions based upon a misinterpretation of Burney and upon the prejudices of the popular taste of the time rather than upon a study of the music itself.

TASSO AND MONTEVERDI

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Einstein has noted that settings of the Tasso cycles in Monteverdi's third book of madrigals are marked by the introduction of essentially monodic material into the polyphonic structure. Schrade believes this may have been the result of Monteverdi's study of canzonetta melody. In any case, Monteverdi's practice was of enormous importance in the developing polarity of harmonically functioning bass and upper voices. His melodic motives are distinguished by "unpolyphonic" intervals which "imitate" word accents, and by rhythmic structures which are musical analogues for and imitations of rhythmic structures in Tasso's verse. Sometimes Monteverdi was able to create a motive with these qualities whose harmonic foundation was implicit in its own structure. There is no more important visible link between the 16th-century madrigal style and the new monodic style.

I suggest that this motivic material which transformed the madrigal came from an attempt to respond to Tasso's new conception of expressive language: precisely that which Tasso brought into being in the "pathetic" scenes in the *Gerusalemme*. Tasso placed expression not in argument or "witty" figures, but in sound and rhythms which naturally imitate the tones of the human voice under the stress of feeling. This way of speaking was inimical to the complex imagery and regular prosodic patterns of the "Petrarchan" madrigal poem. Was monody, like the madrigal itself, brought into being by an extra-musical pressure in the form of a drastic change in poetic style for the expression of pathos?

THOMAS "FATS" WALLER'S EARLY SOLO RECORDINGS:
THE QUINTESENCE OF STRIDE

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Colby College

The current popularity of Waller's witty and engaging songs has obscured his early work as a gifted stride pianist. The versions of his piano solos released by Victor, especially when examined in conjunction with the unissued alternate takes, demonstrate his genius as a performer and improviser. By comparing different takes of the same piece we can distinguish those stylistic and technical elements which remain constant from those which Waller varied from one performance to the next. Such a comparison helps identify the criteria used to evaluate the various performances and select the version for release. In some cases, the superiority of one take over another involves its technical precision; in others the choice rests on less obvious considerations. The three takes of "I've got a feeling I'm falling" are instructive in this regard: the second chorus variation of the second (i.e., released) version surpasses both first and third versions in rhythmic precision, quality of melodic line, phrasing and articulation, and the first chorus (second version) possesses a harmonic richness not found in either of its counterparts. These and other differences determine the aesthetic success of a

stride performance and reveal the enormous range of Waller's improvisational technique.

LISZT'S Lyon: MUSIC AND THE SOCIAL CONSCIENCE

Alexander Main
Ohio State University

The little-known composition Lyon, in Liszt's early and important Album d'un voyageur, poses questions that have gone unnoticed to date. Why, for example, was it included in a collection that avowedly was Swiss? And why, in such a collection, was it given a prominent position, at the head of Part I? Why, too, if it had a special importance as was thereby implied, was it not among the pieces that Liszt later republished? The music is considered in other aspects as well. The accepted date of composition is shown to be mistaken by about three years. The piece itself is found to owe a debt, hitherto unobserved, to a well-known work by another composer. This discovery affords a glimpse into the workings of Liszt's imagination, in which, in this instance, musical and extramusical impressions can be seen to have intermingled. Moreover a new interpretation of the piece is set forth, for the music is not, as Ramann believed, "an echo" of the workers' uprising that took place in Lyons in 1834. It is, however, an essay in "humanitarian art", in keeping with the ideals of the dedicatee Lamennais.

RENAISSANCE MANUSCRIPTS AT THE MONASTERY OF MONTSERRAT (SPAIN)

Carl G. Manns
University of Illinois, Urbana-Champaign

Unlike the sources of Renaissance music in other Spanish monastic and cathedral archives, most of the polyphonic music books housed today in the Biblioteca del Monestir de Montserrat were not originally intended for use in that establishment. Acquired for the most part from the Real Monesterio de la Encarnación in Madrid, these books were added to the Montserrat library sometime in the 19th century. The addition of these books came after the rebuilding of Montserrat following its almost complete destruction by French troops in 1812.

Working with published inventories, court pay records and scribal concordances, I have been able to define two distinct complexes of books at Montserrat. Eleven of the eighteen books once formed part of the most impressive music library of the Renaissance, namely that of Philip II. The other seven books postdate the dispersal of Philip's rich collection. Scribal concordances can be found in manuscripts in other libraries in Spain and a number of other countries. More important, a method can be established to identify more books from Philip's library. The Montserrat collection contains new sources for works by Clemens non Papa, Palestrina, Guerrero, Morales, Robledo and Fernando de las Infantas, among others.

NEW FRAGMENTS OF ANCIENT GREEK MUSIC

Thomas J. Mathiesen
Brigham Young University

Six new fragments of ancient Greek music on papyrus have appeared within the last few years (additional exemplars of the Mesomedes hymns and the Hormasia have also been discovered in manuscript). Five of these (Pap. Oxy. 3161-62) are relatively late, dating from the 3rd century A.D., but one (Pap. Leid. Inv. 510) appears to be the earliest fragment yet discovered, antedating the Euripides Orestes fragment. This new fragment is also from a Euripides papyrus, exhibiting a few lines of Iphigenia in Aulis. Though not as well preserved, it does provide the opportunity for a comparative study of the music of two Euripidean scenes, which 1) confirms that the music is beginning to dominate the text, 2) indicates a prevalent use of chromaticism, 3) provides evidence for the modes preferred in later tragedy, and 4) illustrates Euripides' penchant for repeating syllables.

These six combined with other authentic fragments bring the total number of fragments to 41, ranging across some seven centuries from the 3rd century B.C. to the 4th century A.D. The amount and variety of ancient Greek music is no longer insufficient for musical consideration; the fragments indicate the variety of styles described in the ancient texts and await detailed analysis.

SOME HANDEL CANTATAS FOR PRINCESS ANNE

John Mayo
University of Toronto

In 1964 Alfred Mann presented an ingenious interpretation of several Handel manuscripts in the Fitzwilliam Museum. He demonstrated that a miscellaneous collection of autographs, previously considered to be sketches, was prepared for instructional purposes and he further suggested that Handel's pupil was Princess Anne, the eldest daughter of George II. The present paper reports on what the author believes to be some additions to this instructional material; namely, a collection of Italian cantatas which clearly was prepared for an inexperienced harpsichordist. All of the works have been carefully copied by Handel and, contrary to his normal practice, he has supplied them with lavish continuo figures. The majority of the cantatas are revisions of works originally written when Handel was in Italy, but three are newly composed to texts by Paolo Rolli. The revisions may be studied with profit for the insight they offer to Handel's compositional technique while the figuring of the bass gives us some valuable information concerning the realization of the accompaniment in these and similar works.

COWELL'S NEW MUSIC SOCIETY

Rita H. Mead
Institute for Studies in American Music

Henry Cowell's significant contribution to the furtherance of contemporary American music has long been recognized in his position as publisher of the New Music Editions. Less well known but equally important in the 1920s and '30s was his role as founder of the New Music Society and his direction of a series of 28 concerts of contemporary music in Los Angeles and San Francisco from 1925 to 1936.

The Society's purpose, as defined on its first program on 22 October 1925, was "to present musical works embodying the most progressive tendencies of this age, and disseminate the new musical ideas." The "ultra-modern" music Cowell presented represented a variety of styles (in line with Cowell's open-minded attitude): Schoenberg, Stravinsky, Bartók, and Scriabin; Varèse, Ruggles, Ives, and Rudhyar; Crawford, Weiss, and Strang; Chávez, Roldán, and García Caturla.

The paper will draw on papers and programs of the Society, newspaper clippings, letters, and taped interviews with individuals who participated in the formal Society concerts and more informal New Music workshops which functioned simultaneously.

GUERRERO AND THE LITURGICAL USAGE OF SEVILLE

Luis Merino
Revista Musical Chilena

The paper will show how Sevillian liturgical usage influenced not only Guerrero's published Masses but also his Liber vesperarum (Rome, 1584), the most heavily exported European 16th-century choirbook in South America.

MOZART'S La Clemenza di Tito: OPERA SERIA IN TRANSITION

Orin Moe
Vanderbilt University

In the last decade, Mozart's La Clemenza di Tito has enjoyed a significant revival. The publication of a musicologically sound text, several successful productions, and two excellent recordings have served to restore this work to at least a modest place among Mozart's late operatic masterpieces. Even so the lingering tendency to view this work as the indifferent effort of a dying man interferes with a proper assessment of its significance.

Close to half of Mozart's Italian operas are serious; more would have appeared had Mozart had good libretti and commissions. A careful analysis of these operas shows an early concern with the large dramatic and musical shape. His finest handling of traditional opera seria is to be found in Il Re Pastore. With Idomeneo Mozart came into contact with the reforming tradition of

Traetta, Jommelli, and Gluck, and combined elements of French and Italian serious opera with his own unique dramatic and musical gifts. Titus, however, initiated a far more drastic reshaping of the conventions of opera seria. The stately tread of the old form begins to yield to the quicker motion of comic opera.

THE "VESPERO DELLI CINQUE LAUDATE" AND THE PLACE
OF Salmi spezzati IN THE LITURGY OF ST. MARK'S

James H. Moore
University of Chicago

Scholars have recently puzzled over a service entitled "Vespero delli Cinque Laudate ad uso della Capella Ducale di San Marco" in Francesco Cavalli's Vesperi of 1675. Other composers connected with St. Mark's also set the "Cinque Laudate" without, however, giving the service a name. The psalm sequence is not part of the Roman liturgy and points up the fact that St. Mark's had its own rite, a liturgical dialect of the old Aquileian rite, until 1807. The Orationale, the special breviary for St. Mark's, defines the use of the service and records other liturgical practices unique to the basilica.

The "Cinque Laudate" were always set for two four-part choirs in a retrospective style modeled on Willaert's Salmi spezzati. The ceremoniali of St. Mark's show that the survival of this archaic style had special liturgical significance and that such works were performed on those solemn feasts of the year when the Palla d'oro was opened. Documents also show that as far back as the 1560s, salmi spezzati were sung by four solo singers and a ripieno choir rather than by equal choirs.

This investigation throws light on the function of the three Salmi spezzati in Monteverdi's Venetian sacred collections. It also shows that in the myriad idioms which dominated sacred music in the early seicento, liturgical function played as important a role as artistic design.

La traditora: THE PROGENY OF AN ITALIAN DANCE-SONG

Linda Moot
University of Pennsylvania

Angelo Beolco, the Renaissance playwright renowned for promoting the dialect of his native Padua, has left us a wealth of references to the popular music-making of his region. One of his dance-song finales has been examined in light of its numerous musical and literary sources. Further clarification can now be added to some previous attempts to classify the music as a standard progression. In addition, the only known choreography for a dance of the same title will be presented as an all-important adjunct to our understanding of the social context of such music. Though outside the realm of arts produced for the patronage of church or court, as simple a dance tune as La traditora can become a useful tool for piecing together the picture of a social history of music in 16th-century Italy.

LISZT'S LIEDER: PROBLEMS OF SOURCE AND CHRONOLOGY

Rena Mueller
New York University

Liszt's Lieder occupy a distinguished position among his original compositions, and his labor in this genre spanned nearly two-thirds of his creative life. Fortunately, a considerable number of the relevant manuscript sources have survived, recording the composer's creative methods in surprisingly complete detail.

The examination of all the sources for the songs presently accessible both in the United States and abroad now makes it possible to offer a comprehensive summary of the existing autograph evidence. In addition to a review of these materials, the source complications created by Liszt's many copyists merit scrutiny: illustrations include manuscripts purported to be in the hands of August Conradi and Joachim Raff, Liszt's main copyists during the Weimar period (1848-1861). The reconstruction of the Stichvorlagen of several volumes of Liszt's Gesammelte Lieder from a variety of manuscript sources, deductions based upon the composer's pencilled Verzeichnis in the manuscript of "Ich möchte hingehn" as well as remarks in Liszt's letters, will be presented.

"CLOAK AND SWORD" IN ITALIAN 17TH-CENTURY OPERA

Margaret Murata
University of California, Irvine

The author, together with Thomas Walker, has been questioning the nature of so-called Spanish influence upon Italian opera libretti of the 17th century. The paper surveys the range of possible Spanish elements and gives a general account of corresponding manifestations in Italy.

Spanish themes, plots, and character types from hagiography, history, poetry, and romances, as well as from plays, could appear in an Italian libretto. A matter of special concern is the result of transference from spoken drama (Spanish) to opera (Italian), and particularly the differences that arise in such cases in dramaturgical order, form, and movement. As an introduction to this problem, three pairs of texts are examined: 1) Il Don Gastone (prose) and its operatic sequel Celio (Florence, 1646), both texts by G. A. Cicognini; 2) No ay bien sin ageno dano by A. Sigler de Huerta, the source for Dal male il bene (Rome, 1654) by Giulio and Giacomo Rospigliosi; and 3) Los juegos olimpicos by Agustin de Salazar y Torres, the source for I Giuochi Troiani (Rome, 1688) by C. S. Capece. The nature of the changes, cuts, additions, scene changes, location of arias, disposition of "affectations," censorship, and alterations in emphasis are considered.

CADENCES, AMBITUS, MODALITY, AND ORAL TRADITION:
AN EXAMINATION OF THE OLD ROMAN CHANT
ON THE BASIS OF THE COMMUNION MELODIES

Joseph M. Murphy
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One of the main reasons given for the assertion that the Old Roman dialect is closer to its roots in oral tradition than the Gregorian is that it is modally less clear. The factors which appear to control the modality of the Gregorian melodies do not seem to be so important to the modality of the Old Roman. The cadential patterns, both final and internal, found in the communion melodies of the Old Roman chant point to a tradition quite different from the Gregorian. As Thomas Connolly has pointed out, the final cadences are essentially the same for F and G finals; however, the final cadence on E is also very closely related to F and G, while the D final is less obviously related. The close pairing of the F and G finals leads to a close examination of the ambitus of the melodies sharing these finals. It appears that the same range is essentially shared by melodies of both finals, thus implying that their modality had to do with aspects other than final cadence and ambitus. Melodies on D and E also appear to share cadential patterns and ambitus, though approximately a fifth lower than the F-G pair. The reasons for this are of course difficult to prove, but a long oral tradition appears to be the best explanation. A comparison of the Old Roman and Gregorian communion melodies along the lines outlined above provides a fascinating and lucid view of one of the basic differences distinguishing these two dialects of early Christian liturgical music.

DALLAPICCOLA'S SKETCHES FOR HIS OPERA Ulisse

Hans Nathan
Michigan State University

The paper deals with the three scenes of the opera which were composed first (between July 1960 and January/February 1962): scene 1 of the Prologue (Calypso), scene 2 of Act I (Lotofagi), and scene 3 of Act I (Circe). A complete, though unorchestrated, manuscript of these scenes exists, which antedates the final, printed version. In addition, there are about 90 sheets of sketches, all related to these three scenes, containing the following material: 1) studies of rows; 2) contrapuntal studies based on fragments of rows and their transpositions as well as harmonic studies; 3) sketches for passages within the three scenes, many of them dated by the composer. Various stages of the composer's work are thus represented.

The rows that permeate the opera in a manner comparable to that of "leitmotifs" are actually permutations of one row. They would have been difficult to identify without the help of an unpublished sheet of music (a copy of which I owe to the kindness of Dr. Michael Eckert) which contains all versions of the row with their specific names. The sheet was distributed by the composer for a lecture in Siena at the Accademia Musicale Chigiana in 1974.

AMY MARCY BEACH (1867-1944)

Carol Neuls-Bates
Brooklyn College, C.U.N.Y.

From the 1890s until World War I, Amy Marcy Beach (traditionally known as Mrs. H. H. A. Beach) was among the foremost of the Boston composers who then dominated American art music. A prolific composer with opus numbers up to 150, Beach wrote a symphony and a piano concerto that were both performed widely by leading orchestras, important chamber music, numerous large choral works--including several commissioned for notable occasions--piano music, and many, many songs. Equally active as a pianist, Beach was an ardent champion of American music both at home and abroad during her European sojourn in 1911-14. She was a patron of the MacDowell Colony and a supporter of the music club movement.

Given the recent interest in reevaluating late Romantic music, it is timely that Beach's contribution be reassessed and that a case be made for this post-Brahmsian composer. The evolution of Beach's style will be traced in selected works, and biographical lacunae will be filled. The "woman composer" question of the turn-of-the-century period will be reviewed.

THE Veterem Hominem CYCLE IN GREGORIAN AND
OLD-ROMAN TRANSMISSION: A RE-EXAMINATION

Edward Nowacki
Brandeis University

In 1954 Jacques Handschin concluded on the basis of melodic analysis that ten antiphons were original members of the Veterem hominem cycle instead of seven. He viewed the antiphons of his enlarged cycle as being more uniform in the standard source-transmission than in the Old-Roman. There is reason to doubt his conclusion, for by adopting slightly different criteria for identifying melodic similarities, I have concluded that the peripheral examples in both transmissions are equally remote from the prototype and are not likely to have been part of the original cycle.

I intend further to point out that in the Old-Roman versions, the antiphons are actually more uniform with respect to one another. Idiosyncratic phrases are normalized, and the fourth and fifth semiphrases of all seven antiphons are almost identical with 273 other antiphons of the Old-Roman transmission.

Such phenomena cast important light on the kinds of change that occurred over the course of time in the Old-Roman tradition. The usual assumption is that change must be toward greater diversity, and that more uniform repertoires must be closer to their original prototypes. In this case, however, there is independent evidence that the more diverse dialect (i.e., the Gregorian) is the dialect of origin. Such a situation seems likely in oral traditions, where normalization facilitates performance from memory and instills a sense of confidence that the tradition is being conserved according to the strictest possible standards.

JAZZ IMPROVISATION IN ROCK BANDS: THE EARLY ATTEMPTS

Terence J. O'Grady
University of Wisconsin, Green Bay

Although a synthesis of jazz and rock had been attempted by some jazz musicians as early as 1964, rock musicians were slower to engage in such a stylistic merger. Beginning in 1968, however, rock groups such as Blood, Sweat & Tears, Chicago, and the Paul Butterfield Blues Band begin to incorporate conventions of big band jazz and jazz-influenced improvisation of various types in many pieces. Other groups such as Cream and the Mothers of Invention also begin to exploit a type of improvisation which is heralded by the popular jazz press as equal in sophistication to jazz improvisation, while the latter group begins to perform and record with established jazz figures.

This paper will examine the ways in which these and other rock bands make use of jazz-related gestures in general and especially jazz-influenced improvisation. The nature of jazz-influenced rock improvisation will be investigated and compared to "mainstream" jazz improvisation in terms of harmonic support, motivic development, linear continuity, and the manipulation of momentum.

THE VIRTUOSI AT THE COURT OF MANTUA, 1600-1625

Susan Parisi
University of Illinois, Urbana-Champaign

Recent research in the Mantuan archives has made possible an assessment of the role of virtuoso singers at the court of Mantua during the reigns of Vincenzo I, Francesco, and Ferdinando Gonzaga. New documents shed light on the personalities, talents, and training of these celebrated performers, and on their financial and social position at court.

Although primarily singers, most of the virtuosi under consideration also composed and played one or two instruments. Among those of outstanding reputation about whom there is much new information are Francesco Rasi, Adriana Basile, and Settimia Caccini. The Gonzagas also maintained contact with well-known composer-singers at other courts, including Luzzaschi, Giuseppino, Caccini, and Peri, whom they consulted about the procurement and training of singers, and from whom they commissioned pieces. Their recruiting network was extensive and especially active in Rome and Florence; female sopranos and castrati were particularly sought, and performers from foreign courts seem to have been more esteemed than those from Mantua and neighboring cities. All the virtuosi, however, appear to have enjoyed more social favors and a higher standard of living than most other musicians at court.

Letters have also been discovered which touch on the 1607 performances of *Orfeo*, on certain events surrounding Monteverdi's dismissal from Mantua, and on the attempts to recruit Frescobaldi.

STRAUSS'S SETTINGS OF RÜCKERT'S POETRY

Barbara A. Petersen
Broadcast Music, Incorporated

Richard Strauss's own comments about his selection of Lieder texts reveal that he was more concerned with the content and mood of a poem than with its structural aspects. This did not, of course, mean that he neglected form, meter, or rhyme. His musical settings of poems by Friedrich Rückert provide typical examples of the composer's treatment of his poetic sources. Rückert was a favorite poet of Strauss's; twelve Lieder and seven choral works (including some that remained unfinished) are based on his writings. Approximately two thirds of Strauss's Rückert settings use strophic poems with regular rhyme schemes and accentual meters. An examination of these reveals Strauss's musical reflection of structural elements in the poetry.

Rückert shared an enthusiasm for Oriental literature with many of his fellow German romantics. One result of his interest was the creation of German poems in imitation of the Persian or Arabic ghazel. The presence of both rhymes and refrains makes these poems the most rigidly structured forms set by Strauss in his vocal music. Between 1897 and 1938, Strauss used six of Rückert's ghazels as the basis of four Lieder and two choruses. A brief analysis shows how Strauss used form, articulation, and musical refrain to reinforce the poetic structure.

DIDO'S LAMENT: OPERA AS DRAMA DURING THE DARK AGES

Frederick C. Petty
Dickinson College

The retelling of the tragedy of Dido and Aeneas held seemingly endless fascination for 18th-century operagoers. Metastasio wrote his Didone Abbandonata in 1724; by the end of the century there were some 100 settings of the libretto.

The dramatic climax of Didone is reached at the end as Dido kills herself. The unique quality of this ending can be appreciated if one recalls that the fin lieto was a sine qua non for 18th-century opera libretti. Perhaps it was this atypical tragedy of the last scene of Didone which inspired composers, great and small, throughout the century. Invariably they eschewed the recitativo secco and the da capo aria in setting Dido's lament, in favor of total through-composition. Within this freer framework many devices are employed to underline the tragic situation--bold harmony, recitativo accompagnato alternating with brief aria-like passages, frequent time-signature and tempo changes--all dictated by the dramatic situation as reflected in the text.

The paper will be documented with examples and live performances from Didone settings by Vinci (1726), Galuppi (1741), Hasse (1742), Traetta (1757), Piccini (1770), and Paisiello (1794).

THE BASSET CLARINET OF ANTON STADLER

Pamela L. Poulin
S.U.N.Y., Cortland

Anton Stadler (1753-1812), clarinet virtuoso of Vienna during the late 18th century, is credited, together with Theodor Lotz, with the invention of the basset clarinet, which is a clarinet in B-flat or A, with additional keywork for the written pitches of small e-flat, d, c-sharp and c. Very few of these instruments were made, and until recently no extant copies had been found.

Stadler is remembered today primarily for his musical association with Mozart. Works by Mozart for basset clarinet include--besides the Concerto in A, K. 622 and the Quintet in A for clarinet and strings, K. 581--some fragments for clarinet and strings, and arias from La Clemenza di Tito and Così fan tutte.

The author has been able to locate some additional compositions for the basset clarinet, including two sketches to a Concerto in D by F. X. Süssmayr, the cadenzas to a concerto for two clarinets by Franz Tausch, and passages from Stadler's own compositions where the basset clarinet may have been originally intended prior to publication. Concert programs and contemporary references to concerts given by Stadler in Vienna, Prague, Hannover, Kiel, Berlin, and St. Petersburg were also located, along with a basset clarinet in B-flat from the late 19th century and other basset clarinets that were constructed in this century for the purpose of performing the Mozart Concerto.

MUSIC AS DRAMA IN LATE 17TH-CENTURY ENGLISH PLAYS

Curtis A. Price
Washington University

During the Restoration, scarcely an English play was mounted that was not accompanied by music. Musicologists have been critical of some of these works, remarking that extraneous music and dance were injected into already shaky plays, often in fatal doses. The musically richest genre of the era, the so-called "dramatic opera," has been seen as an awkward attempt by Purcell and his various collaborators to move in the direction of all-sung opera. I shall argue, however, that these large works never really threatened to blossom into true opera; rather this paper will examine two seemingly modest plays in which musical scenes advance plots in significant ways, coming far closer to dramma per musica than any of the semi-operas: these are Elkanah Settle's The Empress of Morocco (1673), with Matthew Locke's Italianate Masque of Orpheus and Thomas Durfey's two-part tragedy Massaniello (1699), a little-known masterpiece in which songs and dances are carefully marshalled toward a chilling, musical climax. The paper will also describe how certain other late Restoration stage works helped precipitate a sweeping reform whereby plays were virtually stripped of music, an action that saved British drama from ruin.

MUSIC AND ADVERTISING IN GOETHE'S WEIMAR: A CASE STUDY

Kathryn L. Reichard
Lehigh University

From time to time, the semi-weekly Weimarische Wochentliche Frag- und Anzeigen carried advertisements pertaining to scores, libretti, instruments, performances, instruction in music, and more. Examination of a sampling of such advertisements from the period 1775-1807 sheds light on the nature of the musical products and services on hand and in demand in and around Weimar and the conditions governing their availability. Extrapolation from the advertisements yields insight into the musical tastes and the extent of musical awareness of the advertisers and their public. Scrutiny of contemporaneous advertisements from Journal des Luxus und der Moden and from Der Teutsche Merkur, both issued monthly in Weimar, forms the basis for instructive comparisons. Study of the advertisements ultimately elucidates both the scope of the cultural preeminence attained by Weimar during the first half of the Goethezeit and the spread of musical trends recognized in centers of the art.

MUSIC AT THE BASILICA SAN PIETRO IN VATICANO
DURING THE PAPACY OF SIXTUS IV

Christopher Reynolds
University of Illinois, Urbana-Champaign

Material acquisitions benefiting the chorus at San Pietro reached a 15th-century peak in the mid-1470s. In rapid succession the Basilica chapter commissioned a large new music manuscript (San Pietro B 80) and a pair of organs which was ranked among the most modern of the period. This paper will examine the significance of each to the musical life of the Basilica, and to the relationship between the Basilica and the papacy.

A combination of manuscript evidence and archival data has made it possible to identify and to date the work of the main scribe, Nicholaus Ausquier, and some of the secondary scribes of SPB80, as well as to establish that SPB80 represents the summation of a San Pietro manuscript tradition, incorporating two earlier manuscripts from the 1450s and 1460s. Because its origins can be placed in San Pietro, SPB80 provides a means of documenting changes in the role of music at the Basilica from at least the 1450s to the time of Pope Sixtus IV. Further developments can be seen in additions made to the manuscript up until the Jubilee year of 1500. The alternate presence and absence of organs at San Pietro will be discussed as a possible factor in the changing repertoires of the successive layers of SPB80.

LISZT, SCHUMANN, AND THE GOETHE CENTENNIAL (1849)

Linda Correll Roesner
New York City

Three of the earliest performances of Schumann's setting of the conclusion of Part II of Goethe's Faust took place simultaneously, on 29 August 1849 at Goethe centenary celebrations in Dresden (Schumann conducting), Weimar (Liszt), and Leipzig (Julius Rietz). The performing materials for the Weimar and Leipzig concerts were supplied by Schumann on rather short notice, and all three performances illustrate an interesting facet of 19th-century concert life: performances for events of major importance were sometimes put together on the spur of the moment (Schumann, for example, had only two orchestral rehearsals for the Dresden concert).

This paper will examine Liszt's production of the work and the events leading up to it. Sources include the Schumann-Liszt correspondence, Schumann's autographs of the full score and piano-vocal score, and contemporary accounts of the festival. Topics to be discussed include Schumann's instructions for performance (outlined in his letters to Liszt and specified in remarks addressed to Liszt in the full score), the "logistics" involved in assembling performance parts, Liszt's recommendations for revision, and the place of Faust within the festival as a whole. The paper will conclude with some considerations of how Liszt as conductor may have approached the work, based on contemporary--often conflicting--accounts of his conducting proficiency.

IN DEFENSE OF THE VENETIAN LIBRETTO

Ellen Rosand
Rutgers University

The purely literary virtue of most opera librettos is difficult to defend. Written specifically to be set to music, and thus incomplete in themselves, few librettos can stand on their poetry alone; and perhaps no single group of librettos has suffered greater neglect (and greater ridicule) than those hundreds of survivors from 17th-century Venice. Their independent literary merits may indeed be few, but their value resides elsewhere. Because they have been so well preserved, they provide us with a fairly complete documentation of the history of 17th-century Venetian opera. In the absence of similarly preserved scores or of a body of contemporaneous critical literature, they become, in fact, one of our richest sources of information about the development of opera in what are perhaps its most crucial, formative years.

Drawing upon this fund of primary material, this paper will illustrate: 1) how certain musico-dramatic situations--such as lament, mad-scene, and concluding love-duet--and characters became stock elements in Venetian opera; 2) how, when, and why during the course of an operatic production certain musical and textual changes were made; 3) how librettists viewed the history of opera and their own participation in it.

EVALUATING EVIDENCE FOR THE COMPOSER'S "INTENTION":
TWO EXAMPLES FROM MOZART'S K. 503

David Rosen
University of Wisconsin, Madison

Some of us are interested not only in "the work itself," but also in the "intentions" that determine a composer's decisions. To study a compositional decision we must identify its scope. That is, we must identify the elements which the composer is willing to alter, as opposed to those that rank as fixed preconditions. External evidence can often bear on this problem. The soloist's entrance in the opening movement of Mozart's C-major Piano Concerto, K. 503, provides instructive sample problems illustrating two kinds of external evidence available: 1) Evidence from other relevant works. I argue that Mozart's decision to bring in the soloist in a piano concerto with new material (rather than the opening theme) is a result of the nature of the opening material, not an independent decision. 2) Evidence about the genesis of the work. At a very early stage, Mozart revised part of the soloist's entrance (see the Norton Critical Score or Anhang of NMA edition). I argue that Mozart's principal goal was to add weight to the cadence in m. 112. Other effects of the revision should be viewed as either facets of this central strategy, or subordinate to it.

LULLY'S PERSONAL ROLE IN THE PRINTING OF HIS MUSIC:
THE 1686 EDITION OF Armide

Lois Rosow
Brandeis University

Lully's personal involvement in the publication of his music by the Parisian music printer Christophe Ballard is suggested by the contents of two documents: a royal privilege, granting Lully the exclusive right to have his own music printed, and a contract signed by Lully, Ballard, and the librettist Quinault, providing for a joint publishing enterprise and outlining its mechanics.

This paper will consider in detail a single publication, the score of the tragédie-lyrique Armide that was printed in 1686. Reference will also be made to the two surviving orchestral parts from the 1686 production of Armide, insofar as they shed light on the nature and chronology of the preparation of the printed score. Examination of numerous exemplars of the score reveals the presence of stop-press corrections, apparent full sheet cancellations, and a large corpus of manuscript corrections that were entered into the volumes before they were sold. Most of these alterations correct obvious typographical errors; however, the nature of some corrections indicates that certain errors were present in the compositor's manuscript copy and were discovered on the printed page by a musician rather than a simple proof-reader. Other alterations, furthermore, reflect not the correction of errors but actual compositional revision, presumably by Lully himself.

SIX LITTLE-KNOWN LISZT MANUSCRIPTS
IN THE BIBLIOTHÈQUE NATIONALE, PARIS

Michael Saffle
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The music collection of the Bibliothèque Nationale, Paris, contains 46 manuscripts of music composed or arranged by Franz Liszt. Rather surprisingly, six of these authentic autograph sources are virtually unknown: a draft of the symphonic poem Héroïde funèbre (Bib.Nat. Mus. Ms. 158); an unfinished "Miserere" for chorus and keyboard accompaniment (Ms. 163); two choruses on poems by Racine and Chateaubriand (Ms. 178); the recitation Vor Hundert Jahren for voice and orchestra (Ms. 161); and two fragments related to the Künstlerfestzug zur Schillerfeier (Mss. 159 and 160). None of this material has been published, and the "Miserere" has been omitted from catalogs of Liszt's works.

The general nature of the musical material contained in these six manuscripts is of unusual interest, especially in light of their previous neglect. A comparison of several of these unpublished sources with published copies of related works by Liszt reveals new information about Liszt's compositional practices and artistic development. Furthermore, the provenance of these autographs and the incorrect classification of several of them by previous generations of Liszt scholars are also matters of interest and will also be discussed in some detail.

THE TEMPERING OF HENRY COWELL'S DISSONANT COUNTERPOINT

Bruce Saylor
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Prominent among Cowell's many styles and procedures is that of dissonant counterpoint. The composer's five string quartets, spanning the four decades from 1916 to 1956, offer a body of concise works of like instrumentation through which the evolution of Cowell's treatment of dissonance may be traced. This evolution can also be viewed against the background of the composer's attempts to expand the social role of new music during the 1930s. Special attention will be given to the three middle quartets, written in 1934, 1935, and 1936.

Cowell's String Quartet No. 1 ("Pedantic"), dating from 1916, pursues an almost unrelieved dissonant style. The next three quartets--Movement (1934), Mosaic Quartet (1935), and United Quartet (1936)--successively modify extreme dissonance by combining it with features of triadic tonality. Cowell's Fifth String Quartet (1956; revised 1962) is predominantly diatonic.

Unaffected neither by social currents around him, nor by his studies in ethnomusicology during the early 1930s, Cowell seems to have made an effort to temper extreme dissonance, and develop new procedures as well, perhaps as part of a larger move on the part of this former "ultramodernist" to open up new music to wider segments of the listening and performing musical public.

THE TRADITION OF LULLY'S "BALLETS"

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 Johannes Gutenberg-Universität, Mainz

In this paper the tradition of copying Lully's ballet scores (including comédies-ballets) will be studied. Analysis will be given of the so-called "commercial" copy manuscripts, the diffusion of ballet movements in other dramatic works as well as in orchestral and chamber music, and of the various parody collections. Through comparison of the contents of the different manuscript ballet collections principles of selection will be demonstrated and the existence of some primary sources, now lost, from which collections have been copied, will be shown. The significance of these findings, given the lack of Lully autographs, is apparent for the future editing of Lully's Oeuvre.

BEETHOVEN AND THE FIRST LAYER OF GRASNICK 11

Myron Schwager
 Hartt College of Music

Grasnack 11, in the Stiftung Preussischer Kulturbesitz, Berlin, is the manuscript source for Beethoven's String Quintet, Op. 104 (an arrangement of the Piano Trio, Op. 1, No. 3). In 1973, the manuscript was shown by Alan Tyson to consist of two separate layers: 1) an Abschrift in the hand of Beethoven's copyist, Wenzel Schlemmer; 2) emendations and additions in Beethoven's hand. To date, no effort has been made to fix the responsibility for the enigmatic first layer of Grasnack 11. Based upon a stylistic study of Beethoven's arranging practices, I attempt to show that it is, in fact, Beethoven's own work. This attribution is supported by the documentary evidence, leaving no good reason to believe that Beethoven was not telling the truth when he said that he had arranged the Quintet himself.

AN EVALUATION OF THE SOURCES OF HANDEL'S Oratorium

Howard Serwer
 University of Maryland, College Park

Haman and Mordecai, a Masque (1720) is the usual title, genre, and date given to the first version of Handel's setting of the story of Esther. Title and genre are traceable to a manuscript from ca. 1724 owned and used by Friedrich Chrysander in the preparation of his edition of the work. The date 1720 is first found in a libretto and manuscript copy, both dated 1732. Though the composer's holograph lacks both date and title, two copies in the hand of John Christopher Smith, Sr., the composer's assistant and principal copyist, call the work Oratorium. The title page of one of these copies says, "Composed . . . in London. 1718;" its paste-down is inscribed with a date that is either 1718 or 1719.

Apart from Chrysander's copy and another recently found in

the archives of the Moravian Music Foundation, Bethlehem, Pennsylvania which calls the work Esther and Ahasuerus, all other 18th-century copies call the work Esther or Esther, an Oratorio. All of the latter together with the Moravian copy seem to post-date 1732, the year in which the work was revised, enlarged, and for the first time called Esther. Studies of watermarks and rastrals associate the holograph of Oratorium with the Smith copies noted above, and with the composer's holographs of "My Song Shall Always" (Chandos Anthem), Acis and Galatea, and perhaps surprisingly, Silete venti.

THE INFLUENCE OF MARPURG'S HANDBUCH; AN UNRECOGNIZED TRADITION

David Sheldon
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Although most of Friedrich Wilhelm Marpurg's writings on music are well known, his Handbuch bey dem Generalbasse und der Composition (1755-60) has been virtually ignored. The neglect of the Handbuch is unfortunate given its acknowledged popularity during the 18th century. Also, this practical manual is actually the sole source of Marpurg's most innovative and influential ideas: the inversions of chords that exceed the octave in order to explain complex harmonies, and the assumption of an anticipated or delayed pitch to explain the irregular handling of dissonance.

Marpurg was influenced directly by Rameau regarding the derivation of ninth, eleventh, and thirteenth chords. In the Handbuch, however, "sub-posed" fundamentals are viewed as participating fully in the inversion process. The assumption of an anticipated dissonant passing tone represents a far more indigenous notion, one apparently introduced by J. D. Heinichen. This concept was taken up by Marpurg and expanded to include the complementary notion of an assumed delay of consonance. Both of these ideas had an unmistakable impact on later German theorists. To trace this influence is to describe an important but hitherto unrecognized current in 18th-century musical thought.

ANATOMY OF A FAILURE: Benvenuto Cellini, 1838

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Why did Berlioz' Benvenuto Cellini fail so miserably when it was first performed in September of 1838? In order to understand the reasons for the disastrous first production, one must place Benvenuto Cellini in the context of other new works at the Opera in the second half of the 1830s. This paper considers a number of reviews of the premiere, in an effort to isolate the critical objections to the opera. It examines Berlioz' own assessment of the problems with the rehearsals, the first performances, and the situation in French grand opera, and compares his perspective with other contemporary reports by singers and opera devotees in mid-century France. The reception accorded to Benvenuto Cellini

illustrates how political and economic issues, as well as musical ones, could enter as significant factors in determining the success or failure of a new work at the Opera.

HANDEL AND VIENNESE CLASSICISM

Walther Siegmund-Schultze
Martin-Luther University, Halle

For Gluck, Handel's work was of fundamental importance in the last period of his life, with regard to themes as well as to the "noble simplicity" of his musical style. In the case of Haydn, who got to know Handel's choral works in London, Handel's music became relevant to Haydn's themes and the mature style of the two oratorios he wrote in his later years. With regard to Mozart we observe a renewal and deepening of his musical art stimulated by intense study of Handel's works beginning in 1782; this development becomes even more evident at the end of the '80s in connection with his arrangement and performance of four of Handel's choral works as well as in the works he wrote in 1791, the last year of his life (Magic Flute, La Clemenza di Tito, Requiem). For Beethoven (as for Goethe), Alexander's Feast and Messiah proved to be the most important among Handel's works. Handel's influence can be traced, above all, in the ethical attitude of his music, in the welding together of heroic and lyrical expression, in his attempt to achieve powerful effects through simple means.

ON THE ORIGIN OF THE CHITARRONE

Douglas Alton Smith
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By positive evidence (a letter of Emilio de' Cavalieri) and negative evidence (the lack of mention of the chitarrone before 1589), the chitarrone is shown to have been invented by the lutenist Antonio Naldi especially for the Florentine intermezzi of 1589. Naldi was probably inspired to have an octave of diatonic contrabasses added to a bass lute by Vincenzo Galilei's description (in the Dialogo, 1581) of the ancient Greek cithara, tuned diatonically an octave higher than the chitarrone. Naldi's chitarrone thus served as a "large cithara" in the intermezzi.

The Museum of Fine Arts in Boston possesses a nearly complete chitarrone of 1589 by the Venetian luthier Magno Dieffopruchar. Its authenticity is secured by comparison to two other lutes by Dieffopruchar now in Vienna. Obviously Naldi commissioned the first chitarrones from Dieffopruchar, and the Boston instrument is one of them.

The term tiorba, which has previously puzzled organologists, is proven by several documents and by reference to the work of Italian linguists to have meant "hurdy-gurdy" before 1600, when it was first applied to the chitarrone. The arciliuto and liuto attiorbato are synonyms and mean not a chitarrone but a smaller lute with a similarly extended neck.

A LOST TOLEDO MANUSCRIPT REDISCOVERED

Robert J. Snow
University of Texas, Austin

In 1923 and again in 1925 Felipe Rubio Piqueras, organist of the Cathedral of Toledo, published a brief description and the table of contents of a sumptuous early 16th-century manuscript choirbook then on display in the Cathedral of Toledo. According to the table of contents as given by Rubio, this manuscript of more than 300 folios contained 33 compositions, five of which were anonymous whereas the other 28 were attributed to one or another of ten French or Flemish composers: Josquin, Mouton, Fevin, Richafort, Thibault, Gascoigne, Therache, Baudouis, Courtois and Alaventura (=Antoine de Longueval).

Sometime during the 1930s the manuscript disappeared. Various musicologists have searched for it but even Robert Stevenson, the person who most recently has published the results of research carried out in Toledo, had to report that in 1971 the manuscript still "was lost, misplaced or stolen." During the course of my own research in Toledo in the summer of 1978, however, I had the good fortune to rediscover the book and it proves to be not only a most important musical source but an artistic treasure of great beauty as well.

MAXTON'S Jüngste Gericht: AN Abendmusik OF BUXTEHUDE?

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Yale University

In 1684 Buxtehude announced the forthcoming publication of an Abendmusik entitled "Das Allerschröcklichste und Allererfreulichste / nehmlich / Ende der Zeit und Anfang der Ewigkeit / gesprächsweise / in 5 Vorstellungen auff der Opern Art mit vielen Arien und Ritornellen . . ." Willy Maxton claimed to have found this work in an anonymous manuscript, rearranged its three acts into the desired five and published it under the title Das Jüngste Gericht (Kassel, 1939). This attribution to Buxtehude is still the subject of considerable controversy.

The work does contain "many arias and ritornelli," a genre which Buxtehude cultivated extensively in his sacred vocal music. These arias will be compared on the basis of the literary style of their texts, the manner in which they are set to music, and the style of their ritornelli, illustrated by live musical examples. In addition the work will be examined as a dramatic entity and its libretto compared with Buxtehude's three extant Abendmusik librettos. Finally, this work will be projected into the cultural milieu of Lübeck in the 1680s to arrive at a conclusion as to the likelihood that Buxtehude may have composed it as an Abend-musik for Lübeck.

NICCOLO JOMMELLI'S Artaserse

Cheryl Sprague
University of Wisconsin, Madison

Until recently, only Jommelli's first setting of Metastasio's most frequently set libretto--for Rome, 1749--has been known, with the 1756 Stuttgart version extant solely in libretto form. During my dissertation research at the Württembergische Landesbibliothek in Stuttgart, I examined an Artaserse manuscript tentatively ascribed to Carl Heinrich Graun. Comparing the "Graun" manuscript to the Graun Artaserse libretto housed in the same library, I found that they did not coincide. Upon comparing the Jommelli Stuttgart libretto and the Artaserse manuscript, however, I discovered that the two corresponded fully; hence a positive identification was made possible.

I propose to examine some of the differences between Jommelli's two Artaserses, foremost among which is the interpolation of two ensembles into the Stuttgart version. In addition, I shall explore Jommelli's astute sense of dramatic timing as witnessed in both settings, and note his numerous efforts to avoid the frozen formality of the da capo aria. Finally, I shall offer evidence that the textual modifications in both versions are a direct result of an encroachment upon the ideals of the Age of Reason: textual omissions can be traced to a desire to eliminate moralizing discussions, thereby softening the ethical tone of Artaserse, while inserted passages are intensely emotional in character, which is totally foreign to the dictates of Metastasian drama.

KEY CHARACTERISTICS AND THE LIED

Rita K. Steblin
University of Illinois

Writers in the 18th century attributed the varying ethical powers of the keys to the slight differences between intervals caused by the unequally-tempered tuning systems then in use. The heated quarrel between the "naturalists" and the "mathematicians" fueled the long-standing opposition to the adoption of equal temperament.

In the early 19th century, numerous composers continued to insist that each key had a special quality. The writers Heinse, Schubart, E. T. A. Hoffmann and J. J. Wagner now described the keys in poetical, subjective terms, in keeping with the tendencies of the Romantic era. Theorists now accounted for the continuing phenomenon of key characteristics by citing the properties of musical instruments, in psychological elements and in the tradition now established of famous works associated with particular keys.

Several Lieder composers, including Beethoven, Schumann and Franz, were opposed to the transposition of their songs because they believed an alteration of expression would result. This is especially true concerning the key schemes of song cycles, as will be demonstrated with Beethoven's An die ferne Geliebte and Schumann's Liederkreis, Op. 39.

MARCO DA GAGLIANO, "FILLI, MENTRE TI BACIO,"
AND THE END OF THE MADRIGAL IN FLORENCE

Edmond Strainchamps
S.U.N.Y., Buffalo

At the center of this paper is an examination and comparison of two madrigals by Marco da Gagliano on the text "Filli, mentre ti bacio." The first of these appeared in Gagliano's First Book of Five-part Madrigals (Venice, 1602), and the second comes from his last madrigal book, Il sesto libro de' madrigali a cinque voci (Venice, 1617). In fact, these are not really two different settings of the same text; rather, the 1617 "Filli" is an extensively reworked version of the earlier piece. Though considerably compressed and musically "stripped down," the basic characteristics of the original are retained. The 1602 piece is well within the bounds of the "classical" late madrigal of northern Italy, while the "Filli" of fifteen years later shows us an a cappella madrigal in extremis--a piece only barely contained within the aesthetic and formalistic definition of the genre. Indeed, the later "Filli" represents a dead end; the madrigal in Florence, as a living, developing genre, is finished with this piece. It is hoped that speculation as to what peculiarly Florentine artistic urges underlie the stylistic differences between these two madrigals will shed new light on Florentine aesthetic attitudes in that watershed period, the early seicento.

ENGLISH DISCANT: NEW SOURCES AND OLD QUESTIONS

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The discovery of 14th-century English music has greatly accelerated in the 1970s. Of the six fragmentary manuscripts discovered or released for public view in the last six years, three have been described in detail in the scholarly literature, while three remain little known. The over 40 new compositions contained in these sources enlarge the known cantilena and English discant repertoires by approximately 30%, but add only two motets. Two of the sources contain unique settings or notational features which clearly modify the accepted view of the use of discant, the accepted topography of the origins of the major 14th-century English fragments, and the picture of the notational practices associated with English settings in three-voice score format. Though these manuscripts contain widely diverse texts, the concordance patterns demonstrated between three of them suggest an abundant interchange between a royal establishment (?) and a monastic house or houses not heretofore linked.

The paper begins with a description of the six new sources and an inventory of their contents, continues with an assessment of the effect of the additions upon the corpus of 14th-century English music.

RUSSIAN FOLK MELODIES IN The Rite of Spring

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It has long been common knowledge that Stravinsky's great ballet opens with the quotation of a Lithuanian folk song. With the recent publication of Stravinsky's sketchbook for The Rite it has become possible to identify some half a dozen additional folk melodies which served the composer as source material, and to show how they were employed. Stravinsky's methods in The Rite, far more sophisticated than mere quotation, went right to the heart of the rhythmic and harmonic innovations for which the work is celebrated.

The proposed paper will identify the melodies and in some cases Stravinsky's sources for them, analyze the ways in which the transformation of these borrowed melodies generated strikingly original and novel musical constructs in the finished ballet, and, by comparing Stravinsky's use of folk material in The Rite with that of other Russian composers and with Stravinsky's own practice in Firebird and Petrushka, support the thesis that the composer sought in Russian folk music a means of liberating his musical language from the rather confining academicism of the Russian art music traditions in which he had been brought up.

IN SEARCH OF BENEDICTUS APPENZELLER: AN ARCHIVAL ESSAY

G. G. Thompson
University of Georgia

Notwithstanding Denes Bartha's fine analytical study, Benedictus Ducis und Appenzeller (1930), numerous manuscripts and prints that have been brought to attention since the war require a reassessment of the styles of the composers Benedictus, a group that also includes Benedictus de Opitiis. If many of the newly-available Masses and Magnificats are Appenzeller's, his works may well have formed a significant part of Mary of Hungary's chapel music in Brussels.

Although my study of music at Mary's court is still incomplete, Appenzeller's role there is a great deal clearer. Documents confirming this composer's birth in the 1480s enable us to accept with certainty two chansons from as early as 1505-1506 attributed to him in British Library, Add. 35087; employment in Bruges provides an important link with the merchant Zeghere van Maele, who commissioned the entertaining manuscript Cambrai 125-128 wherein "Benedictus" is amply represented; and church documents from the important *église collégiale Sainte Gudule* in Brussels show the composer active there, although past the age of 70, as church *sangmeester*. Based on research trips to the archives of Antwerp, Audenarde, Bruges, Brussels, Lille, and Simancas, this paper will provide a substantially more certain and expanded account of the life and musical activities of Benedictus Appenzeller than has been available heretofore and will further differentiate this Benedictus from other men of the same first name.

AN UNEXPECTED SYMMETRY BETWEEN ROUSSEAU AND RAMEAU
AND THEIR THOUGHTS ON MUSIC

Cynthia Verba
Brookline, Massachusetts

In his "Time and History in Rousseau" (Studies on Voltaire . . . , XXX, [1964]), Lionel Gossman shows that Rousseau's views on music reveal his intense feeling of the importance of time and history, since music is a product of culture and history; it is man-made, rather than a natural phenomenon. Rousseau's views are contrasted with those of Rameau who explains music, and especially harmony, on the basis of abstract universal laws. But in fact Rameau pays considerable attention to actual musical practice, and gives priority to practice whenever there is a conflict with abstract theory. Moreover, Rameau often makes crucial distinctions among harmonic events which appear to have identical mathematical and physical properties, and these distinctions are based primarily on contextual grounds. These include the distinction between chordal tones and ornamental passing tones, between the tonic and other chords within a key, and between passing tonics and more structural tonics--including the notion of a "reigning tonic" for the key of a piece as a whole.

We may conclude that there is a similar dichotomy within the writings of Rameau and Rousseau between the pursuit of the Ideal and Universal on the one hand, and experiential Reality on the other.

FLORENTINE COMIC ENTERTAINMENTS OF THE EARLY 17TH CENTURY

Robert L. Weaver
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Concentrating upon the libretto, the paper traces the evolution of integrated comic contrascenes in the late 17th century into inserted, independent contrascenes in the first decade of the 18th century and into intermezzi in the next two decades. The series ends with an intermezzo composed as an independent comic entertainment.

After reviewing the continuity of comic opera as a separate genre of comic drama from the 17th to the 18th century, the paper describes the comic operas that are the product of the cooperation between Pietro Pertici as the impresario of a comic company and Francesco Vanneschi as a comic librettist. While noting influences of the intermezzi, the point is made that the comic operas of Vanneschi are directly based upon the revivals of 17th-century comic operas by Moniglia and Villifranchi. The remarkable popularity of the comic operas performed by Pertici's company is then documented in the cities of Italy and in European capitols.

THE RULES OF TRAGEDY, THE VAGARIES OF OPERA:
A CHAPTER IN BAROQUE AESTHETICS

Piero Weiss
Columbia University

Taking Pier Jacopo Martello's Della tragedia antica e moderna (2nd ed.; Rome, 1715), with its amusing and quite thorough investigation of the workings of opera, as a point of departure, this paper will retrace the tradition of Artes poeticae with special reference to their prescriptive classicism in matters concerning the theater. In the course of recounting the main stages of that tradition--its beginnings in 16th-century Italy, its progress and growth in 17th-century France, its return thence to Italy in the days of Martello, its waning but still palpable influence in both countries (and elsewhere) up to the onset of Romanticism--the paper will endeavor to show to what extent it affected opera at certain important moments in operatic history. That the Artes poeticae underlay much operatic criticism, including the impulses for "reform," is quite evident, although the relationship has not previously been elucidated. But the paper will attempt to go beyond the critical writings to opera itself and show how, as a dramatic genre, it was shaped by the greater or lesser weight accorded to classical authority at various times.

THE STILE CONCERTATO OF TARQUINIO MERULA

Christopher Wilkinson
West Virginia University

Tarquinio Merula was an unusual exponent of the concerted style in the first half of the seicento. He resided for most of his life either in Cremona or in Bergamo, and never sought employment in Venice. He was, nevertheless, a prolific composer of more than local reputation, who published 121 concerted settings of liturgical and para-liturgical texts. Most appeared in six collections printed by Vincenti between 1624 and 1652; the rest were included in anthologies issued in Italy and Germany. The composer evolved a personal style enabling him to set sacred texts in a manner that both enhanced their innately expressive character and suited the requirements of the small cappelle with which he was associated.

This report 1) will demonstrate the ways in which the composer's practice reflected the influence of musical-rhetorical principles, 2) will consider the ways in which other composers, principally Monteverdi, provided models for elements of Merula's style, as well as the limits which the composer imposed upon those influences, and 3) will discuss the sometimes uneasy relationship within his music between his affective melodic style and the contrapuntal textures which the concerted style had inherited from its ancestor, the motet.

LÖHLEIN'S Klavierschule:
TOWARD AN UNDERSTANDING OF THE Galant STYLE

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The transitional developments of the mid-18th century engendered many varied opinions about performance and interpretation. Georg S. Löhlein treated the specific performance problems of his day in his *Klavierschule*.

Throughout this work Löhlein reckons with the culmination of the old and the encroachment of the new. Among the issues covered are: strict versus galant style; expression of a single affect in a movement versus multiplicity of affects; improvised ornamentation versus ornamentation indicated by signs; and finally the greater issue of improvisation in general.

The aim of this paper is to show how Löhlein's *Klavierschule* articulates and theoretically defines galant style, by comparing Löhlein's statements with those of other writers of the time, so as ultimately to furnish a deeper understanding of the galant style. Such an understanding of the galant is an ideal standpoint from which to examine a period that was quite tenuous, flexible, and ambiguous. On a more specific level, the galant serves as a stylistic framework for a comparative analysis of such treatises from the period as those of Marpurg, C. P. E. Bach, Quantz, and Türk.

POP AND JAZZ HARMONY SINCE THE 1960S:
A NEW LANGUAGE OR A NEW FASHION?

Peter K. Winkler
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The harmonic and melodic language of popular music and jazz underwent substantial modification during the 1960s. This paper attempts to discover just how profound that modification was: was the change in style just a matter of applying new foreground strategies to a harmonic/melodic syntax that remained the same, or did it involve modification of the syntactical rules themselves?

In an earlier paper ("Toward a Theory of Popular Harmony," forthcoming in In Theory Only) I suggested that the study of the language of popular music and jazz could proceed by the identification and examination of paradigms: stereotypical patterns that recur from piece to piece, and at different levels within a piece. One such paradigm is a cluster of voice-leading tendencies that has to do with motion along the circle of fifths. Another is the ensemble of melodic, harmonic, and rhythmic patterns associated with the blues. Both of these paradigms are still important in popular music of today, but they operate in different ways than they did in the music of the 1930s and '40s. Through the analysis of music by such figures as the Beatles, Stevie Wonder, Maurice White, Joe Zawinul, and Keith Jarrett, I hope to show how aspects of the language of older pop music and jazz have been altered, extended, or, in some cases, done away with entirely.

EDITORIAL CENSORSHIP
IN LISZT'S LETTERS TO AGNÈS KLINDWORTH

Sharon Winklhofer
University of California, Los Angeles

Between 1893 and 1918 a single editor prepared eleven volumes of Liszt's letters for publication by Breitkopf & Härtel. The importance of La Mara's series to Liszt scholarship can scarcely be overestimated. However, with the aid of materials from the editor's Nachlass, we can now evaluate her editorial policy, the accuracy of her transcriptions and the ultimate credibility of her publications.

Comparison of the La Mara edition of Liszt's Briefe an eine Freundin (1894) with textually complete Abschriften of the original letters reveals that the editor expurgated nearly 15% of the text in the printed version. The suppressed passages fall into several topical categories, and provide a wealth of new biographical data. Further, the mystery which has surrounded Liszt's relationship with Agnès Klindworth, a liaison which extended from 1853 until the composer's death in 1886, may now be clarified.

The unusually intimate nature of this correspondence required the exercise of vigilant censorship perhaps unwarranted in other volumes of letters. Only by examining the evidence, and the specific morality governing La Mara's stringent editorial hand, can we expect to restore integrity to this valuable corpus of documents.

WILLIAM DIMOND AND EARLY ROMANTIC MUSICAL THEATER

Victor Fell Yellin
New York University

Constrained by censorship, the young English playwright William Dimond wrote in the Preface to his The Hero of the North (Covent Garden, 1803) that "stage-effect was made the axis upon which every other consideration had to revolve; to frame situations for music, and opportunities for spectacle, were the first objects of my attention." Thus did Dimond articulate a dramatic philosophy that motivated scenarios in which the full possibilities of expressive music could be employed. These new entertainments were characterized by increased dependence upon music and other stage effects rather than poetry alone to communicate the dramatic concerns of the age. In so doing they seem to have anticipated many of the recognized structural features of romantic opera.

For almost forty years from 1801 to 1837, Dimond participated in the theatrical life of London. Yet he remains an obscure figure whose birth and death dates are still undocumented in most bibliographical sources. One of the reasons for the scholarly neglect of Dimond may be the generally held low esteem of his and similar early-19th-century "melodramatic" works. But perhaps the most important factor in Dimond's neglect may be hinted at in Alfred Bunn's diary: "His enormities are said to have broken his mother's heart, and to have been the cause of his father's cutting his throat."

A RE-EVALUATION OF THE HISTORICAL POSITION
OF LECLAIR'S Scylla et Glaucus

Neal Zaslaw
Cornell University

A commission to edit the score of Leclair's opéra-tragédie, Scylla et Glaucus, for performance at St. John's Smith Square, London, and broadcast via the BBC on the European Broadcasting Union created the occasion for a thorough re-examination of the work.

It received eighteen performances at the Paris Opéra in October and November 1746, and was never revived there. The only other complete performances that can be documented in the 18th century occurred in Leclair's native city of Lyons in the 1750s. Many modern books state that the work was considered a failure and fell into oblivion. The actual historical situation was something different, however. It can be shown that the music received considerable distribution during the decades leading up to the Revolution, and that critical opinion about it was divided. The opera was available in print--in full and in excerpts, and various numbers that were especially liked were heard at the Opéra inserted into productions of Marais's Alcyone and Lully's Thésée. Supporters of the operas of Rameau and of other French French music generally praised Scylla et Glaucus, and it was even suggested that Leclair would provide a successor to Rameau. Supporters of Italianate French music condemned Scylla along with Rameau's operas as archaic and "unnatural."

S.M.T. PAPERS

ANOTHER LOOK AT THE MELODIC PROCESS
IN JOHANN SEBASTIAN BACH'S Orgelbüchlein

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Although scholars agree that most of the preludes in the Orgelbüchlein are based on recurrent motives, the predominant view is that, with the exception of three or four preludes, the motives are independently conceived and not derived from the cantus firmi. The study described in this paper tested another hypothesis, supported by extensive computer analysis--that much of the counterpoint in the preludes is derived from or generated by the contours of the chorale tunes themselves.

During the course of the study, the melodic contours of the chorale tunes and preludes were coded, and computer programs were written to locate in the contrapuntal voices any contours which may have been derived from the cantus firmus. Other programs combined data from each separate prelude for cross-reference. These data enabled the analyst to compare occurrences of any specific contour in all of the preludes. The computer data were used in conjunction with careful manual/aural examination of musical context to determine the significance of related melodic contours.

HARMONY AND METER IN THE THEORIES OF SIMON SECHTER

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Although Simon Sechter's theory of harmony has begun to attract attention, his contribution to metrical theory has been generally ignored. It has therefore gone unrecognized that Sechter was the first theorist to present a detailed and systematic discussion of the placement of chords within a metrical framework.

At the heart of Sechter's theory lies the principle that the main accent (i.e., the first beat) of every measure must be indicated by a decisive change of harmony. From this it follows that: 1) the fundamental bass may not move a third from the end of one measure to the beginning of the next; 2) descending-fifth progressions indicate the main accent of a measure more strongly than ascending-fifth progressions; 3) the metrical strength of the seven diatonic descending-fifth progressions are ranked according to their distance from the concluding tonic harmony in the circle of fifths sequence; 4) the last chord of a measure must always be considered a genuine, non-reducible harmony.

An interpretation of Sechter's explicit formulations and his accompanying examples leads to a consideration of a number of important issues: 1) the reduction of third-related chords to a single harmony; 2) the dominant-tonic relationship as an expression of metrical accent; 3) the incompatibility of a model of ever-increasing metrical strength within the circle of fifths with the model of regularly alternating accents and unaccents; 4) the role of meter in reduction analysis.

DIATONIC INTERVAL SETS AND TRANSFORMATIONAL STRUCTURES

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By positing a diatonic universe of seven pitch-classes in which all intervals of the same general name are regarded as equivalent, we can differentiate certain pitch functions more clearly. Universes of two, three and six pc's have a comparable utility. These universes are not conceived as subsets of the 12-pc universe but as systems with their own internal dynamics, capable of co-existing with the 12-pc universe and with each other as they support various pitch functions within the same musical context.

The classical sequence is a well-known instance of the ordered diatonic interval set within a transformational structure. By applying multiplicative operators to such sets we can exhibit the group structure of the operators, the relatedness of seemingly different ordered and unordered sets, and the inherent tendency of the diatonic system to form levelled, transformational pitch structures. A family of simple two-person games invented by the author serves to illustrate some of the implications of the multiplicative process.

The results obtained suggest the possibility of a coherent theory of the serial process in music, embracing aspects of tonal and pre-tonal as well as 12-tone music. They also suggest the possibility of a fresh historical perspective on "serial" music.

CADENCES IN 20TH-CENTURY MUSIC:
AN OUTGROWTH OF GEORGE PERLE'S "TWELVE-TONE TONAL" SYSTEM

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In his recent book Twelve-Tone Tonality (Berkeley, 1977), George Perle presents a compositional pitch system based on alternating cycles of equal intervals which exhibits characteristics found in both tonal and twelve-tone music. He traces its roots back to composers like Bartók, Berg, Schoenberg, Stravinsky, and Webern and outlines the way he has used it in his own music for the past forty years. The book does not reveal explicitly how the system produces cadences (clearly a concern of any system related to tonality and an area which has confounded composers and analysts in dealing with atonal languages). Perle's cadential procedures become clear in an examination of the music itself.

This study presents a variety of approaches to "twelve-tone tonal" cadences through analyses of works by Perle and other composers who have used his system, namely Paul Lansky and Bruce Saylor. By exploring further the link between these composers and their predecessors (Bartók, Berg, etc.), a collection of techniques emerges which is potentially useful both to composers looking for new ways to create cadences in their own music and to analysts seeking new techniques for understanding 20th-century music.

ASPECTS OF RHYTHM IN WEBERN'S ATONAL MUSIC

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Recent theoretical work has illuminated many facets of rhythm in tonal music. Little has been done, however, to provide a basis for studying rhythmic structures in non-tonal music. In an effort toward establishing such a basis, the present paper examines the correspondence of pitch-class set structure and rhythm over various temporal spans in the atonal music of Anton Webern, beginning with the orchestral pieces, Op. 6 (1909). Elementary terminology and tentative conceptual apparatus are presented in the context of analytical studies of the music. The direction which further work might take is indicated.

ABBÉ VOGLER'S SYSTEM OF REDUCTION

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In the theories of harmony expounded by Abbé Georg Joseph Vogler (1749-1814), the idea of a Redukzions-System occupies a place of central importance. According to this notion, factors of voice-leading, mathematics, and acoustics enable one to determine a controlling chord-root for any sonority. Once determined, this root is interpreted as a scale-degree representing a particular harmonic function within a key. As early as 1776, Vogler designates such functions with the Roman numerals that would eventually become standard.

Vogler's concept of reduction does not end with the identification of chord-roots. His system imposes a hierarchic order in which the cadential fifth relationship exerts structural weight on all levels of a musical design. Roots that elaborate the cadential framework within a phrase play a subsidiary role, and the phrase may be reduced to its cadential outline. Exploring larger spans, Vogler shows that an entire composition may be understood as a pattern of modulation that elaborates a fundamental I-V-I tonal scheme. Foreshadowing concepts of hierarchy and reduction later advanced by Heinrich Schenker, these teachings of Vogler shed light on the extent to which Schenkerian precepts may be traced to 18th-century traditions of theory and pedagogy.

FUNCTIONAL ANALYSIS: ITS THEORY, ITS PRACTICE,
AND ITS RELEVANCE TO PERFORMANCE

Hans Keller
McMaster University

[No abstract available]

ON HEARING NON-ADJACENT LINEAR CONNECTIONS IN TONAL MUSIC

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Musicians not versed in Schenkerian analytic techniques are often mystified by assertions of large-scale linear connections, especially by those which encompass other more immediate--and therefore more easily perceivable--linear motions. Despite the increasing acceptance of Schenker's theories of tonal structures, many still question the empirical-experiential basis of his analytical procedures. Citing various examples from the tonal literature (*Dichterliebe*, song 10; Beethoven, Piano Sonata, Op. 7, slow movement; etc.), I shall attempt to demonstrate that the assertion of non-adjacent linear connections can be a useful means of elucidating tonal structures--as much for musicians oriented exclusively in traditional theory as for those who regard themselves as Schenkerians.

ANALYSIS AS AN INFLUENCE ON PERFORMANCE DECISIONS
IN SCHOENBERG'S Phantasy, OPUS 47

Joel Lester
City College, C.U.N.Y.

A discussion of how an understanding of harmonic, rhythmic, and thematic aspects can aid in making performance decisions in Schoenberg's Phantasy for Violin with Piano Accompaniment, Op. 47. The presentation will concentrate on details in the opening section of the work, and on how one might shape the overall form of the piece. Performance decisions to be covered include phrasing, rubati, tempo relationships, the length of fermatas, articulation between phrases and sections, and violinistic matters such as bowings and fingerings.

SOME NEW CONSTRUCTS INVOLVING ABSTRACT PCSETS,
AND PROBABILISTIC APPLICATIONS

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The point of departure is the author's article "Forte's Interval Vector, My Interval Function, and Regener's Common-Note Function" (Journal of Music Theory, vol. 21, no. 2 [Fall, 1977], pp. 194-237). Some new constructs are defined and discussed. $COV(X,Y)$ is the number of forms of the pcset Y that include the pcset X . $SNDW(X,Y,Z)$ is the number of forms of Y that include X and are included in Z . $EXT(X,Y,Z)$, where Y varies so as to have no common members with a fixed X , is the number of forms of Z that include both X and Y . The $SNDW$ numbers seem of possible interest in set-complex theory.

These constructs, as well as others old and new, can be given probabilistic significance. One can then attach numerical values

to one's "uncertainty" in contemplating various aspects of pcset and bip structures; comparisons of the uncertainty values are interesting. The probability values also suggest interesting compositional possibilities in certain styles. And the formulation of various quantities in probabilistic terms makes available some powerful traditional mathematical tools for their study.

MUSIKUS: A SYSTEM FOR MUSICAL ANALYSIS BY COMPUTER

Tor Sverre Lande and Arvid O. Vollsnes
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We shall describe the design and use of a system for computer-aided music analysis called MUSIKUS. We think that a well-organized system will reduce the costs for the music theorist considerably. The procedure is as follows: 1) The material for analysis is given the computer just once (i.e., by a general input-code); 2) a general model is used to design and program the method for analysis. A new terminology is introduced which serves as a communication tool between the analyst and the programmer. This way of thinking makes programming of new analyses simple and reliable; 3) the programs are easy to use, and the results are presented in the terms of the analyst, ready for his interpretation. Some examples will be given to show how the system works, and we hope to show that the difficulties for the music theorist are few and easy to overcome. We believe the MUSIKUS system is a powerful tool in music analysis.

THE ROOTS OF TWELVE-TONE FORM IN SCHOENBERG'S SKETCHES

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Probably no composer ever underwent a greater development than Arnold Schoenberg, and a measure of his importance is that the history of 20th-century music follows directly behind his personal development: from the late 19th-century romantic style, to the atonal style he invented before World War I, culminating in the twelve-tone style of his mature works. Yet more than 25 years after his death, his method of composition with twelve tones is just now beginning to be understood with the study of the compositional sketches now available at the Schoenberg Institute in Los Angeles.

Schoenberg's compositional sketches shed light on what scholars and composers have defined as the two major problems in his twelve-tone compositions: the problem of harmonic structure and the problem of form. They show, for example, the simple but elegant techniques Schoenberg used to derive a complete harmonic texture from a single row--techniques which until now have not even been suspected. The sketches also make clear how Schoenberg used these harmonic techniques to construct the new forms of his first twelve-tone compositions. From the sketches one can see that Schoenberg used procedures which he not only never formulated publicly, but actually denied. The sketches are therefore

essential tools for interpreting both his music and his theoretical statements.

A SIMILARITY INDEX FOR PITCH-CLASS SETS

Robert Morris
University of Pittsburgh

The purpose of this paper is to propose a particular similarity relation based on the interval-class-vector (V) associated with the sets that are members of a set-class (SC). Two different SC s may be then compared with the advantage that the sets included in one of the SC s need not be of the same cardinality as the sets that are members of the other. The relation allows SC s to be compared on a continuum of maximal to minimal IC content similarity. Moreover, the SC 's set's properties of inclusion and invariance are reflected by the relation which also provides a rationale for the selection of sets that insure predictable degrees of aural similitude.

AURAL TRAINING IN HISTORICAL PERSPECTIVE

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The paper derives from the author's long-standing and ever-increasing interest in problems of ear-training; hence its emphasis is essentially pedagogical.

The presentation itself will address the wealth of ear-training texts and materials, many of them relatively obscure, which have been published in this country since 1920. The aim is two-fold: to provide an extensive bibliography of these writings, so as to afford an overview of the historical evolution which took place, and to offer a practical demonstration of selected pedagogical approaches which appear to have particular relevance to what is being taught today, especially in the areas of non-tonal music.

It is hoped that many of the ideas presented will represent a relatively fresh approach to the timeless problems of ear-training, lending themselves admirably to the varying ages and capabilities of today's students.

(intimacy) (a polemic)

James K. Randall
Princeton University

[No abstract available]

DESIGN FOR A FORMAL SYSTEM FOR DERIVING TONAL MUSIC

James L. Snell
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A formal technique is being developed that renders fully explicit the details of hierarchical structure and prolongation implicit in a Schenkerian analysis. Effort has focused on musical issues, and on planning the data structures, formal procedures, and architecture for a computer program embodying the technique. Implementation of the program is in progress.

As an initial project, the first of C. P. E. Bach's 22 Kurze und leichte Klavierstücke mit veränderten Reprisen has been analyzed. The composition's structure is represented using a tree diagram, every furcation of which constitutes a case under one of twelve generative rules, each having several parameters. The representation of each note includes much besides pitch and duration: harmonic status; local contrapuntal function; associated inner voices; metric stress; relation to parallel motives and formal units; position within a rhythmic group; and other data.

This formal approach has yielded preliminary results that seem promising for penetrating both theoretical issues (especially the relationships between pitch and rhythm) and more specific issues of style and compositional technique in particular pieces.

THE NOTION OF "NON-ESSENTIAL" HARMONIES:
TOWARD A HISTORY OF THE EXPANDED SCALE-STEP THEORY

Robert W. Wason
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In an exhaustive attempt to prove a theory of harmony which he considered to be utterly revolutionary, Rameau applied his theory of harmonic inversion to each successive verticality in a musical work. While this methodology was consistent with his attempt to explain all musical phenomena by harmonic means alone, the results obtained did not escape criticism by later theorists. An important result of this reaction to Rameau's doctrine was the eventual inclusion of rhythmic, melodic, and contrapuntal considerations in the analysis of what, with Rameau, had been examined from the purely harmonic point of view. Certain verticalities began to be conceived of as the coincidental or accidental result of voice-leading, and consequently, as contextually dependent upon more "harmonic" events surrounding them. Thus, with the selective application of the theory of harmonic inversion to only certain verticalities, what might be termed an "expanded scale-step theory" began to evolve.

This paper will trace the development of the notion of coincidental (zufällig) or, as it has recently been translated, "non-essential" harmonies from its origin in the writings of Johann Philip Kirnberger (1721-1783) to its appearance in the Harmonielehren of Heinrich Schenker (1906) and Louis-Thuille (1907).