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Thursday afternoon, 4 November

PARIS, 1770–1870 (AMS)

M. Elizabeth C. Bartlet (Duke University), Chair

LUMBERJACKS AND TURKISH SLAVES: FRENCH THEATRICAL
CHOREOGRAPHIES

FROM THE SECOND HALF OF THE EIGHTEENTH CENTURY

Carol G. Marsh

University of North Carolina, Greensboro

A remarkable fifty-page manuscript, copied by the dancer/choreographer August Ferrère in 1782 and now housed at the Bibliothèque de l'Opéra in Paris, contains eight short ballets and balletic interludes complete with music and choreographic notation. Although the manuscript has been known to dance historians for some time, its significance as a document recording actual theatrical choreographies appears to have gone unnoticed. The manuscript not only preserves unique examples of eighteenth-century dances in their theatrical contexts but also offers a wide choreographic variety: solos and duets in the early eighteenth-century "noble" style; dances for gypsies, drunk soldiers, Harlequin, and a host of other stock characters in which the dance notation is frequently supplemented by verbal instructions and sketches of the action; and complex *contredanses* for larger groups with notation for both floor patterns and steps.

Of particular interest are three pantomime ballets, one of which was performed at the Comédie-italienne in 1751, several years before Noverre's first Paris productions. Although experiments with *ballet d'action* had been taking place both in England and on the continent since the beginning of the eighteenth century, this is the only known source containing choreographic notation of such works. The manuscript also includes three danced *intermèdes* for a Dancourt play, illustrating clearly how choreography and text were integrated.

THE CONCERTS OF COUNTERREVOLUTION:
MUSIC AT THE THÉÂTRE FEYDEAU, 1795–97

Michael McClellan

University of North Carolina, Chapel Hill

The Théâtre Feydeau, best remembered today for its close association with the composer Luigi Cherubini, was notorious in the mid-1790s as a center of counter-revolutionary activity in Paris. As a result, the police maintained close watch over the theater, especially during the years 1795–97 when the Feydeau's administration mounted an ambitious series of concerts. These performances attracted large, affluent crowds, including many outspoken political reactionaries. Through the use of "ironic" applause whenever revolutionary songs were performed, indirect references to the Concerts Spirituels of the *ancien régime*, and the ostentatious display of their wealth, conservative factions of the audience appropriated these concerts as a means of counterrevolutionary dissent.

The Feydeau concerts provide us with an unusual opportunity to identify aspects of musical change and continuity during the French Revolution. Furthermore, these performances illustrate how aesthetic issues of the late eighteenth century assumed a new political significance in the wake of the Terror and the Thermidorian Reaction. Using reviews from newspapers, reports of police surveillance, and pamphlet literature, I examine the relationship between musical innovation at the Théâtre Feydeau and the cultural/political turmoil that characterized the early years of the Directory.

“ALLELUIA, I HEARD A VOICE”: THE REVIVAL OF EARLY
CHORAL MUSIC BY NINETEENTH-CENTURY PARISIAN CONCERT
SOCIETIES

Donna M. Di Grazia
Washington University

Apart from opera in Paris, concert societies have received the most attention by scholars of nineteenth-century music. Their studies, however, have focused almost exclusively on instrumental music. While there can be no doubt that the emergence of the orchestral society was central to the development of Parisian concert life, its musical product was not confined to instrumental genres. A large segment of concert life and of the musical canon was devoted to choral music.

I will discuss one aspect of the repertoire in use during the period: choral music written by 1750. After a brief overview of the concert societies that featured choral music, the paper will trace the performance history of this repertoire by selected organizations. The results will show that works by Janequin, Arcadelt, Palestrina, and others appeared on concerts as early as the 1820s and later were embraced by all manner of societies, from the elite organizations of the Prince de la Moskowa and Weckerlin to the more popular societies of Vervoitte, Padeloup, Bourgault-Ducoudray, and Lamoureux. In time the repertoire continued to expand, eventually including works written before 1400 and works by Bach and Handel. I will show the proliferation of this repertoire to have been a widespread phenomenon, which played a significant role in the ballooning of choral activity and the success of concert societies throughout the century.

THE SALON OF ONE OF THE FIRST PARISIAN PIANISTS:
MADAME BRILLON

Bruce Gustafson
Franklin & Marshall College

Anne-Louise Boyvin d'Hardancourt Brillon de Jouy (1744–1824) sponsored and was the musical star of a salon that boasted Benjamin Franklin as a regular guest during his Paris years (1777–85). She composed great quantities of music and was in communication with such musical luminaries of the 1770s as J. C. Bach, Luigi Boccherini, and Charles Burney. Neither she nor her music ever appeared in public, and until recently she was discussed only in the context of her relationship to Franklin.

A cache of fifty-eight compositions by Madame Brillon in the American Philosophical Society (Philadelphia) shows her to be one of the first champions of the piano in Paris and a composer of works juxtaposing it with harpsichord. A private collection has now been discovered, tripling the number of items surviving from her library. There are an additional half dozen original compositions as well as *unica* by Boieldieu, Darondeau, Edelmann, Eichner, Gibert, Küffner, Lang, Pierlot, and Vanhal. The collection also contains *anonyma* and various instrumental parts lacking in public libraries. The music, printed and manuscript, dates mostly from the 1770s and 1780s.

I will discuss the collection in the context of diarists' descriptions of Madame Brillon's salon, her correspondence, and newly discovered documentary evidence. The library provides an unusually complete picture of private music-making in Paris in the fifteen years before the Revolution. The repertory, largely of accompanied harpsichord and piano music, is almost exclusively in the gallant Italo-Germanic style; the few works from earlier decades are foreign, with not a trace of an older French idiom.

RESPONDENT for Session: Ralph Locke (Eastman School of Music, University of Rochester)

CONSTRUCTING VENETIAN OPERA (AMS)
Margaret Murata (University of California, Irvine), Chair

RECONSTRUCTING THE *FESTA DI BALLO* IN SEVENTEENTH-CENTURY
 VENETIAN OPERA

Irene Alm
 Rutgers University

Among the dazzling variety of subjects and styles of dance found in seventeenth-century Venetian opera, the *festa di ballo* is perhaps most central to restaging works today. More than 85 percent of the nearly 350 operas produced in seventeenth-century Venice include dances, usually to end the first and second acts. In addition, at least nineteen operas incorporate an extended *festa di ballo*, modeled directly on the Venetian balls given during carnival season. This type of dance scene was especially popular during the 1680s, after the elegant Teatro San Giovanni Grisostomo began an annual tradition of hosting a ball for the nobility on the last night of carnival.

Scores survive for eight operas with ballroom scenes, from Sartorio's *Seleuco* (1666) to Pollarolo's *Onorio in Roma* (1692). Often the *festa di ballo* extends over several scenes, and repeating musical material provides a background for the principal characters to converse while dancing. These scenes can be reconstructed from numerous contemporary descriptions of Venetian balls, found in newsheets, diaries, and journals. This paper will explain the musical, choreographic, and social structure of a typical Venetian ball and show how it was adapted for use on the operatic stage. An understanding of the *festa di ballo* is crucial to the pacing of these scenes and the restaging of these operas. Moreover, this study reveals a way in which opera and contemporary Venetian society were closely intertwined.

ARCANGELA TARABOTTI AND BUSENELLO'S OCTAVIA: DEFENDING
 WOMEN
 IN THE OPERA OF VENICE

Wendy Heller
 Brandeis University

In her famous monologue in act I of *L'incoronazione di Poppea*, Octavia, the abandoned wife of Nero, bitterly denounces her fate. Her fury, however, is not directed solely at Nero but rather at the inevitable destiny of all women—the *miserabil sesso*—to suffer brutal oppression by husband and son. More than an expression of anger and despair, this speech is a highly unique and succinct statement of *seicento* feminism. By placing these words in Ottavia's mouth, librettist Busenello momentarily transforms her from an embittered wife into a bold champion of the rights of women.

I will demonstrate that Busenello's—and thus Octavia's—adoption of this “feminist” stance is a direct result of his exposure to and fascination with the writings of Venetian nun Arcangela Tarabotti, one of the century's most outspoken proponents of women's rights. Tarabotti's insistence on women's natural right to liberty and her condemnation of Venetian patriarchal authority were of profound interest to Busenello as well as other members of the Accademia degli Incogniti, among whom the “female question” was a popular topic of debate. Considering Tarabotti's works along with excerpts from the many *Incogniti* writings about women, I will argue that Busenello's involvement in the contemporary polemic about women is evident not only in the libretto of *L'incoronazione di Poppea* but also in Monteverdi's setting and that it is of fundamental importance for the interpretation of Venetian operas.

CHARACTER PORTRAYAL IN CAVALLI'S *GIASONE* (1649)

Christopher J. Mossey
Brandeis University

The presentation of characters was one of the most significant developments of *seicento* opera. In Monteverdi's *Orfeo* (1608), for example, the substance of characters was secondary to symbolic, overarching structures. But by the time Giacinto Andrea Cicognini and Pier Francesco Cavalli created *Giasone*, overall structure had become influenced by plots that were driven by the actions and desires of true-to-life personalities. Venetian composers thus faced a challenge of integrating reality, individuality, and human emotions with less dramatic elements of organization that still persisted in musical dramas.

I will present analytical evidence from the 1649 Venetian score that reveals these competing modes of character portrayal. These modes are clarified by exploring the music of two related characters—a queen and her confidante—in a self-contained dramatic situation (act 2, sc. 2). Cicognini deploys characters as antipodes of *allegorical oppositions*, evident from the ordering of scenes and the pairing of characters within them. These dualities play out in the score through the interaction of *musical stereotype* and *emotional response*. Cavalli constructs musical stereotypes by means of recurring figural details that give individuality to certain characters; these features articulate tonal and harmonic procedures with which he represents emotional responses. Such aspects come together at the level of the individual scene and render *Giasone's* characters more than simple embodiments of the comic and serious; they become aggregates of personality, mood, and situation.

RESPONDENT for Session: Alan Curtis (University of California, Berkeley)

MUSIC AND IDEOLOGY (AMS)

Susan McClary (McGill University), Chair

HANNS EISLER AND THE IDEOLOGY OF MODERN MUSIC

Stephen Hinton
Yale University

Thanks to his canonization in East and West Germany as the “prototype of the political composer” (Günter Meyer), Eisler's life and works have been thoroughly researched and variously interpreted. The basic outlines are clear enough: the Schoenberg pupil breaks with his teacher and spends the rest of his career placing his compositional talents at the service of political causes and ideals, while never losing sight of his teacher's legacy. Schoenberg's role forms the crux of any interpretation: can the “revolution in music” and the “music of the revolution” be related dialectically, as Eisler believed, or are they essentially incompatible? In other words, is the link between music and politics in Eisler's work a fruitful or fruitless contradiction?

Eisler offered two solutions to the potential contradictions inherent in his musical and political ideals: either he simplified his musical language, or he composed “complicated works of art” for a musical culture of the future. Both courses of action resulted from first asking the question: “For whom do I compose?” Only then, he argued, could one address the matter of “What?” and “How?” However, the answers to these last questions are hardly political but involve aesthetics, style, and, above all, genre. By focusing on the genre of *Lehrstück* as developed by Eisler and his contemporaries in the latter half of the Weimar Republic, I will offer a model for disentangling the complex of aesthetics, politics, and ideology that characterizes Eisler's work.

LORENZ'S TEXT AND LORENZ AS TEXT:
THE IDEOLOGY OF ANALYSIS AND RECEPTIONStephen McClatchie
London, ON

Given the prominence of his name in the history of Wagnerian analysis, it is surprising that a detailed consideration and evaluation of the work of Alfred Lorenz has never been attempted. While the basics of Lorenz's approach are relatively straightforward and have long been common knowledge—the division of Wagner's works into tonally unified poetic-musical periods, each shown to follow one of Lorenz's formal types (most famously Bar and *Bogen*)—the philosophical and aesthetic bases for this approach have seldom been considered, resulting in a skewed portrayal of his work. Failure to consider the foundations of Lorenz's work is symptomatic of a general blindness toward the ideological underpinnings that propel all scholarly inquiry.

What is needed is not an attempt to “redo” or “rehabilitate” Lorenz, but an evaluation balanced between an objective description of his system and an account of the ideologies shaping its development and reception. Lorenz's analytical method is rooted firmly in nineteenth-century philosophy and aesthetics, yet is at the same time an embodiment of National Socialist ideology. I will present the ideological foundations of Lorenz's work (the Schopenhauerian expressive aesthetic position) and provide, for the first time, an account of Lorenz's personal and professional relationship with National Socialism (based on archival documents), and of the close ties between Nazism and Lorenz's analytical methodology.

SERIALISM AS POLITICAL REACTION:
THE DARMSTADT AVANT-GARDE, 1946–60Gesa Kordes
Indiana University

After the Second World War, the avant-garde composers of the *Darmstädter Ferienkurse* focused on abstract serialist techniques. Although their works reached a degree of abstraction that alienated them from the general audience, the massive support from state funded radio stations led to the establishment of serialism as the dominant form of art music during the 1950s.

I argue that the cause for these developments lies in the postwar need to redefine cultural values. After the excessive politicization of music by the National Socialist regime, young composers attempted to find one tradition that had not been subsumed by the party propaganda. They also looked for sufficient abstraction to exclude any future political appropriation of their own music and found a model in the strictly constructed twelve-tone works of Webern. The result was the development of serialism and electronic music, as well as the composers' intentional retreat into isolation.

I will examine the development of serialist and electronic music within the context of the main political events in postwar Germany. Statements by some of the leading contemporaneous composers and critics reveal a deep reluctance to confront the past and to perpetuate politically tainted traditions, and a strong desire to create a new art immune to politicization. Based on this examination, the serialists' basic motivation becomes apparent: a direct reaction against the former National Socialist regime's use of music as a propagandistic tool.

PARADOX, ALIENATION, VIOLENCE:
THE RHETORIC OF AFFECT IN THE AVANT-GARDE

Paul Attinello

University of California, Los Angeles

The avant-garde composers who met in Darmstadt in the 1950s created (in addition to a large body of music) a number of texts embedded with certain rhetorical gestures. These gestures frequently express negative or threatening affects, referring to musical forms and gestures in terms of the ironic, the isolated, and the destructive. Such references appear in the analytical papers of *Die Reihe* as well as in texts by composers such as Boulez, Stockhausen, Berio, Schnebel, and by critics such as Eimert, Metzger, and Gottwald. An analysis of the categories of negative polemic leads to a clearer picture of the importance of affect and theatrical gesture in this repertory; this has the value of expanding our understanding beyond the usual forbiddingly technical interpretation and clarifying a historical context that is of value in the study of postwar music in its cultural context.

This network of referents is compared to similar networks from artistic movements such as surrealism, expressionism, and futurism, to examine the ways in which music of the postwar avant-garde was grounded in different aesthetic principles from that which had gone before. This is then considered in light of Dahlhaus's theories of Romanticism vs. neo-Romanticism and the literature distinguishing modernism from postmodernism, to locate the avant-garde in the world of affect and referential gesture, thus giving it a historical context beyond its own temporal boundaries.

COMPOSITIONAL STRATEGIES IN
LATE MEDIEVAL MUSIC (AMS/SMT)
Jessie Ann Owens (Brandeis University), Chair

THE SOLUS TENOR RECONSIDERED

Stephen Self

Mount Vernon Nazarene College

The solus tenor, featured in sacred works of the fourteenth and early fifteenth centuries, is a single voice often associated with a tenor-contratenor voice pair. Traditional scholarship has held that this single voice is a conflation of those paired lines, the creation of an editor, not the composer. A more recent thesis proposes instead that the solus tenor is a draft voice, never intended for performance but rather as a step in composing the tenor and contratenor lines.

Detailed analysis of pertinent works, however, results in an evaluation that departs from both of these views. Since textural alternatives were desirable in music of the period and the solus tenor line is often as sophisticated as its corresponding tenor-contratenor pair, it seems likely that composers wrote the single voice as an alternative harmonic support for upper voices. Moreover, the existence of manuscripts that do not include the tenor-contratenor correspondents supports the conclusion that composers intended the solus tenor for performance as a viable textural option. Rather than the product of a redactor or a step in the composing process, the solus tenor voice can now be recognized as a legitimate development in the progress of compositional practice.

CICONIA'S *SUS UN FONTEYNE*: HOMAGE OR PARODY?

Anne Stone
Harvard University

Sus un fonteyne is one of Johannes Ciconia's best-known and yet most anomalous works. It is one of only three surviving French compositions in his output and the only work to experiment with complexities of rhythmic notation characteristic of the so-called *ars subtilior* repertory. The piece contains polyphonic text and music quotations from three pieces by Philip of Caserta, one of the masters of the complex rhythmic style. It has long been assumed that these quotations represented an homage to Philip of Caserta, perhaps indicative of a teacher/student relationship between the two.

A close reading of the two sources for the work, however, casts doubt upon this interpretation. One source, originating in Padua during Ciconia's time there, transmits mensuration signs and proportional numbers that are entirely at odds with conventional usage of those devices, usage that Ciconia himself describes correctly in his treatise *De proportionibus*. A second source transmits the piece with correct mensuration signs but cannot be associated with the composer; the signs were presumably corrected by the scribe, who normalized the notation of a number of pieces in that manuscript. I suggest that the "incorrect" notation in the Paduan source actually represents the composer's intentions, and that this situation can best be explained by reading *Sus un fonteyne* not as an homage but as a parody of the complex French style, inviting a re-evaluation of the relationship of the period's greatest composer to musical trends of his time.

AD HONOREM SANCTI NICHOLAI:
TWO RELATED MOTETS
BY HUGO DE LANTINS AND GUILLAUME DU FAY
J. Michael Allsen
Madison, WI

In the light of recent scholarship on the isorhythmic motet it is becoming evident that an important part of the tradition was the use of deliberate intertextual references to earlier motets: structural, rhythmic, durational, textural, and textual correspondences between a new and an older motet that make apparent a direct connection between the two. In this paper, I focus on the close relationship between two motets for St. Nicholas, Du Fay's *O gemma, lux et speculum* and Lantins's *Celsa sublimatur*, both works of the 1420s. I will show that *O gemma* is based upon *Celsa sublimatur* and that Du Fay referred to *Celsa sublimatur* in several ways: in the durations of individual sections in the rhythmic construction of the upper voices, and in the syntax and poetic form of the texts. The two motets are presented together in the MS Oxford 213 and are given similar manuscript inscriptions, suggesting that they may have been transmitted together. The line of influence may be extended to a third motet in this source, Grenon's *Ad honorem sancte trinitatis*, which refers to *O gemma* in sectional durations, isorhythmic design, and mensural usage.

My findings clarify the chronology of these motets, but also provide an entry point into a larger and more complex web of relationships linking over a dozen motets written in Rome and northern Italy during this period.

CAUSA PULCHRITUDINIS: MUSICA FICTA
AND THE CHANSON, CA. 1275–1475
Thomas Brothers
Duke University

A close reading of Anonymous 2 (ca. 1275) encourages a fresh interpretation of his statement associating *musica ficta* with *cantus coronatus*; this reading is used to support analysis of high-style chansons, both monophonic and polyphonic. The theorist refers to optional but limited deviation from a system (the Guidonian hexachordal gamut). The redaction of Gace Brulé's *Au renouvel* in the *Chansonnier Cangé* shows *musica ficta* used to enhance the discursive qualities of line, while Machaut's *De toutes fleurs* is transmitted in such a way that one imagines the reverse process taking place.

Collation and analysis suggest that these readings are not authorial, but instead manifest a performance practice that provided for the optional application of *musica ficta*. The modern-day search for rules by which *musica ficta* should be applied has obscured this phenomenon. Continuing through Du Fay, *musica ficta, causa pulchritudinis*, was frequently employed by both composers and performers for the purpose of contradicting an orderly, rational organization of pitch. With Busnoys's generation, *musica ficta* becomes less prominent, less interesting, and more formulaic. This shift signals a new trend toward a less discursive organization of pitch. It is probably no coincidence that modal analysis begins to be cultivated contemporaneously with this shift in style.

THE NEW GERMAN SCHOOL (AMS)
Thomas Grey (Stanford University), Chair

NEW GERMAN SCHOOL, OR OLD BOYS' CLUB?
GENDER, GENRE, AND POWER IN THE "PROGRESSIVE"
MUSICAL PRESS OF NINETEENTH-CENTURY GERMANY

James Deaville
McMaster University

The musical press has long embodied the power structures of patriarchal society. The status of women in Franz Brendel's *Neue Zeitschrift*, the publication vehicle for the New-German School, should constitute an exception, because of the progressive movement's liberalism and Brendel's own espousal of women's rights. However, a close reading of primary documents—the unpublished correspondence of Brendel and contributors Richard Pohl and Peter Cornelius as well as the journal itself—reveals a systematic exclusion of women. Excluded from the authority of journalistic music criticism by virtue of gender, women critics in the progressive movement turned to new genres of musico-literary expression, practicing a more oblique but also more trenchant and subversive form of criticism.

Case studies are provided by Lina Ramann (1833–1912) and Elise Polko (1822–99), who devoted themselves respectively to musical biography and musical fiction. Indeed, Ramann's unpublished correspondence with Brendel (1859–68) chronicles her transformation from minor North-German music critic to important New-German critical ideologue and cultural commentator. A reader-response analysis of Ramann's *Franz Liszt . . .* (1880–94) and Polko's *Musikalische Märchen . . .* (1852–59) reveals criticism that in style and insight surpasses the prose in the male-dominated musical press and implicitly attempts to subvert that hegemony. This investigation not only sheds light upon New-German sexual politics, but also suggests parallels between music criticism and composition in the identification of gender, genre, and power.

CHARTING THE FUTURE OF *ZUKUNFTSMUSIK*:
WAGNER, LISZT, AND THE WEIMAR *ORCHESTERSCHULE*

E. Douglas Bomberger
Ithaca College

In their zeal to combat conservative tendencies in music, both Wagner and Liszt were violently opposed to the conservatories of their day. Liszt frequently ridiculed the German conservatories and their teachers in his master classes, and in 1865 Wagner proposed to King Ludwig II the foundation of a new school that would train singers for the special demands of his operas. The school that did enjoy the approval of both composers was the Weimar *Orchesterschule*, founded in 1872 by Carl Müller-Hartung. The plan for this institution was radically different from that of other German conservatories. The goal was to train exclusively orchestral musicians, in order to meet the need for larger orchestras in the works of the progressive composers. Tuition would be a fraction of the cost of that at other schools, to attract talented students from less wealthy families. Discipline would be rigorous, in keeping with the model of a well-run orchestra.

The new school, which was greeted enthusiastically by Liszt, Wagner, von Bülow, and other members of their circle, thrived in the nineteenth century and is still open today. I will give an overview of the educational ideas of Liszt and Wagner, describe the founding of the Weimar *Musikschule*, and examine the evolution of the school from a radical experiment to a conservatory very similar to others in Germany.

PEDAGOGY (SMT)

Mary H. Wennerstrom (Indiana University), Chair

TEACHING FUGUE À LA HANDEL AND BACH:
LESSONS FOR PRINCESS ANNE AND
DIE VORSCHRIFTEN UND GRUNDSÄTZE

Pamela L. Poulin
Peabody Conservatory of Music

Two important documents—Handel's *Exercises for Princess Anne* and Bach's *Die Vorschriften und Grundsätze*—elucidate how these composers taught fugue. Both sets of exercises begin with studies in thorough bass as a prelude to several exercises in fugue. In these exercises, the composers appear to eschew “the dry species of counterpoint that are given in Fux and others” (C. P. E. Bach to Forkel) and emphasize the importance of good voice leading and strong harmonic underpinning.

The fugue exercises themselves are unexpected: in both sets, the fugue subjects are given, as well as a figured bass for each fugue. The student is left to complete the fugues and must confront a variety of contrapuntal situations and fugue types. With this preparation, one assumes, the student is later better able to embark on writing a complete fugue without additional help.

This paper examines how one might incorporate Handel's and Bach's methods of teaching fugue into counterpoint classes today.

APPLICATIONS OF RECENT THEORY TO THE STUDY OF TONAL
MELODY
IN AN AURAL SKILLS CURRICULUM

Laurdella F. Bodolay
State University of New York, Buffalo

A number of original theories presented within the last twenty years have profound implications for aural skills training, especially with regard to tonal melody. Ideas drawn from melodic theory, recent diatonic theory, and contour theory can be directly applied to ear training procedures, sight singing, dictation, and many other skills making up a complete curriculum. Melodic theory presents concepts of hierarchy and melodic shapes that are used to build a repertoire of patterns, which serve as a basis for the study of tonal melody. From recent diatonic theory, information about the interactions of generic and specific intervals within subsets of the diatonic provides insight into the kinds of exercises needed to develop a strong and accurate sense of tonality. Contour theory suggests ways of applying melodic shapes to a variety of musical situations where generic and specific intervals are compared and contrasted. A series of singing exercises, using the movable-do system of solfège, illustrate how carefully-constructed and sequentially-built exercises can bridge the gap between theory and music.

SCALAR TRANSFORMATIONS (SMT)

Richard S. Parks (University of Western Ontario), Chair

INFLECTED REPETITION IN THE MUSIC OF LISZT

Ramon Satyendra
Yale University

This paper examines a semitonal relationship, termed *inflected repetition*, in which a melodic segment is repeated with one or more notes shifted by semitone. This procedure, especially favored by Liszt, is a fertile source of melodic variants in nineteenth-century chromatic idioms. The paper first examines the inherent connection between chromatic chord motions and inflected repetition. The latter is seen as the chromatic-space analogue for stepwise diatonic transposition, a common “diatonic space” method for transforming a melody (particularly when tonic and dominant forms alternate).

The paper then illustrates the role of inflected repetition in Liszt’s music. Prominently featured in many of his works—such as in the openings of the B-Minor Sonata and the *Dante Symphony*—inflected repetition is bound together with the unusual harmonic and contrapuntal structure of his late-style compositions. It is used to effect thematic transformation in monothematic schemes and modulatory processes in the absence of functional harmonic support and can be associated with works that feature semitonal harmonic relationships at deep levels. Inflected repetition creates a sense of logical connection between events when normative tonal syntax is weakened or absent and should be regarded as one of the strategies adopted by the composer in redefining the limits of tonality. Works analyzed include *Csárdás Obstiné* (1886), *Third Mephisto Waltz* (1883), *Via Crucis* (1879), and *Eine Faust-Symphonie* (1857).

LARGE-SCALE STRATEGIES AND AMBIGUOUS DIATONICISM
IN THE MUSIC OF CLAUDE DEBUSSY

Randolph Sepe
Yale University

This paper describes how Claude Debussy creates large-scale unity among diverse diatonic and non-diatonic harmonic regions through a central keynote, which lies at the foundation of up to three non-diatonic source sets. He will often use these source sets to associate remote diatonic keys without resorting to common-practice modulatory techniques. A few short introductory examples lead to an explication of the large-scale role of the keynote D and the D-rooted whole-tone and octatonic source set in the piano prelude *Des pas sur la neige*.

The idea of a central keynote functioning in non-traditional contexts provides a new method of deciphering Debussy's unique approach to diatonicism. In Schenkerian models of tonal structure, secondary keys and referential collections have a specific relation to the large-scale unfolding of the tonic key of a piece. As the harmonic region moves further away from the tonic, however, the process of finding a large-scale relation to the central key area may become more and more tenuous. Debussy's non-diatonic source sets with one specific note at the center provide a means of interrelating juxtaposed diatonic and non-diatonic regions throughout a given piece. Despite integral differences between the Schenkerian paradigms of large-scale harmonic unity and this model of Debussian compositional strategy, both concepts depend on one note functioning as a progenitor for all other material.

SCHUBERT STUDIES (AMS)

Walter Frisch (Columbia University), Chair

SCHUBERT'S D. 936a: A SYMPHONIC HOMAGE TO BEETHOVEN?

Daniel Jacobson

University of North Dakota

Andrew Glendening

Northeastern Illinois University

In March 1827 Franz Schubert was a torchbearer in Beethoven's funeral procession. Shortly thereafter Schubert began to pay homage to the dead composer in many subsequent works, including his so-called "Tenth Symphony"—the unfinished symphonic sketch D. 936a. This three-movement, piano-score sketch in D major from 1828 is unusual in many respects. Its harmonic language and formal design are extremely innovative. In particular, an interruption midway through the revised first movement appears to be of critical importance. Schubert here initiates several startling changes, apparently to dramatize the beginning of movement's development section: (1) an immediate modulation from A major to B \flat minor; (2) a slowing of the tempo from *Allegro maestoso* to *Andante*; (3) the employment of a four-trombone chorale texture never before seen in any symphonic context, and unmistakably in the style of a funeral dirge. These combined changes could hardly go unnoticed; thus, one must wonder why Schubert would have wanted his audience to take special notice at this specific moment in the piece.

We have determined that the thematic material, instrumentation, and contrapuntal voicing of Schubert's *Andante* section refer to the opening of Beethoven's *Equale* No. 1, a piece performed in alternation between a trombone quartet and male chorus during Beethoven's lengthy funeral procession. Schubert would have heard this tune over and over again for nearly three hours. We will demonstrate the relationship of Schubert's material to the original model, discuss the reasoning for his adaptation of the material, and identify other points in the sketch that are based on the *Equale* theme.

FRANZ SCHUBERT AND HIS "LIEBLINGS-SCHÜLERIN"
 CAROLINE ESTERHAZY:
 A CODED LOVE MESSAGE THROUGH KEY CHARACTERISTICS

Rita Steblin

International Franz Schubert Institute, Vienna

Two of Schubert's close friends, the singer Schönstein and the painter Schwind, left independent accounts of the composer saying that all of his works were dedicated to his favorite pupil, Caroline Esterházy. Because of a subtle bias against women on the part of O. E. Deutsch, important material concerning Caroline was suppressed from the *Documentary Biography*. Instead, a false picture was created of a childlike, unmusical woman, unworthy of Schubert's love. Maynard Solomon, in his untenable thesis about Schubert's "homosexuality," even describes Caroline as retarded.

The reconstruction of Caroline's music library from items recently discovered in both private and public collections shows Schubert's teaching method: the progression from easy four-hand arrangements of Mozart's symphonies to Beethoven's difficult op. 111. It is significant that a handwritten index in Caroline's beautifully bound volumes of Schubert's published four-hand piano works identifies the pieces not only by opus number but also by key.

Eduard von Bauernfeld's diary entry for February 1828 (omitted by Deutsch) reads as follows: "Schubert appears to be seriously in love with the Countess E[sterházy]. This pleases me about him. He's giving her lessons." In the same month Schubert wrote to Schott specifying that his F-Minor Fantasy be dedicated to Caroline. I will demonstrate that Schubert's choice of F minor was a deliberate "narrative strategy," a coded message for Caroline, based on the historical tradition of key characteristics.

MUSIC IN POPULAR CULTURE (SMT)

Walter T. Everett (University of Michigan), Chair

*GOOD VIBRATIONS: A CASE STUDY OF COMPOSITIONAL
 PROCESS IN ROCK MUSIC*

Daniel Harrison

University of Rochester

During the mid-1960s, some rock musicians began exploring ways of increasing the artistic and technical complexity of their work. Brian Wilson of the Beach Boys was one of the leaders of this trend, as evidenced by the album *Pet Sounds* and the singles *Good Vibrations* and *Heroes and Villains*. Using previously unavailable recording-session tapes, this paper explores aspects of Wilson's compositional process during this period, focusing specifically on *Good Vibrations*. The tapes detail a surprisingly complex compositional process. They reveal how Wilson composed while in the recording studio, how special effects (such as reverberation, overdubbing, and tape splicing) were important to his conception of a song, and how he dealt with the studio musicians responsible for carrying out his verbal instructions.

The tapes also contain a wealth of material that was considered for *Good Vibrations* but not included in the final version; some of this material found its way into various experimental versions that were never released. The paper also discusses the problems that his compositional method caused Wilson, problems that contributed to a mental breakdown in early 1967 and to the abandonment of an album project called *Smile*. Excerpts from the *Smile* session tapes will also be played and discussed.

IMAGES OF MUSIC, IMAGES OF MEANING:
ANALYZING TELEVISION COMMERCIALS

Nicholas Cook
University of Southampton

This paper presents detailed readings of four British television commercials. It describes ways in which music creates meanings that far exceed what is asserted in the words or pictures. Commercials can be analyzed in terms of a normative framework that superimposes structure and process. Music can be aligned variously with the structural or processive aspects of the story line. This is not to say that the music is simply supplementary to the advertiser's ready-made message; rather, the overall meaning of a commercial arises from the interaction of the different media involved in it. The main danger in analyzing multimedia forms in general is seeing them in terms of a single dominant medium; instead, they need to be seen as the interaction of denotative and connotative qualities—an interaction in which meaning plays an essential mediating role. In their concision and semantic richness, television commercials form an ideal arena for the study of this interaction.

LINGERING TRADITION IN TWELVE-TONE MUSIC (SMT)

Robert W. Wason (Eastman School of Music, University of Rochester), Chair

MUSICAL MEMORY, PHRASE, AND RHETORIC
IN SCHOENBERG'S *STRING TRIO*

Michael Cherlin
University of Minnesota

Schoenberg's *String Trio*, rapidly approaching its fiftieth year, remains today a difficult work to perform and assess. Its musical surface is made jagged through harsh, strident dissonance (*pace* Schoenberg's claims of "more remote consonance"), through ideas broken off before their completion, and through abrupt shifts of texture and mood.

Toward formulating a cogent interpretation of the work, this paper presents an analysis based on the interaction of several different, but interdependent, categories of musical thought. These include serial technique, the relation of phrase formation to musical rhetoric and the relation of rhetoric to affect, musical-historical reference, and extra-musical concepts. The paper discusses transformations of musical models derived from Beethoven and Brahms, analogues to conceptual models derived from Freud's treatment of *Eros* and *Thanatos* ("life and death impulses"), the role of phrase structure with reference to Schoenberg's pedagogical writings, and the structure and function of the various musical non sequiturs and discontinuities within the work.

WEBERN, TRADITION, AND "COMPOSING WITH TWELVE TONES . . ."

Andrew Mead
University of Michigan

Anton Webern's twelve-tone music displays many surface features in common with those of tonal forms, yet his works are based on a fundamentally different musical grammar. Certain analysts have thus recognized a discontinuity between his music's language and its large-scale structure. A closer reading suggests, however, that Webern's large-scale forms derive in sensible ways from his underlying pitch language and that their similarities to tonal forms arise because both tonal and twelve-tone grammars permit similar narrative strategies. This point is explored in analyses of three movements that display similarities to tonal binary and sonata-allegro forms: the second movement of op. 27, the first movement of op. 22, and the finale of op. 20.

Thursday evening, 4 November

**SMT SPECIAL SESSION: A NEW PICTURE OF SCHOENBERG AS
THEORIST: HIS MANUSCRIPTS ON THE “MUSICAL IDEA”**

**Patricia Carpenter (Barnard College, Columbia University) and
Severine Neff (University of Cincinnati), Moderators**

Walter Frisch (Columbia University)

Alexander Goehr (Cambridge University)

Ethan Haimo (University of Notre Dame)

Leonard Stein (Arnold Schoenberg Institute)

From 1923 to 1936 Arnold Schoenberg produced a series of unfinished theoretical manuscripts on the “musical idea,” ranging in scope from several paragraphs to the 150-page *Der musikalische Gedanke und die Logik, Technik, und Kunst seiner Darstellung* (*The Musical Idea and the Logic, Technique, and Art of Its Presentation*) (1934–36). These manuscripts attempt to lay a musical-philosophical basis for all of Schoenberg’s thought, thereby forcing us to re-evaluate our current notions about his theoretical work. In these manuscripts, Schoenberg is mainly concerned with five themes: organicism, the “musical idea,” the interrelationship of musical comprehensibility and coherence, the presentation (*Darstellung*) of the idea, and finally, tonality. By discussing the above-mentioned themes in relation to quotations from Schoenberg’s “idea” manuscripts, the panel will begin the process of arriving at a more complete and coherent picture of Schoenberg’s theoretical thought than has previously been possible in the current secondary literature or from Schoenberg’s published works.

**SMT SPECIAL SESSION: NEW RESOURCES IN COMPUTATIONAL
MUSICOLOGY**

**Eleanor Selfridge-Field (Center for Computer Assisted Research in the
Humanities), Organizer**

Bo Alphonse (McGill University), Chair

**COMPREHENSIVE MUSICAL DATA SETS VS.
APPLICATION-SPECIFIC FORMATS:
A STRATEGY FOR THE RELEASE OF
THE CCARH MUSICAL DATABASES**

Walter B. Hewlett

Center for Computer Assisted Research in the Humanities

Since 1984, databases of standard repertory have been in formation at the Center for Computer Assisted Research in the Humanities (CCARH). It is intended that the first large-scale releases of data should occur in the latter half of 1993. The CCARH databases, which are system independent, use a comprehensive system of encoding that provides support for sound, graphic, and analytical applications. To facilitate use of the data with existing software from multiple developers and on multiple platforms, the Center has selected several existing formats in which to release the data. These include *SCORE* and *DARMS* for music printing and analysis, *MIDI* for sound and pattern-matching, and *humdrum* for statistical analysis. I will consider the merits of each of these representation schemes and their shortcomings as self-sufficient representation schemes for diverse applications.

Collectively, the CCARH formats and file structures form the *MuseData* system. Holdings currently include the bulk of the music of J. S. Bach and substantial quantities of the music of Handel, Telemann, Corelli, Haydn, and Mozart, with smaller quantities of music by other composers active chiefly in the eighteenth century.

THE *HUMDRUM TOOLKIT*:
RESEARCH SOFTWARE FOR MUSIC SCHOLARS

David Huron
Conrad Grebel College
University of Waterloo

The *humdrum toolkit* is a software package intended to assist music scholars in the representation and processing of music-related information. Humdrum is primarily oriented toward music of the common-practice period; however, users are free to represent mensural and tablature notations, microtonal materials, manuscript details, historical annotations, ethnomusicological symbols, Schenkerian graphs, conducting gestures, choreography, spectral content, listener responses, etc. Humdrum is especially adept at coordinating diverse types of music-related representations and permitting cross-informational analyses.

The *humdrum toolkit* provides software tools for part extraction, assembling full scores, transposition, and conversion between innumerable types of pitch-related representations. Musical passages may be accessed according to measure, phrase, metric position, instrumentation, or musical context (e.g., chord types, cadences, lyrics, dynamics, ornamentation, etc.). Users can readily create thematic indices, inventories of progressions, etc., or search for arbitrary patterns based on elements such as pitch, interval, contour, set type, rhythm, and harmony. Patterns may be horizontal, vertical, or diagonal (e.g. *Klangfarbenmelodie*), or any combination of orientations. A set of measurement tools are also provided, including measures of syncopation (Johnson-Laird), tonal accent (Thomasen), dissonance (Hutchinson and Knopoff), information flow (Shannon), similarity (Damereau-Levenshtein), structural tonality (Krumhansl), pitch (Terhardt), and psychoacoustic harmony (Parncutt). Tools are provided that allow MIDI files to be imported to humdrum or exported from humdrum.

PATTERN MATCHING FOR THE
DISCOVERY OF MUSICAL SIGNATURES

David Cope
University of California, Santa Cruz

This paper demonstrates how recognition of patterns commonly used by composers can aid in the perception of those composers' musical styles. These patterns, called signatures, are varied to some degree at each appearance, but nonetheless remain perceptible as variations of the same musical idea.

In order to demonstrate this concept, the paper describes two programs for producing machine-composed music: (1) an analysis/replicating program designed to create new instances of the style of a given set of musical phrases without signatures; (2) a pattern-matching program that finds signatures and protects them from recomposition by the analysis/replicating program. These program descriptions are then followed by an evaluation of their effectiveness in replicating new music in a given style. This evaluation includes attempts at recognition by collegiate music majors of original phrases by Mozart along with machine-composed signature and non-signature inclusive phrases. A progress report on Macintosh software to identify patterns in CCARH *MuseData* files will also be presented.

GRAPHIC DISPLAY OF MUSICAL DATA
Alexander R. Brinkman and Martha R. Mesiti
Eastman School of Music
University of Rochester

Scholars at the Eastman School of Music have been active in the development of computational methods, algorithms, and software for music analysis for over fifteen years. Recent work has centered on computer-generated graphics that help the analyst visualize musical data in a highly intuitive and informative manner. DARMS-encoded compositions and a computer score representation designed for diverse analytic applications are used. The data, derived directly from the score structure, are passed through a program that generates a PostScript description of the graph, which can be displayed on a computer screen or printed on a high-resolution laser printer. The approach is powerful, flexible, and highly accurate; many different types of information can be extracted easily and displayed with high precision.

The data structure and techniques that enable the graphic analysis will be briefly reviewed. The main portion of the paper will present new graphic techniques for visual display of musical data. Many of the graphs show how musical parameters unfold over time and thus facilitate understanding of dynamic musical processes. Although the techniques are revealing when applied to music of the common-practice period, the primary focus will be applications to various twentieth-century styles. Visual displays of data relating to various measures of dissonance, proportion, contour, event density, texture, and other aspects of style will be illustrated.

Friday morning, 5 November

ETHNICITY, IDEOLOGY, AND IDENTITY IN NORTH AMERICA (AMS)

Karen Ahlquist, George Washington University, Chair

**ERNEST GAGNON'S *CHANSONS POPULAIRES DU CANADA*:
PROCESSES OF "WRITING CULTURE"**

Gordon E. Smith
Queen's University

Gagnon's *Chansons populaires du Canada* (1865–67; 1880) is known as a historic document of nineteenth-century folk-song scholarship. As an early folk-song collection, it is important because it contains integral textual and musical renditions of over one hundred songs and variants, some of which Gagnon collected in the field. The rest he included as pervasive representatives of the song tradition of the day. In addition, Gagnon provided commentaries for each of the songs, in which he observed concordances with other sources and discussed textual and musical details. The collection concludes with an essay ("*Remarques générales*") that is an examination of musical considerations in the repertory.

Aside from its importance as a song collection, Gagnon's work may be interpreted as a document on the French-Canadian "race." In his discussion of the plainchant-folk-song thesis, for example, he refers to the French-Canadian people as exemplary Roman Catholics and hard-working survivors, identifying them as a distinctive "race" with their own values and way of life. In this paper, I examine Gagnon's position along with narratives of "writing culture" as articulated by such recent authors as Alan P. Merriam, Michel Foucault, and James Clifford. Links between the poetics and politics of ethnographic writing introduce another dimension to the interpretation of Gagnon's work.

**PHANTOM VOICES: HOMOEROTICISM IN WORKS
BY BLITZSTEIN AND COPLAND**

David Metzger
Yale University

This paper addresses the expression of homoerotic desire in two works performed at a League of Composers concert (13 February 1927): Blitzstein's "As if a Phantom Caress'd Me" and the Nocturne from Copland's Two Pieces for Violin and Piano. The League (1923–54) regularly programmed the works of gay male composers and thus fostered gay musical discourses.

Blitzstein's song at once voices a furtive eroticism and protests social hostility toward gays. The composer illustrates Walt Whitman's textual fluidity and corporeality in a rich chromatic language, associating the nocturnal phantom's caress with the elusive tonic. Both Blitzstein and Whitman, though, respond to the exigencies of the closet, veiling their homoerotic statements by various means. And Copland's piece is a love poem to Israel Citkowitz, its dedicatee. In this work the gender associations of the nocturne take a queer turn. Not only does Copland present Citkowitz with a "feminine" genre, but he also twists the traditional view of the nocturne (a love poem sung by a man to a woman), offering instead a love song to another man. Written "in the manner of the blues," the piece is erotically fueled by the stereotype of blacks as figures of primal sexuality, a view commonly exploited by gay artists.

These two works helped to shape a "reverse discourse" (Foucault), in which homosexuals affirmed their identities. As described in theories of gay self-representation, Blitzstein and Copland pursued the essentialist strategy of that discourse, presenting homosexuality as "natural" and making a plea for social inclusion.

GENRE FORMATION AND IDEOLOGY
IN THE EARLY SONGS OF IRVING BERLIN

Charles Hamm
Dartmouth College

Musicological taxonomies of genres have tended to be autonomous constructs based on analysis of stylistic features of one repertory or another, often telling us more about the theory and practice of analysis favored by their author than about the music itself. This paper will propose that taxonomies taking additional elements into consideration can be more useful, by informing us about the meaning of music to its audience rather than to its analyst.

I propose a taxonomy of the songs written by Irving Berlin between 1907 and 1914, based not only on stylistic details of music and text but also on performance style and venue, identity of protagonist, and ideology. One genre, the urban novelty song, will be analyzed to underline the central arguments in the paper. Although a profile of this genre based strictly on stylistic analysis could be drawn, it would not be sufficient to exclude many apparently similar songs that contemporary songwriters and audiences understood to belong to other genres. One must consider factors of ideology and performance as well: urban novelty songs were defined even more importantly by their flaunting of public morality, still dominated by Victorian ideals and by their performance style, deliberately opposed to that of the "gentile" song of the "home circle."

I will examine the relevance of recent literary controversies about genre formation and play several period recordings of Berlin's urban novelties to help establish their character.

WHITE'S *OUANGA!*:
VISIONS OF VOUDOU IN AN AFRICAN-AMERICAN OPERA

Michael Largey
Columbia University

The Haitian revolution has given African-American artists ample inspiration. In this paper, I address some of the ideological implications of *Ouanga!*, an opera written by Clarence Cameron White in 1932 and based on the rise and fall of Haiti's first post-independence leader, Jean-Jacques Dessalines. Specifically, I examine how White's depiction of the Haitian revolution reflects conflicting attitudes about Haiti during the early twentieth century.

Ouanga! was written after White made a trip to Haiti for "musicological research" on the Voodoo religious tradition. His subsequent use of Voodoo imagery and his depiction of Haitians as keepers of "authentic" African traditions link him to other artists of the Harlem Renaissance, while his condemnation of Voodoo as responsible for the downfall of Haiti's first independent government reflects a common American prejudice against Voodoo. Through an examination of newspaper and journal articles of the period, White's own travel journals from his trip to Haiti in 1928, and the revisions made to *Ouanga!* from 1932 to 1949, I will explore the complex and sometimes contradictory attitude White had toward his musical subject.

THIRTEENTH-AND FOURTEENTH-CENTURY SOURCES (AMS)

Rebecca A. Baltzer, University of Texas, Austin, Chair

THE ALLEGORY OF THE FLORENCE FRONTISPIECE

George Catalano
Brandeis University

Biblioteca Medicea-Laurenziana, Pluteus 29.1 [F], is well known as a central source of thirteenth-century Parisian monophonic and polyphonic repertoires. In addition, F's frontispiece and thirteen historiated initials have been studied to help date it and identify the atelier that produced it. There has been only one prior iconographical study of these paintings.

The traditional interpretation of the frontispiece is that the three women in the left-hand frames represent the allegorical figure *Musica* and the right-hand frames Boethius's division of music into three types. There is much in this image, however, to contradict this interpretation; evidence is insufficient to identify the women as *Musica*, and the images of the right-hand frames do not correspond to Boethius's division, either of music or musicians.

I will present a new interpretation that accounts for more of the painting's own iconography and relates it to its position in F while relating F to the social context of Paris, ca. 1240. I reidentify the women in the left-hand frames as *Philosophia* and her handmaidens (who preside over the liberal arts); moreover, the right-hand frames represent both the continuum between practical and theoretical philosophy (which the handmaidens symbolize) and also the placement of F's contents by genre within that continuum. Behind this iconography I detect a highly conservative agenda that eschews the newer, more secular trends in the musical culture of the time and defends traditional elements.

RESPONDENT: Elizabeth Teviotdale (The J. Paul Getty Museum, Malibu, CA)

*ET PUI COMNEMCHA A CANTER: REFRAINS AND THE MIXTURE
OF MUSIC AND NARRATIVE IN RENART LE NOUVEL*

Judith A. Peraino
University of California, Berkeley

In many thirteenth-century romances, short segments of lyric poetry called *refrains* interrupt the narrative with the implication of song. Although scholars have cataloged the appearances of *refrain* texts, few have grappled with their music or examined the effect of the music on the listener's or reader's perception of a narrative text. *Refrains*, more so than longer lyric insertions, transform the romance from a narrative to a hybrid musical/literary genre. The "component" aspect of the refrain—its incompleteness—requires that the narrative context be evaluated as an accessory to the refrain's identity and operation as a lyrical (i.e., musical) moment.

In this paper I re-evaluate the genre assignment of the late thirteenth-century romance *Renart le Nouvel* by Jacquemart Gielee in light of its many interpolated *refrains* (there are more than sixty-five). A survey of the music in three sources shows that the genre *refrain* is one in which specific melodies need not be linked to specific texts. However, the choice of music for refrains is not necessarily arbitrary. In the last scene, forty-five *refrains* appear in close succession, and each source displays a unique and discernable large-scale melodic logic. Furthermore, the use of *refrains* in purely musical contexts such as motets and chansons suggests a notion of *refrains* as stylized songs-within-a-song, which forces a redrawing (or erasing) of traditional genre boundaries.

RESPONDENT: Mark Everist (King's College, London)

THE ROMAN DE FAUVEL AND THE CRISIS OF 1316–17

Andrew Wathey

Royal Holloway and Bedford New College, University of London

It is now widely accepted that the manuscript MS Paris, BN, *f. frç.* 146, containing Chaillou de Pesstain's "edition" of the *Roman de Fauvel*, was assembled in 1317. As Edward Roesner and Elizabeth A. R. Brown have shown, the interpolated *Roman* was in part a response to the political crisis sparked in late 1316 by the accession of Philip V, serving as an extended admonition to the new king, while embracing an elaborate satire on the misdeeds of his father's finance minister, Enguerran de Marigny.

Until recently the individuals behind this admonition, a clique of nobles led probably by Charles de Valois, the king's uncle, had received little attention. But, as I argue, the activities and political agenda of this group suggest a second target for the satire of *Fauvel*: King Edward II of England, a favorite at the French court in the early years of the decade, an active participant in the 1316 crisis, and (through his wife, Isabella) a very real threat to the French succession. This allegory may throw new light on the "political" motets in the *Roman* and on the wider function of *f. frç.* 146 as a whole. Finally, new archival evidence on musicians serving members of this clique reveals the hitherto unsuspected presence of Philippe de Vitry, to whom several of the Fauvel motets are conventionally, if weakly, attributed.

THIRTEENTH-CENTURY CONDUCTI IN THE HANDS
OF A FOURTEENTH-CENTURY SCRIBE:
ASPECTS OF RHYTHM IN THE FAUVEL CONDUCTUS REPERTOIRE

Joseph C. Morin

University of Maryland

The conductus repertoire that embellishes the *Roman de Fauvel* (ca. 1317) in MS Paris, BN, *f. frç.* 146, has its origins in the large corpus of Notre Dame conducti created some one hundred years earlier. Surviving in a mensural redaction, the *Fauvel* conductus collection has often been drawn upon for the insights it might provide into the rhythms of *cum littera* sections of the Notre Dame conductus repertoire, which survives largely in undifferentiated and rhythmically neutral symbols. Notwithstanding the rhythmic precision of the mensural notation that some of the *Fauvel* conducti display, a variety of stylistic anomalies challenge the authority of their rhythmic readings not only with respect to replicating the original rhythmic designs of their Notre Dame source settings but also within the context of an established mensural practice.

An examination of selected *Fauvel* conducti shows that the *Fauvel* scribe's orientation toward Franconian notation and his work habits hindered his mensural redaction of the conductus repertoire, causing him to misinterpret both *cum littera* and *sine littera* writing, and suggesting that he had only scant knowledge of the rhythmic language in which this repertoire originated.

EIGHTEENTH-CENTURY ORCHESTRAS (AMS)

Neal Zaslaw, Cornell University, Chair

SPEAKING OF ORCHESTRAS

John Spitzer

Peabody Conservatory of Music

The rise of the orchestra as an institution in Europe can be traced in the language used to describe instrumental ensembles. Before the seventeenth century

people referred to instrumental ensembles as aggregates of individuals—players, *suonatori*, *symphonistes*—or of instruments—*les violons*, *gli strumenti*. There seems to have been no concept of the orchestra as a distinct social entity. In the seventeenth and eighteenth centuries various names were applied to the ensemble that became the orchestra—concerto, symphonie, band, orchestra, and their cognates in various European languages—each with its own set of associations and meanings, all shifting over time. In addition, metaphors helped to describe the orchestra: the orchestra was like an army; the orchestra was like a machine, an organism, a state. These names and metaphors offer insight into how people thought about the orchestra and what the orchestra meant to them. By the nineteenth century the concept of the orchestra had become sufficiently widespread and accepted that the term itself could be used as a metaphor. A landscape could be orchestral; one could orchestrate a conversation or an election.

I trace the concept and the vocabulary of the orchestra in the English, French, German, and Italian languages from the seventeenth to the twentieth centuries. Materials are drawn not only from writings about music but from poetry, novels, essays, and journalism.

THE ORCHESTRAL SERENADE IN EIGHTEENTH-CENTURY SALZBURG

Andrew Kearns

Urbana, IL

While the orchestral serenades of Mozart are well known, they have never adequately been placed in the context of the Salzburg serenading tradition. I attempt to clarify the social function of serenading and the occasions for which orchestral serenades were performed through a fresh analysis of the documentary evidence. An analysis of the surviving works of the Salzburg repertory points to an important development of the orchestral serenade in that city that has not been noted previously.

Serenades by Leopold Mozart and Michael Haydn from the 1760s are concerto-oriented works, in which a march and symphonic movements frame two or three cycles of concerto movements, each for a different solo instrument or group. These concerto cycles (as opposed to isolated concerto movements) are unique to the Salzburg repertory. Wolfgang Amadeus Mozart's serenades conform structurally to a Salzburg type of the 1770s, as my recent discovery of a serenade by Joseph Hafeneder shows. In this type the symphonic element gained in importance, while the concerto element was reduced to a single concerto cycle. Hafeneder's serenade includes concerto movements for violin and a post horn solo in the trio of a minuet. Surviving works from the 1780s show that new movement types were introduced and that concerto movements were eliminated. On the basis of these discoveries and interpretations, Mozart's orchestral serenades can be seen as both a product and an endorsement of local community traditions and values.

THE RECONSTRUCTION OF AN EIGHTEENTH-CENTURY CONTINUO GROUP

Laurie H. Ongley

Kenyon College

Attempts to reconstruct the eighteenth-century orchestra are often unable to determine the instrumentation of the continuo group. The scores do not usually designate how many of each instrument, or even which instruments, were to play the *basso* line. But one group of manuscripts from Dresden affords an unusually precise assessment of that court's continuo group in the latter half of the century.

Many autograph scores from Dresden bear composers' annotations that clearly assign the number and type of *basso* instruments. Several complete sets of original performance parts corroborate the information contained in the scores. Also available are yearly personnel documents, which list the players by name and seniority. Additional sources list the musicians' salaries, giving some idea of the importance accorded each orchestra member.

I have reconstructed the continuo group of Dresden's *Kapelle* during the second half of the eighteenth century, listing the continuo players' names, their dates of activity, and (where known) their salaries. The active group was comparatively large, including keyboard, four bassoons, four basses, four cellos, and four violas doubling an octave higher. Specific examples from autograph scores show that the composers, far from routinely doubling the bass line with the entire continuo group, meticulously scored the *basso* instruments in flexible combinations.

THE COMPOSITION OF THE MANNHEIM ORCHESTRA, CA. 1740–78

Eugene K. Wolf
University of Pennsylvania

There seems to have been universal agreement in the eighteenth century regarding the superior quality of the orchestra at Mannheim under elector Carl Theodor; Leopold Mozart, for example, regarded it as "without question the best in Germany." Yet despite its fame, the electoral orchestra has not received a full-scale scholarly study. Most notably, there has never been a study devoted to the actual size and composition of the orchestra *in performance*, as opposed to the composition of the full electoral *Kapelle* (i.e., the complete roster of musicians employed by the court).

The principal reason for this lacuna is the almost complete absence of direct material evidence such as rotation lists, iconographic representations, or eyewitness descriptions of the Mannheim orchestra. However, exhaustive study of the extant manuscripts used in performance at Mannheim has led me to other types of evidence that permit a tentative solution to this problem. Discovery of two collections of Mannheim manuscripts that have not been culled of their duplicate parts provides an indication of the number of stands of players that would have been present. Likewise, a recently discovered catalogue that lists sacred music from Mannheim and certain unnoticed markings in various manuscripts supply information on the number of parts that were once extant but were discarded in the nineteenth century. A different approach involves an analysis of the full rosters of the *Kapelle*, most of which survive for the period. It seems likely that the changing ratios in the number of performers employed in each instrumental category bear a relationship to actual orchestral size.

RESPONDENT for Session: Dexter Edge (University of Wales, Cardiff)

IMAGES AND INSTRUMENTS, 1520–1650 (AMS)

Craig Monson, Washington University, Chair

MULTIPLE IMAGES OF BARTOLOMEO VENETO'S LUTE-PLAYING WOMAN (1520): SAINT OR SINNER?

H. Colin Slim
University of California, Irvine

In 1900 Isabella Stewart Gardner bought in Italy a small panel painting by Bartolommeo Veneto (ca. 1480–1531). Dated 1520 in a *cartellino*, it depicts a haloed woman who plays a six-course lute with an open choirbook of textless mensural

music. Mrs. Gardner might have been mortified to learn that eleven collections—six in Milan alone, the others in Berlin, Konstanz, Lourmarin, Olten, Rovigo—then or later owned replicas of her painting and that from 1835 to 1986 at least eleven additional replicas were circulating on the art market. Moreover, seven pictures of the same woman, minus her lute and music book but equipped with a wheel, qualify their subject as St. Catherine.

Typically such extensive replication characterizes major works, for example, Raphael's Madonnas. But few would argue either that Bartolommeo Veneto is a major painter or that his *Lute Player-St. Catherine* (not even signed) is his finest work. What then accounts for so many replicas of the lutenist? Why so many at Milan? Is any the original?

This paper distinguishes five different musical pieces in some eighteen replicas; it hypothesizes that only one piece would date about 1520; it suggests what kind of music that piece might be (notwithstanding lack of concordances) and hence its function in the painting. Musical evidence also suggests that none of these replicas is likely the original. All may depend on a now lost original, known solely from a late fifteenth-century silverpoint drawing of a lutenist's hand—probably female—executed by Leonardo da Vinci in Milan.

SEXUAL DISCOURSE IN THE PARISIAN CHANSON, 1570–80: A LIBIDINOUS AVIARY

Kate van Orden
University of Chicago

Chanson texts featuring birds form a unique nexus of voices in the sexual discourse pervading the Parisian repertoire of the late sixteenth century. The eroticism of these chansons differed greatly from that of pre-Pléiade poetry, in which courtly love was degraded in a carnivalesque focus on the lower body. Ronsard also synthesized the carnivalesque and courtly spheres to create a sensual lyric poetry. The chanson repertoire of the 1570s also saw a revival of older texts: Lassus preferred pre-Pléiade verse and Le Roy and Ballard reprinted erotic chansons by Josquin and Nicolas.

I approach these chansons through recourse to two bodies of data. The first consists of new poetic identifications, previously untranscribed chansons, and newly discovered *recueils de poésie*. The second relates to the social contexts of the French nobility and bourgeoisie. I argue that during the 1570s the chanson was radically reshaped by the crisis of the French nobility and the noble aspirations of the bourgeoisie. These *nouveaux nobles* had the fiscal power to acquire music and seem to have evinced the same sexual repression that Foucault saw as emblematic of bourgeois society itself—a repression that spawned a whole literature on sex. Literary scholars have failed to see that the chanson repertoire formed the locus of this new eroticism.

Through an intertextual reading of these two bodies of data, I show how birds, considered to have a libido surpassing that of humans, became a favored chanson theme. The plaint of the lovesick nightingale now evoked Ronsardian notions of unrestrained sexuality, reflecting the artificiality of moral constructs in light of nature's power.

INSTRUMENTALISTS AND INSTRUMENTAL MUSIC
AT ST. MARK'S, VENICE,
IN THE LATE SIXTEENTH CENTURY

Giulio M. Ongaro
University of Southern California

Instrumentalists provided a significant contribution to the rich musical world of late sixteenth-century Venice. The use of instruments, together with singers in sacred works and the development of independent instrumental ensemble pieces for performance at festivals and during liturgical celebrations, not only represent some of the most important distinguishing features of the music of the so-called Venetian school, but also exerted an influence over later musical trends. Yet, the establishment and development of instrumental music at St. Mark's, in spite of some pioneering work, has not been studied thoroughly.

My paper, based on comprehensive archival research involving practically all the extant documents from St. Mark's for the period up to ca. 1613, focuses on the period 1568–1613. I will discuss the size and instrumentation of the instrumental groups, the significance of the division between instrumentalists hired to perform with the singers and those hired to perform ensemble music at St. Mark's (virtually unnoticed by scholars, but carrying clear implications for performance practice), and the musical and ceremonial role of instrumental music at the basilica. Venetian documents also give much information about the identity of these musicians and their activities in Venice and abroad. A summary of the evidence yields much information of importance not only for the history of Venetian music but also for its relationship to musical developments in other musical centers.

GRAZIANI'S MASSES AND BERNINI'S *TERESA*:
A STUDY IN LITURGICAL MUSIC OF SEVENTEENTH-CENTURY ROME

Stephen R. Miller
University of Chicago

While archival sources related to seventeenth-century Roman liturgical music have begun to receive wider attention, the copious musical sources, especially settings of the Mass, have languished. In this study I will connect Bonifazio Graziani's *Secondo libro delle messe* (1674) with the Roman church S. Maria della Vittoria. More intriguing, there is a likely connection between the Roman artist who also contributed to this church, Gian Lorenzo Bernini, and Graziani, the mid-century *maestro di cappella* at the Church of the Gesù who was among the most gifted of the many *seicento* composers active in Rome.

The frontispiece of Graziani's Masses has been identified as a reproduction of the sacred icon of S. Maria della Vittoria—an image that achieved a miraculous victory for Catholic forces near Prague in 1620 and was therefore venerated as a most sacred Counter-Reformation symbol. The Masses themselves also reveal the connection, carrying titles relevant to chapels in the church. Most notably, the *Missa Angelica* and *Missa S. Teresia* bear unmistakable reference to figures honored in the north transept, namely the subjects of Bernini's famous *Ecstasy of S. Teresia*.

Graziani probably served at S. Maria della Vittoria as a temporary *maestro di cappella*. But in this case we may surmise not only that Graziani served in the church but also what music he composed for the occasions. Moreover, stylistic analysis of his Masses allows us to form some idea of why Graziani was commissioned for service in this church so important to the Counter-Reformation.

RESPONDENT for Session: Keith Polk (University of New Hampshire)

NINETEENTH-CENTURY MUSIC (SMT)
Anne C. Hall (Wilfrid Laurier University), Chair

**ORCHESTRATION'S ROLE IN BRAHMS'S COMPOSITIONAL PROCESS:
 DEVELOPMENT OF AN ANALYTICAL METHOD**

Hilarie Clark Moore
 Mililani, HI

Analysis of Brahms's orchestrational method not only substantiates orchestration's integral role within his orchestral works, but exposes crucial facets of his compositional process that are articulated by his manipulation of registration, instrumentation, texture, and doubling. This paper defines the different types of doubling methods employed by Brahms in his orchestral works, explores their compositional role, and investigates their particular features. By means of numerous combinations of instrumentation, registration, and textures involved within Brahms's doubling techniques, the composer redefines and expands basic voice-leading concepts. Through the tendency of his doubling methods to bring instrumental lines together for short time spans, the composer challenges the concept of parallel fifths and octaves while redefining the distinction between doubling and voice. Finally, the paper introduces analytical methods that incorporate orchestration with other musical parameters, thus offering a viable means of studying orchestration and its role within the music of Brahms and other composers.

**THE DOMINANT RELATION AS METAPHOR
 IN SCHUMANN'S *DICHTERLIEBE***

Jeff Nichols
 Columbia University

This paper offers a reading of the large-scale structure of Schumann's *Dichterliebe* that integrates poetic and musical elements into a single structural interpretation, rather than attempting to demonstrate the inherent logic of tonal relations in the music independent of the text. The work's formal structure can best be regarded as the interleaving of two distinct cycles: one in major keys revolving around the experience of love, the other in minor keys treating the subject of loss. The structure of each of these subcycles is based on a succession of fifth-related keys emanating from the dual tonics of the first song—F# minor and A major. Key successions within the subcycles are generated initially by transforming the tonic chord of each song into the dominant of the next one, a transformation that functions as a metaphor for falling or being in love. This central metaphor is established through textual associations in the first song and is maintained when an ever more complex series of references is developed in the first part of the cycle. In the resultant musical-poetic narrative, crucial events and temporal structures on both the musical and poetic planes can be comprehended only as part of an integrated whole.

SCHUBERT'S D. 887, GENDER, AND STRUCTURE

Poundie Burstein
 Mannes College

Schubert's music has frequently been characterized as feminine, often for purposes of denigration. Nowadays most theorists avoid such overt use of gender in musical descriptions. Yet such characterizations are so firmly engrained in our technical vocabulary that many times gender concepts unwittingly affect analyses. This is especially true of Schubert, where even analyses of masterworks, such as the

String Quartet in G major, D. 887, are often prejudiced by unstated ideologies. One can best avoid such biases by directly facing the issue of gender in Schubert's music through a careful investigation of those structural elements that give his music qualities generally associated with femininity by our society.

STRUCTURE AND GENDER IDEOLOGY IN THE FIRST MOVEMENT
OF THE *FANTASTIC SYMPHONY*

Fred E. Maus
University of Virginia

The first movement of Berlioz's *Fantastic Symphony* is problematic for analysis. Edward T. Cone has offered an account based on analogies to sonata form, but his descriptions of some moments seem forced. A different account, based on some of Berlioz's writings, explores the interaction of music, gender, and sexuality. In particular, the active/passive opposition structures much of Berlioz's thought about music and gender. By considering gestures of initiation and response and, especially, the role of the orchestra, this paper offers an account of the movement as a drama of the attainment of masculinity.

MUSIC SINCE 1945: EUROPE (SMT)

Jonathan W. Bernard (University of Washington), Chair

SERIAL ORDERING AND AGGREGATE COMPLETION
AS A MEANS OF STRUCTURAL UNFOLDING:
PIERRE BOULEZ'S FIRST SONATA FOR PIANO, THE FIRST MOVEMENT

Sangtae Chang
University of North Texas

In the first movement of Boulez's First Sonata for piano, serial ordering pervades the initial pentachords in the opening ten measures. As this opening gains a unique profile by incorporating distinct motives, it tends to recur throughout the movement as a structural frame. Within this frame, the initial pentachord is joined with its complement to complete an aggregate in such a way that the pentachord serves as an identity agent helping one to recognize the aggregate boundaries.

As the movement unfolds its structure through a succession of aggregates, it often utilizes the same techniques as those adopted by Boulez's predecessors to connect different forms of the series. One of the techniques involves "intersection," through which Boulez connects two adjacent pentachords or aggregates by pivot-notes. The other technique appears similar to what Edward T. Cone describes as "interlock," through which Boulez splices two aggregates in such a way that segments of one aggregate clearly distinguish themselves from those of the other. Since, later in the early 1950s, Boulez dismisses such techniques as "empirical" procedures, the First Sonata emerges as an early work in which he experiments with many different serial techniques in an ad hoc manner.

LUTOSLAWSKI'S DERIVATION OF TWELVE NOTE HARMONIES
FROM A PERIODIC PITCH-CLASS MATRIX

Paul E. Dworak
University of North Texas

Since 1958, Witold Lutoslawski has studied the color characteristics of twelve-note chords based on one, two, or three different intervals. Many of the chords he uses display a symmetrical distribution of pitches over several octaves. This paper investigates the organizing principle that relates chords within a single composition,

Les espaces du sommeil. The opening chord progression forms a pitch-class matrix that contains recurring patterns of pitch classes. The matrix is designed to contain all interval classes and to feature sets that contain homogeneous groups of intervals. The paper shows how Lutoslawski created the harmonic material of *Les espaces du sommeil* by partitioning and recombining pitch-class elements from this matrix. The periodic matrix of pitch classes serves as a generative and unifying device for chords used in all parts of the composition.

NET-STRUCTURES, SYMMETRY, AND HARMONIC TRANSFORMATION IN THE MUSIC OF GYÖRGY LIGETI

Miguel A. Roig-Francolí
Northern Illinois University

In numerous writings and interviews over the last three decades, György Ligeti has articulated not only the basic principles of his musical thought, but also the key concepts that apply to each of his works or to particular groups of works. Using some of these concepts as a point of departure, this paper examines the compositional techniques used by Ligeti in the building of “net-structures” (*klanglichen Netzstrukturen*), webs of finely-woven interacting lines in constant pitch and intervallic transformation. Pitch reductions are used to analyze net-structures based on chromatic fluctuation of melodic microstructures and those that result from constant canonic transformation of harmonic cells (Ligeti’s “intervallic seed crystals”) by means of intervallic expansion or contraction (“progressive metamorphosis of intervallic constellations”).

These harmonic/textural processes are studied in the context of the overall formal designs of such compositions as *Ramifications* (1968–69), the Chamber Concerto (1969–70), the String Quartet No. 2 (1968), and the Concerto for Violoncello and Orchestra (1966). Ligeti’s net-structures are supported by carefully balanced harmonic processes that display both symmetrical arrangements and long-range intervallic structural relationships. These sonorous gestalts, which integrate the constant transformation of elements such as harmony, rhythm, texture, timbre, register, and dynamics, are built into large formal designs governed by the golden mean and other proportional relationships.

MODAL FUNCTIONS AND THE UNITY OF MUSICAL SPACE IN LIGETI’S *LONTANO*

Amy Bauer
Yale University

Lontano is the epiphany of Ligeti’s micropolyphonic style, a sensuous aural experience crafted with an abstract and painstaking attention to detail. Its innovative qualities conceal a submission to tradition, most notable in Ligeti’s use of canon. Previous studies of Ligeti’s micropolyphonic works list these canons but do not investigate their structural interrelation or connections among disparate instrumental and registral spaces.

Lontano’s harmonic structure is predicated on a basic congruence between horizontal and vertical dimensions of musical structure. Canons at the unison establish a rapport between the successive and the simultaneous, composed out through “pillar” tones, intervals, and chords. The careful restriction of ambitus, consecutive skips or steps in one direction, and contour, combined with a frequent return to the same registral areas, suggests a modal basis for *Lontano*’s pitch structure. In addition, Ligeti’s canons preserve the spirit, and quite nearly the law, of strict sixteenth-century contrapuntal style. Each canon is unified by the coincidence of serial-like procedures—the transposition, inversion, and retrograde of

specific pitch groups—within a modal framework that dictates the ambitus and register of these groups. This paper views each canon from five related angles: (1) pitch-specific referents and modal segmentation; (2) set-class and interval repetition; (3) paradigmatic motions; (4) pitch and registral symmetry; and (5) tonal focus.

**MUSICAL MODERNISM IN THE EARLY TWENTIETH CENTURY
(AMS/SMT)**

David Bernstein, Mills College, Chair

**ROSLAVETS REVEALED:
A DISCLOSURE OF THE COMPOSER'S SYNTHETIC CHORD TECHNIQUE**

Anna Ferenc
University of British Columbia

Nikolai Andreevich Roslavets (1881–1944) was a prominent modernist composer active in Russia and the former Soviet Union during the 1910s and 1920s. As a staunch supporter of new music, he devoted his modernist period to exploring a new compositional approach to post-tonal creativity. In 1913 he began to formulate a so-called “new system of tone organization” based on manipulation of “synthetic chords”: six or more notes that function within the total chromatic controlling both vertical and horizontal dimensions of a given composition. The fact that Roslavets did not leave more substantial, published information concerning his “new system” has led musicologists and theorists to speculate on the composer’s compositional method and to associate his output with serialism and twelve-tone composition (George Perle, Detlef Gojowy, Yuri Kholopov).

I will provide a more definitive statement on the composer’s synthetic chord technique by introducing previously inaccessible manuscripts and sketches from the Roslavets repository at the Russian State Archive for Literature and Art in Moscow. These materials document the composer’s insistence that his compositional method does not break with tradition, but evolves from it. They indicate that, within a post-tonal idiom characterized by a strict orthographic practice, Roslavets continued to invoke such traditional tonal concepts as chordal roots, nonharmonic tones, and voice leading. The degree to which tonal associations actually inform pitch structure in a meaningful way is a crucial issue in the interpretation of Roslavets’s music, as in *Composition II* from the collection *Three Compositions for Piano* (1914), which I will examine.

NIKOLAI ROSLAVETS: MARXIST AND MODERNIST

Charles McKnight
Stetson University

The Marxist musical aesthetic that triumphed in Soviet Russia in the early 1930s was characterized by its virulent anti-modernism. But in the previous decade, between 1923 and 1927, the modernist Russian composer Nikolai Roslavets wrote several articles articulating a musical aesthetic that was both Marxist and modernist. Roslavets defined his musical aesthetic to a large degree in negative terms, opposing what he termed the “anarchy” of impressionism and the “colossal charlatanism” of neo-classicism. His harshest criticism was directed against the proponents of “proletarian music.”

Roslavets attempted to show that the proletarian composers violated the principle of the unity of form and content by trying to express the tumultuous upheavals of the era in the simplistic language of marches and folk songs. He believed that the music of socialism must necessarily incorporate all the technical advances of

previous musical culture, not reject them out of hand, and must carry them to a new musical logic that was precise and clear. The greater logic and sophistication of socialism over capitalism should be expressed in the greater logic and sophistication of the music of the new society. In the end Roslavets was defeated by the proletarians, and a Marxist aesthetic of modernism did not develop in Russia.

STRAVINSKY: A SURPRISING SOURCE FOR VARÈSE'S SPATIAL IDEAS

Olivia Mattis

Paris, France

In this paper I examine the impact of Stravinsky's musical aesthetics on Varèse, a topic of much debate. Theorists and critics have long noticed references to *Le Sacre du printemps* in Varèse's works for large orchestra, *Amériques* (1921) and *Arcana* (1927). Indeed, Stravinsky himself points out some moments of borrowing. But these similarities are limited to surface analogies and have little impact on Varèse's formal structure. Stravinsky's greatest influence on Varèse was not as much on the level of music as in the realm of ideas.

Particularly significant to Varèse's musical conceptions is a 1924 article by Stravinsky that Varèse knew: "Some Ideas about My *Octuor*." Stravinsky there discusses the concept of a "musical object," the object "[having] weight and [occupying] a place in space." According to Stravinsky, a work is constructed according to laws of "musical architecture" in which there is a "heterogeneous play of movements and volumes." This article had a crucial impact on Varèse's development of the influential idea of "spatial music" in which independent objects are projected into space.

Varèse's position was first presented in a 1925 discussion of *Hyperprism* and *Amériques*, written by Massimo Zanotti-Bianco under the composer's guidance and titled "Edgar Varèse and the Geometry of Sound." Both articles appeared in a journal devoted primarily to painting, *The Arts*. Using unpublished correspondence between the Varèse and Stravinsky as well as musical evidence to supplement an examination of both essays, I document a connection between the two composers that played a vital role in the subsequent course of musical aesthetics.

RESPONDENT: Pieter van den Toorn (University of California, Santa Barbara)

RUTH CRAWFORD'S SERIALISM

Joseph N. Straus

Queens College and The Graduate School, City University of New York

Ruth Crawford was an important composer in the "ultra-modern" American idiom of the 1920s and 1930s. Melody is the basis of her mature style and most of her music combines two or more independent melodic lines in a texture she described as "heterophonic." Her melodies can be roughly grouped into two types: free and rhapsodic, constantly metamorphosing and changing shape; or strictly and systematically controlled in some way, often by an explicit serial organization.

Crawford's serialism is radically different from that of her European contemporaries. It is based on schemes of rotation and transposition, and it incorporates both a powerful way of organizing the larger musical spans and a remarkable proto-time-point system for organizing the musical rhythm. In the narrative structure of Crawford's music, these serial melodies embody all that is rigid and machine-like, in contrast to her free melodies, which grow and change like living organisms. Her music strives, in various ways, to explore, if not to reconcile, this dichotomy.

RESPONDENT: Larry Polansky (Dartmouth College)

Friday afternoon, 5 November

SMT POSTER SESSION: CURRENT RESEARCH IN MUSIC COGNITION
SMT Music Cognition Group, Mark L. Lochstampfor (Ohio State University),
Organizer

PERCEIVED METRIC ACCENTS

Helen Brown
Purdue University

This poster shows results from a series of experimental studies of correlations between perceived tonal implication and perceived metric accent. In these experiments, the tonal content and context of sets of pitches were varied systematically; listeners were asked to judge tonal centers. Different groups of listeners were then asked to judge metric accent of the same sets of pitches. Results show that factors other than perceived tonal center contribute more strongly to listeners' sense of metric accent. Examples of convergence and divergence among the experimental results and theorists' viewpoints on tonal function and metric accent will also be illustrated. The poster is presented so as to allow viewers to guess what listeners may have decided.

RECOGNIZING MELODIC MOTION IN PIANO SCORES

Thomas Demske
Oberlin College

Imagine the set of all note pairs {X, Y} in a score, where X is attacked before note Y. Generally, only a very small portion of that set will be heard as salient melodic motion in performance. Another small portion could be heard like that, provided the listener focused attention accordingly. But the vast majority of note pairs simply defy a melodic interpretation.

This poster presents a computer program for recognizing surface melodic activity in piano scores. The program has two components: a set of rules for determining which, if either, of two melodic connections is stronger than the other; and an algorithm for applying the rules to select the "best" connections. The rules are developed by testing against scores, revised, and tested again until achieving acceptable results. The algorithm merges the rules' disjunct, pairwise distinctions into a more meaningful whole, whereby some melodic connections may be seen as more salient than others within particular musical contexts.

The algorithm tolerates dissent among rules, meaning that rules may misfire without skewing the final results. Also, the system applies earlier conclusions to present problems, emulating short-term memory for schema-based criteria.

**NEURAL CORRELATES OF MELODIC AND HARMONIC CLOSURE:
AN EVENT-RELATED POTENTIAL STUDY**

Edwin C. Hantz, Kelly G. Kreilick, Amy Braveman, and Kenneth P. Swartz
University of Rochester

This poster reports the preliminary results of a study investigating the neural correlates of melodic and harmonic closure. Event-related potentials (ERPs) were measured while subjects listened and responded to melodic and harmonic phrases with various types of endings. The P3 and N4 components of the ERPs were principally examined. The methodology of these experiments is the same as that described in Hantz, et al. (*Music Perception* 10/1 [1992]). An important reason to

examine closure is that it offers a direct comparison of known wave-form correlates in language to syntactic closure and semantic mismatch. The poster will make the comparison.

THE CONTRIBUTION OF THE MELODIC
AND THE RHYTHMIC PATTERN
TO TUNE RECOGNITION

Sylvie Hébert and Isabelle Peretz
Université de Montréal

It has often been argued that tunes can be recognized from their rhythmic pattern once pitch variations (i.e., melody) have been removed. This assumption was addressed in two experiments. In the first, subjects were presented with twenty-six well-known melodies, from which only the pitch variations or only the rhythmic variations were preserved. In the second, the melodic pattern and the rhythmic pattern of nineteen of these twenty-six melodies were interchanged to create mismatched tunes. Subjects were asked to rate, on a five-point scale, the degree of familiarity evoked by each sequence and to identify it, if possible. Results of both experiments indicate that tune representations cannot be accessed when only the rhythmic pattern is available. Yet, identification of tunes from their characteristic pitch pattern, although quite accurate, is not perfect. This suggests that rhythm and melody do not have additive, but rather interactive, effects for access to tune representations. These findings also support the neuropsychological observation that the inability to process properly the melodic pattern of tunes in the presence of accurate rhythmic abilities can account for severe impairments in tune recognition. Thus, rhythm alone does not seem to be a likely route for tune recognition.

KINESTHESIA AND PITCH PERCEPTION IN SINGING

Mark L. Lochstampfor
Ohio State University

Different modes of learning through the use of the various senses—visual, auditory, tactile, olfactory, and taste—are well accepted, even emphasized, in educational methodology. There would be little argument among most people that the tasks we best perform are not only those developed through repetition, but also those that are able to utilize many of our senses—most notably visual, auditory and tactile.

The research presented in this poster shows work being done with the kinesthetic learning process from playing musical instruments and singing in aural training classrooms. Students are asked to prepare a variety of melodies for singing in the classroom under two different conditions. Following the initial analysis of the melody (key, harmony, etc.), students first prepare one group of melodies singing without any outside aids; they then prepare a second group of melodies while holding their principal instruments and fingering the keys of the pitches they are singing. The melodies are performed in class in the same manner as they were prepared.

THE EFFECT OF GENDER DIFFERENCES ON
RECOGNITION OF MELODIC TRANSFORMATIONS

Elizabeth West Marvin
Eastman School of Music, University of Rochester

A number of researchers are currently investigating gender differences in various cognitive tasks. Doreen Kimura (*Scientific American* [September 1992]) cites several problem-solving tasks favoring women, including tests of perceptual speed (such as matching items), ideational and verbal fluency (such as listing objects of the

same color or words beginning with the same letter), precision manual tasks, and mathematical calculations. Those favoring men include spatial tasks (such as mentally rotating an object), target-directed motor skills, disembedding tests (such as finding a simple shape in a complex figure), and tests of mathematical reasoning.

In related research, Thomas Bever of the University of Rochester has recently published experimental results showing that women more often navigate by use of landmarks, while men use directional vectors. This poster reports on work-in-progress, undertaken jointly with Bever, exploring whether gender differences exist in music cognition. Such differences, if found, might influence pedagogical strategies for music theory instruction.

CHUNKING AS A METHOD FOR TEACHING HARMONIC DICTATION

Barbara Murphy

Michigan State University

One method for taking harmonic dictation is based on the psychological theory of chunking. Using this method, students break a relatively long progression into smaller segments, which they have previously heard and learned to identify. Before chunking can be used, however, a few questions must be asked. Do students tend to group longer progressions into smaller chunks? What constitutes a chunk?

To answer these questions, data from an earlier study on harmonic dictation were further analyzed. Partial answers to a number of tasks (notating soprano and bass lines, identifying general function, and providing a Roman numeral analysis) were recoded into a string of 1s (when the student provided an answer) and 0s (when the student did not provide an answer). The analysis of the sixty-one resulting patterns indicates that students do group longer progressions into smaller chunks.

To determine what chords constitute chunks, the top ten answer patterns were analyzed further. It was found that several chunks keep occurring in these patterns. The number of times each chord progression appeared as one of these chunks was calculated. The results have identified some of the chord progressions making up identifiable chunks.

NOTATED PITCHES, PERCEIVED PITCHES, AND HARMONIC THEORY

Richard Parncutt

McGill University

Notated pitch and perceived pitch may differ. In musical chords, pitches may be implied that are not actually played; and pitches may vary in perceptual prominence or clarity, here called their salience. A perceptual approach to harmonic theory is described in which each notated chord is first converted into a physical representation consisting of frequencies and amplitudes of all pure tone components of all notated tones, and then into a perceptual representation comprising perceived pitches and their estimated salience. In the first stage, an arbitrary spectrum of frequencies and amplitudes is assigned to each note. The second stage involves masking, audibility saturation, and harmonic pitch-pattern recognition.

The procedure is applied to an analysis of Scriabin's "mystic chord." Results confirm that the chord has an ambiguous root and suggest that certain pitches are considerably more salient than others. Salient pitches are probably easier to perform and more likely to have tonal-structural significance. The predictions of the model are not necessarily consistent with the auditory experience of musicians, whose performing experience and music-theoretical knowledge allow them to distinguish actual pitches from pitches that are merely "implied" by other pitches.

**SMT POSTER SESSION: COMPUTER DEMONSTRATION:
AN OPTICAL MUSIC RECOGNITION SYSTEM
AND ITS APPLICATION IN MUSIC THEORY**

Ichiro Fujinaga, Bruce Pennycook, and Bo Alphonse (McGill University)

This demonstration presents an optical music recognition system currently under development and its possible applications in music theory. The system is composed of a database and three interdependent processes: a recognizer, an editor, and a learner. Given a scanned image of a musical score, the recognizer locates, separates, and classifies symbols into musically meaningful categories. This classification is based on the k-nearest neighbor method using a subset of the database containing features of symbols classified in previous recognition sessions. Output of the recognizer is corrected by a musically trained human operator using a music notation editor. The editor provides both visual and high-quality audio feedback of the output. Editorial corrections made by the operator are passed to the learner, which then adds the newly acquired data to the database. The learner's main task, however, involves selecting a subset of the database and reweighing the importance of the features to improve accuracy and speed for subsequent sessions. Good preliminary results have been obtained with everything from professionally engraved scores to handwritten manuscripts. In general, the system can be used by various sectors of the music community to extend and enhance their tasks. In particular, music theorists can use it for various computer-assisted research, including structure and style analysis, and verification of certain musical theories.

**BACH AND HANDEL STUDIES (AMS)
Eric T. Chafe (Brandeis University), Chair**

**HANDEL'S "RIVAL QUEENS": FAUSTINA AND CUZZONI
IN SATIRICAL OPERA, LITERATURE, AND PRINTS**

Richard G. King
University of Calgary

An instructive example of the connections between opera and other aspects of theatrical life in eighteenth-century London is seen in the relationships between Nathaniel Lee's play *The Rival Queens* (1677) and Handel's opera *Alessandro* (1726), both of which explore aspects of the life of Alexander the Great. Lee's famous drama certainly shaped the reception of Handel's opera: the composer's audience would have witnessed *Alessandro* with Lee's play at least partly in mind. Later *The Rival Queens* and *Alessandro* together provided a context within which the competition between Handel's star singers Faustina and Cuzzoni was consistently viewed.

Handel and his librettist Rolli were aware of Lee's play, and it seems that they set out deliberately to exploit their audience's expectations regarding this subject. Today, knowledge of Lee's drama can help in the interpretation of important scenes in Handel's opera. The second aspect of the relationship between the two works can be documented in numerous contemporary sources that refer to Faustina and Cuzzoni as "rival queens," a label that became attached in print to the two singers shortly after the first performance of *Alessandro*, and which stuck with them for many years thereafter. Indeed, the "rival queens" was to become a favorite English *topos* for Italian singers in the 1720s and 1730s.

In illustrating the close relationship between the playhouses and opera theaters of eighteenth-century London, I will show how careful consideration of the various theatrical repertoires and of the extensive satirical literature of the period can provide insights into the English reception of Italian opera.

HEROICK VIRTUE: HANDEL AND MORELL'S *JEPHTHA* IN LIGHT OF
EIGHTEENTH-CENTURY BIBLICAL COMMENTARY AND OTHER
SOURCES

Kenneth Nott
University of Hartford

A number of twentieth-century historians have criticized Handel's oratorio *Jephtha* for its happy ending. Yet two biblical commentaries from the early eighteenth century, Samuel Humphrey's *Sacred Books of the Old and New Testaments* (1735) and Dr. Simon Patrick's *Commentary upon the Books of Joshua, Judges and Ruth* (1702), reveal the existence of a hermeneutical tradition that maintained that Jephtha's daughter was not sacrificed but was spared, being devoted to God in virgin state. In fact, Humphreys composed for his commentary on *Judges* a revision of the story that matches in a number of details the version used by Handel and Morell in their oratorio.

Commentators also draw attention to the similarities between the story of Jephtha and the legend of Iphigenia, which may account for the number of significant parallels that exist between Morell's libretto and Euripides's *Iphigenia at Aulis*. Mention should also be made of George Buchanan's *Jephtes sive Votum* (1554), a Latin play that served as a model for several scenes in the oratorio.

Finally, the biblical commentaries help explain why Morell and Handel shift the focus from Jephtha to his daughter during the third act, concluding the oratorio with a celebration of her virtue and constancy. This apotheosis of the daughter is in harmony with Dr. Patrick's portrayal of her as "a rare instance of Religion, Courage, Obedience to her parents and love to her country," a woman of "Heroick virtue, whereby she obliged the whole country."

FRENCH GALANT INFLUENCE IN AN ARIA BY J. S. BACH

Scott C. Milner
Brandeis University

An overlooked autograph performance indication in the original organ continuo part of Bach's Cantata 125 (*Mit Fried und Freud ich fahr dahin*), in the aria "Ich will auch mit gebrochnen Augen" (Even in death will I look to you), is the catalyst for a re-examination of the intended manner of accompanying the piece and for a re-evaluation of its musical style. Earlier descriptions of this aria—while noting its highly dissonant textures, dotted rhythms, pervasive appoggiaturas, and the rhetorically expressive use of rests—still fail to assess properly its predominantly French *galant* style, or its Pietist-influenced text.

I examine Bach's use of the French *galant* manner that goes beyond the usual dance and dotted rhythms. The aria takes after a serious style of French music, similar to what Ernst Bücken called the "first *galant*," as opposed to the "second," or pre-Classic style. There are precedents in the music of Couperin for the *tasto solo* texture in a chamber work of a similar texture. To these and other borrowed features Bach adds an expressive use of rests and the *organo tremulant* bass line in repeated slurred eighth notes.

While the autograph performance marking *tutto legato* is retained in the BG edition (the NBA is not yet published), the remainder of Bach's marking in the organ continuo part, *e senza accomp.* [*agnato*], is not. This overlooked marking, I argue, was intended to stipulate a *tasto solo* manner of accompaniment to complement the texture of soft instruments in parallel thirds moving in intense dissonances against the bass, an interpretation supported by C. P. E. Bach's discussion of the art of accompanying dissonant textures.

“MUSICAL ALLEGORY” RECONSIDERED:
REPRESENTATION AND IMAGINATION IN THE BAROQUE

David Schulenberg
University of North Carolina, Chapel Hill

Manfred Bukofzer’s principle of “musical allegory” has become an enduring formula of Baroque musicology. “Allegory” has been advanced to explain the modulatory schemes of certain works and as a fundamental characteristic of Baroque style. Bukofzer’s principle was a musical application of art-historical ideas about iconography and iconology current during the 1930s. Grounded in historicist hermeneutics, it operated largely on the musical surface. But arguments for “tonal allegory” at more profound levels risk confusing modern with historical concepts of musical structure and representation while obscuring the precise meaning of “allegory.”

In fact, Baroque tonality and tonal planning may have emerged largely in response to compositional logic—not representational—as is evident from the widespread appearance around 1600 of symmetrical tonal schemes. Efforts to find expressive meaning in such schemes can succeed only at levels more abstract and less concrete than those implicated in “allegory.” Thus, tonal planning in works of Gesualdo, Gabrieli, and Monteverdi reflects an incipient classicism and a search for monumental musical forms capable of encompassing the increasing variety and virtuosity of the musical surface.

Bach’s cantatas and passions still employ the same word-to-tone semiotic codes, and the underlying structures retain similar architectonic elements. Individual movements employ variants of ritornello form that reflect late Baroque preferences for both rational structure and expressive detail. But such works represent dramatic readings of complex heterogeneous texts and cannot be reduced to any single principle.

LATE RENAISSANCE TOPICS (AMS)
Mary Lewis (University of Pittsburgh), Chair

MARCANTONIO INGEGNERI AND THE MID-CINQUECENTO
MADRIGAL: NETWORKS AND INFLUENCES

Laurie Paget
Royal Holloway and Bedford New College, University of London

Marcantonio Ingegneri is well known as *maestro di cappella* at Cremona Cathedral in the 1570s and 1580s and as the teacher of Claudio Monteverdi. However, new evidence on his early life (not least, moving back his assumed date of birth some ten years) prompts a reassessment of his activities in, and connections with, musical circles in his native Verona. In particular, there are enough similarities between his madrigals and those of the Roman Hippolito Chamaterò (*maestro* to the Veronese Accademia Filarmonica in 1561–62) to suggest some manner of imitation and/or emulation between the two composers.

Furthermore, Ingegneri’s much vaunted claim to have been a pupil of Cipriano de Rore, hitherto rendered suspect by his supposed youth, now comes into a clearer focus, particularly in the light of Ingegneri’s ongoing relationship with the Duke of Parma and of a number of links with other composers of the Farnese court. Exploring these and other networks for the transmission of musical styles at the center(s) and periphery of the mid-sixteenth-century madrigal permits a clearer understanding of the formation of Ingegneri’s own madrigal style, and indeed, a fuller sense of the legacy that he was to pass on to his most distinguished pupil.

NEW VENTURE: THE VINCENTI/AMADINO PRINTING PARTNERSHIP

Beth L. Miller
New York University

From the 1540s onward, the Gardano and Scotto firms dominated the Venetian music printing industry, and although other printers produced musical editions, no significant competition presented itself for four decades. This situation changed in September 1583 when the printer Ricciardo Amadino and bookseller Giacomo Vincenti launched a joint enterprise that proved so successful that they were able to establish independent operations by the summer of 1586.

Drawing on archival, bibliographical, and historical evidence, I examine the Vincenti and Amadino partnership for evidence of what it took to succeed in the music printing industry of the late sixteenth century. This unique case study will examine three aspects: (1) Who did they print? This includes consideration of the biographies of the composers and the relationship between composer and printer; (2) What did they print? The selection of repertoire reveals something about the kind of purchaser they hoped to serve; (3) How did they print these works? Specific instances of technical problems and their resolutions are furnished to demonstrate the ways in which they both carry on and depart from the example of Gardano and Scotto.

The synthesis of these three aspects gives insight into why Vincenti and Amadino chose to begin operations in 1583 and the lasting impact their success had on the music printing trade in Venice and beyond.

AN INSTANCE OF COUNTER-REFORMATION MUSIC CENSORSHIP

David Crook
University of Wisconsin, Madison

While historians have given considerable attention to lists of prohibited books from the sixteenth century, musicologists have had almost nothing to say about the censorship of music during that period. We know that Catholic reformers objected to certain types of music—the Council of Trent’s condemnation of music that is “lascivious or impure” is the most famous example—but we have not had the benefit of lists banning specific compositions. One such list, found in a manuscript that has escaped notice, is the topic of this paper.

The document in question is a small Latin manuscript dated 1592 containing rules and regulations for the students of the Jesuit college in Munich. Two lists of specific musical compositions and publications appear in a section devoted to the proper role of music in student life. The first consists of approved pieces; the second, prohibited. Each list divides into two subsections: compositions by Lasso and works by other composers. The list of “Cantiones quo ad textum et notas prohibitaе” cites a wide variety of pieces ranging from obscene French chansons (to be expected on such a list) to Latin motets by Lasso (not to be expected). I explain why the list included these pieces and examine the role the manuscript likely played in the Counter-Reformation culture of late sixteenth-century Munich.

VISUAL STARS AND AURAL STEPS: EMBLEM AND SYMBOL
IN CURZIO MANCINI’S MASS FOR POPE CLEMENT VIII (1598)

Lester D. Brothers
University of North Texas

One of only two Masses in the sixteenth century naming a pope as the titular dedicatee, Curzio Mancini’s *Missa Papa Clemens VIII* (BAV Cappella Sistina 93, dated 1598) presents an unusually late example of symbolism in Renaissance music.

It poses mysterious conundrums, the resolution of which produces a work of surprising quality and ingenious homage. My resolution of the puzzles yields two voice parts implied by the indication “Cum sex vocibus” but purposely “invisible” in the manuscript, which provides only four of the parts. The supplied voices produce an isorhythmic canon by inversion that undergirds the architecture of the whole work.

The key to this resolution is comprehension of the symbolism inherent in the emblematic opening illumination of the manuscript, the six stars of which symbolize contemplative meditation and provide a clue not only to the music (the successive notes of the hexachord) but also to the text (the first line of the hymn *Ave maris stella*) of the “invisible” vocal parts. Thus, this uniquely bitextual hexachord Mass evokes musically the analogy of Mary as intercessor for the pope to Christ, just as the pope is intercessor of the populace to Mary.

Finally, the work—the only such musical example so far identified—can be associated with the festivities on the occasion of the pope’s return to Rome, 19–23 December 1598, celebrating the most significant political accomplishment of his pontificate, the restoration of Ferrara as a papal state.

“NATURALIZING” PALESTRINA AND CARISSIMI
IN LATE SEVENTEENTH-CENTURY OXFORD

Robert Shay
Arkansas College

Around 1670 a vast music collection comprised largely of Italian prints was acquired by Henry Aldrich, an academician and amateur composer who eventually became Dean of Christ Church, Oxford. Recent research has traced the origins of this collection to the Hatton family, important patrons in seventeenth-century England. Less well understood are Aldrich’s role in augmenting this collection and his practice of recomposing Italian works from it, many by Palestrina and Carissimi.

Aldrich oversaw a systematic binding of his prints, grouping items of similar genre together. By noting deviations from his system, it is possible to identify items he collected personally; Aldrich worked predominantly from these in selecting models for recomposition. His reworkings, which have been largely ignored by modern scholars, reveal a variety of recompositional procedures that transform the works—stylistically—into English anthems. For instance, Palestrina’s imitative points are often truncated and tonally updated, with new sections of homophony inserted; and several of Carissimi’s works are treated in a pastiche technique, in which various sections are brought together in the manner of an English verse anthem. John Hawkins helps to clarify Aldrich’s motivation here: “these are remarkable instances of that faculty which Dr. Aldrich possessed of naturalizing . . . the compositions of the old Italian masters, and accommodating them to an English ear.” Indeed, it was left to the amateur Aldrich, with his classical education rooted in *imitatio*, to bring the works of these foreign masters into the English cathedral repertory.

MUSIC ANTHROPOLOGIES AND MUSIC HISTORIES (AMS)
Regula Burckhardt Qureshi (University of Alberta), Chair

THE DISTORTED MIRROR:
JAZZ DISCOURSE AND CONCEPTIONS OF CULTURAL PROCESS

Ingrid Monson
University of Chicago

Great disjunctions have long been evident between the perspectives of those writing historical accounts of jazz and the musicians themselves, who circulate

anecdotal versions of jazz history orally. This disjunction has often been marked by a difference in ethnic identity. I contrast the perspectives of musicians with those of historians on issues of musical process and conceptions of African-American culture, drawing evidence from three sources: ethnographic data I gathered in 1989–91 from jazz musicians in New York; oral history materials from two jazz archives; and published writings of jazz historians. I compare individual viewpoints from three generations of musicians: those first active during and after the bebop era; those who emerged during the swing era; and those centered in New Orleans between 1910 and 1930.

My thesis is that homogeneous concepts of culture present in jazz discourse perpetuate simplistic ideas about cultural identity and draw far too limited boundaries around the repertory and its musical processes. Additionally, the rhetoric of authenticity has projected upon African-American musicians images that say more about non-African-American cultural needs and desires than about African-American realities and aspirations.

From the musicians emerges a heterogeneous idea of cultural processes and musical knowledge that has much to contribute to poststructuralist debates within musicology and ethnomusicology. In particular, the knowledge of multiple repertories by musicians points to the distinctive but partially overlapping character of the African and non-African-American worlds. The cultural heteroglossia of musicians is the point of departure for constructing this heterogeneous conception of culture.

RITUAL PERFORMANCE AND THE *SERIA* STAGE

Martha Feldman
University of Chicago

Critics have often censured *opera seria* as conventional and stylized, as mere ritual. Operatic polemicists at mid century placed *seria* at the center of debates over two issues—formal rigidity and the tyranny of the performer. Yet this conjunction offers the key to a fresh understanding of *seria* when situated within recent ritual theories outside music. The performative approach to ritual advocated by anthropologists like Stanley Tambiah and Victor Turner reorients our view of *seria* by insisting that the efficacy of ritual performances lies in the immediacy of each enactment. Semantic richness exists not in the forms per se but in the multiform dynamics that enact them.

This approach challenges our *seria* histories in several ways: (1) as a multivocal model linking texts, acts, and ideas, it shifts the focus from scores and libretti to the totality of events encompassing stage and house, and thus makes singers and spectators central to the production of meaning; (2) it forces us to seek *seria*'s meanings in the social and ideological interstices of a wider range of *settecento* practices than customary; (3) it suggests that the magical regularity of *seria*'s dramaturgical rhythms might encode larger symbolic meanings that served at first to pacify history's cruelties but, as later demystified, came to seem untrue; and (4), by focusing on the interaction of performer and spectator, it allows us to refine our notion of formal process in what I call the "frame"—the formal separation of performance from viewer that interposes a distance between them, shapes the arias' deployment of gestures, and thereby regulates the demonstrations of the audience. Musical form is seen as inseparable from aspects of *seria* as cultural practice, proposing a model for one of the most divisive issues in current musicological debates.

THE INVENTION OF AFRICAN RHYTHM

Kofi Agawu
Cornell University

As part of an institutionalized discourse, “African rhythm” was invented in the 1950s when, thanks to pioneering research by the Reverend A. M. Jones, Alan Merriam, Gilbert Rouget, Erich von Hornbostel, and John Blacking, among others, “African music” was construed as an essentially rhythmic phenomenon. Three decades and a sizeable body of empirical research later, it is easy to see that an overriding ideology of *difference* (between “Africa” and the “West”) motivated these early efforts. This paper reinvents “African rhythm” not by denying its own ideological construction but by engaging in an imaginary dialogue with earlier researchers in an effort to concretize that which was missing from their representations.

Choosing song over instrumental music as the site for this exploration, and privileging spoken language as generator of its principal musical dimensions, I develop a view of African rhythm in which the mechanical aspects (grouping, accents, periodicity) are shown to reside in broader patterns of temporal signification (movement, language and gesture). Although this is a less elegant proposition (in the mathematical sense), it is phenomenologically truer to the African experience. The latter, in turn, is not a mystified precolonial essence but the more “contaminated” and inherently contradictory condition of postcoloniality itself. “African music” in this construction is not synonymous with “African rhythm,” although the latter’s apparent complexity, explicitly thematized in earlier writings, reemerges against a richer conceptual background.

POSTCOLONIAL HISTORIES: THE VIEW FROM TENOCHTITLAN

Gary Tomlinson
University of Pennsylvania

The ostensive familiarity of the historical traces we analyze from distant cultures—their reassuring similarity to artifacts of closer cultures—often leads us into overly congenial constructions of past subjects. Just such a process has occurred in the vision of Aztec culture that has grown up in recent decades around the major surviving trace of its musicopoetic practice, the *Cantares mexicanos* in the Biblioteca Nacional of Mexico City. The booklike, poetic presence of this manuscript of Nahuatl songs has notably constrained the ways we have read and interpreted it.

I will first outline these constraints and the view of Aztec culture they have fostered. Then I will pursue two strategies for overcoming this limited view: interrogating the nature of the scripted Nahuatl word, and pondering those elements of the *cantares* little susceptible to written preservation—most importantly, for my present purposes, their music. Both strategies encourage a reconfiguring of our picture of Aztec culture from the evidence of its musicopoetic ritual. Such a revision has been hinted at in recent writings by Serge Gruzinski (*La colonisation de l’imaginaire*), Inga Clendinnen (*The Aztecs*), and some few other Mesoamericanists, but it needs to be extended and clarified.

This reconfigured view carries with it general suggestions for our constructions of distant musical cultures, past and present. I will end by outlining these suggestions and measuring against them the constructions of Mesoamerican voices evident in studies by Tzvetan Todorov (*The Conquest of America*) and Stephen Greenblatt (*Marvelous Possessions*).

DEBUSSY (AMS)

Marie Rolf (Eastman School of Music, University of Rochester), Chair

ACHILLE AT THE CONSERVATOIRE (1872–84)

John R. Clevenger

Eastman School of Music, University of Rochester

Debussy's experiences at the Paris Conservatoire have remained shrouded under a veil of incomplete and inaccurate information. Even such basic data as the classes Debussy took and the textbooks he used have yet to be correctly established. In this paper, an encapsulation of the first comprehensive investigation of Debussy's Conservatoire training, I lift this veil, allowing a more balanced assessment to be made of this crucial facet of Debussy's compositional formation.

The presentation focuses on several areas in which gaps in current knowledge exist: (1) Debussy's exact course registrations are established. His harmony studies, and thus his compositional training, began two years earlier than previously thought; (2) His textbooks are identified. Debussyan "innovations" suggested therein include enriched sonorities and the use of sound for its own sake, pentatonicism, hexatonicism, parallel fifths, planing, and chromatic and enharmonic chordal conjunctions; (3) Maurice Emmanuel's exaggerated account of Debussy's harmony studies under Emile Durand is challenged. Archival documents reveal that Durand was one of the Conservatoire's most popular and capable professors; (4) detailed analyses of Debussy's student exercises prove that he learned but did not master Conservatoire doctrine; (5) four possible sources for Debussy's previously undisclosed early contacts with exotic idioms are identified; (6) analyses of all of Debussy's extant compositions from his Conservatoire years show a striking dichotomy between his conservative early instrumental works and competition pieces, in which he frequently experimented with Conservatoire techniques, and his radical early songs, in which he forged his style.

LE POISON NOIR: AN UNKNOWN LAST WORK OF CLAUDE DEBUSSY

Stephen C. Byrns

University of Maryland

It has long been assumed that with the completion of his *Sonate pour violon et piano* in April 1917, the list of Debussy's finished compositions came to a close. From the ailing composer's last year only a sketch for the *Ode à la France* is known. New evidence strongly suggests that Debussy completed one further opus, a work performed and reviewed in the spring of 1917, never published, and soon after forgotten.

Le Poison noir, a short one-act play, premiered at the Théâtre du Grand-Guignol on 17 May 1917. The incidental music for this production was credited to Claude Debussy in the program and was much commented upon in the Parisian press. Debussy mentioned the work in a letter of 7 June 1917 to Robert Godet, although in curiously depreciating terms. Although Debussy's score, performed on unaccompanied harp, remains lost, some aspects of the play's content and production invite speculation regarding Debussy's contribution. *Le Poison noir* was a dramatic adaptation of a short story by Edgar Allen Poe, *Berenice*, a copy of which is preserved among Debussy's papers. The similarity between this tale and that of *La Chute de la maison usher* underscores the possibility that Debussy may have borrowed material initially conceived for his unfinished Poe opera. Further evidence suggests that the stage designer of the production, Paul Poiret, was responsible for Debussy's involvement.

THE DIMENSION OF TIME IN MAETERLINCK'S
AND DEBUSSY'S REVISIONS OF *PELLÉAS*

David Grayson
University of Minnesota

A manuscript draft of Maeterlinck's *Pelléas et Mélisande* contains a scene subsequently cut from the play, and its removal accompanied a reorganization of the scenes into acts. A reconstruction of the original plan invites a reconsideration of Maeterlinck's handling of time, which may move forward, backward, or stand still as the scenes unfold. An atmosphere of timelessness pervades the drama, and the plot prescribes the transcendence of linear and spatial time. Debussy's adaptation of the play as a libretto placed the entire action in the present, but his musical setting reintroduced temporal freedom through a system of leitmotifs that convey both reminiscences and presentiments. The "themes of foreboding" (continuing the Wagnerian terminology) also invert chronological time and, further, invite symbolist interpretation. Debussy developed these themes at a late compositional stage, when scenic considerations forced him to expand the musical interludes that connected the scenes within each act.

The recent discovery of interim versions of some of the interludes not only permits this development to be traced, but debunks the myth that the expanded interludes of the published score were hurriedly composed. Another compositional revision, Debussy's decision to cut the conclusion of one scene, freed one interlude theme from all denotative referentiality by eliminating its narrative foundation. (The cut passage did not go to waste, however; Debussy subsequently recycled some of its musical substance in two piano pieces: the *Prélude* from *Pour le piano* and *Pagodes* from *Estampes*.)

THE POETRY OF DEBUSSY'S *EN BLANC ET NOIR*

Jonathan Dunsby
University of Reading

Debussy's *Three Caprices for Two Pianos* (1915) carry a title that has never been fully interpreted, as far as I have been able to discover. The words "black" and "white" are not in their "normal" order in French. Various aspects of the musical and visual imagery in the title are known from the composer's correspondence, and this is as far as the critical commentary in the 1986 Durand Costallat edition goes.

However, from the evidence toward which the epigraphs point, offered by Debussy in the case of each piece, we may uncover significant poetic (and musical) influences. I shall show how the work is initiated by a figure from Gounod's *Romeo and Juliet*, reflecting the composers' frustration at the war with Germany; how it takes its title and allegory from one of François Villon's key metaphors in medieval lyric poetry, which may be tracked down through the second epigraph; and how the antonyms of a Charles d'Orléans verse provide the "poetic" musical content of the third caprice, a compositional "afterthought."

The intertextual web of this piece has yet to be respun. These are crucial new factors in understanding the allusion and symbol in what *The New Grove* calls this "masterpiece" of the early twentieth century. It is important to stop the string of half truths about *En blanc et noir* that has been threaded historiographically through Debussy scholarship. In the apparent absence of primary sources to answer the questions any musicologist is likely to ask about this music, we must perforce scrutinize secondary evidence with exceptional care and conviction.

RESPONDENT for Session: Douglass Green (University of Texas, Austin)

COMBINATORIALITY AND FORMAL MODELS (SMT)

Stephen V. Peles (Washington University), Chair

SCHOENBERG AND COMBINATORIALITY: ANOTHER PERSPECTIVE

Richard B. Kurth

University of Western Ontario

The classical combinatoriality associated with Schoenberg involves the consecutive hexachords of a twelve-tone row and one of its canonical inversions. Two aspects of this scheme are essential: first, the rows are subject to the same order-number partition, such that the same (unordered) pitch-class sets (hexachords) result on both rows; and second, aggregates are formed by the resulting antecedent hexachords of both rows and by the resulting consequent hexachords of both rows. The generalization of the combinatorial idea to various nonhexachordal divisions of the row has typically treated these two aspects independently. On the one hand, Mead's theory of "mosaics" generalizes the special partitioning relationship; on the other hand, Starr and Morris offer numerous techniques for generating "columnar aggregates," but the special partitioning relationship does not usually hold.

The present paper examines the combinatorial circumstances under which both properties are displayed and also develops some further notions midway between the mosaic and columnar aggregate approaches. The relevance of these ideas to Schoenberg's twelve-tone music is demonstrated with examples and analyses from the Fourth Quartet, op. 37, and *Moses und Aron*.

WHY WEIGHT? PITCH-CLASS DUPLICATIONS
IN TWELVE-TONE POLYPHONY

Robert Morris

Eastman School of Music, University of Rochester

Most branches of combinatoriality, as invented by Arnold Schoenberg and generalized by Milton Babbitt, Donald Martino, Andrew Mead, Robert Morris, Daniel Starr, and others, are well understood. Many issues associated with *weighted aggregates*, however, have yet to be explored. As originally defined by Babbitt, "a weighted aggregate . . . [is] a collection of twelve pitches in which the twelfth pitch does not appear until after, at least, one pitch-class has been represented, at least, twice." Since weighted aggregates can be generated by superimposing any number of arbitrarily selected rows, the use of weighted aggregates can undermine the virtues of combinatoriality. Moreover, weighted arrays cannot be understood as the union of partitions of the aggregate.

This paper begins with a paradigm for studying *combination matrices* (CMs), arrays whose rows contain twelve-tone rows and whose columns contain aggregates, weighted or not. The paper then reviews Babbitt's methods for generating weighted CMs: to produce the pitch-class duplications, he transforms parts of an aggregate-completing array under various twelve-tone operators. A new and general algorithm is introduced to predict what pitch classes will be duplicated and how many times each will occur under various operations. Two other topics are developed in the paper. First, what kinds of harmonic uniformity can be had in CMs whose columns have fewer than twelve distinct pitch classes? Second, what is the nature of a weighted aggregate's set of order constraints?

VOICE LEADING AS TRANSFORMATION

John Roeder

University of British Columbia

David Lewin's *Generalized Musical Intervals and Transformations* abstracts the concept of interval and applies it to diverse musical properties, including rhythm and timbre as well as pitch. Lewin's formalism defines transposition and inversion intervallically and shows that they are intrinsic to any Generalized Interval System (GIS). Transposition and inversion are subsequently reinterpreted as special instances of transformations or "characteristic gestures."

This paper formalizes a familiar type of musical gesture—voice leading—as part of a GIS. It will show that voice leading that connects simultaneities has a GIS structure, so it can be generalized into similarly structured gestures, analogous to voice leading, that transform other musically interesting entities. Unlike Klumpenhouwer's general model of atonal voice leading, the present paper ignores the permutational aspects of voice leading in order to treat it as a coherent transformational gesture. Consistently with Lewin's theory, voice-leading transposition and inversion are defined in terms of generalized voice-leading intervals. Inversion is shown to be conceivable as the structural basis of contrary motion, a familiar property of voice leading. Analytical examples illustrate the constructs and demonstrate when it is appropriate to treat voice leading as a single gesture, rather than as a collection of simpler transformations. Finally the notion of voice leading is abstracted away from pitch-class series to gain analytical access to music—including passages by Webern and Carter—in which homophonic pitch-class-series successions are not evident.

RECENT DIATONIC THEORY AND THE *SCOLICA ENCHIRIADIS*

Norman Carey

Eastman School of Music, University of Rochester

David Clampitt

State University of New York, Buffalo

The discussion of harmonics in the ninth-century *Scolica enchiridis* contains a two-octave diagram that displays the relationships among the consonances, represented by the numerical proportions between pairs of elements of the set {6,8,9,12,16,18,24}, the *heptactys*. In some respects this diagram represents a departure from the Pythagorean tradition as transmitted by Boethius; several scholars have presented historically plausible rationales for this "expansion of the musical *tetractys*."

This paper shows that the *heptactys* is an example of a *region*, a notion defined in terms of the concepts *connectedness* and *complementarity*. Regions appear as symmetrical subsets of what is known as the Nicomachus triangle or the *eschequier* of Oresme. The pitch-class sets contained within regions share musical and formal properties with diatonic sets and their generalizations, properties to which theorists lately have devoted much attention. Although the language of pitch class and interval class yields a more tractable theory, regions themselves arise when octave equivalence is given only limited recognition, a point of view akin to that of the writer of the ninth-century treatise. One recovers thereby some partly veiled or completely lost information and perhaps glimpses some of what Oresme refers to as the *grans misteres* of his chessboard.

MUSIC SINCE 1945: NORTH AMERICA (SMT)
 Gary Wittlich (Indiana University), Chair

A NEW POETICS OF LAMENTATION: STRAVINSKY'S *THRENI*

David H. Smyth
 Louisiana State University

Taking as a starting point brief but tantalizing observations by Stephen Walsh and Pieter van den Toorn, this paper presents a more comprehensive account of Stravinsky's first completely dodecaphonic work, *Threni*. The composer's selection of verses from the book of *Lamentations* shatters the alphabetical acrostic of the original text. Instead, he imposes an alternative design, one supported by strict serial patterning, yet characteristically Stravinskian in its harmonies, rhythms, and textures. Features of the row and its transformations and the disposition of groups of row forms will be examined in detail, with reference to the text, to the overall form, and to the readily perceptible tonal and octatonic implications of the harmony and voice leading.

LES ADIEUX: GEORGE CRUMB'S PARODY TECHNIQUE
 IN *NIGHT OF THE FOUR MOONS*

Steven M. Bruns
 University of Colorado, Boulder

George Crumb's preoccupation with the tonal tradition is manifested in many ways, most notably in his direct quotation of familiar passages from past music. He typically weaves salient features of earlier compositions into the fabric of his music at every level, a "parody" technique that has not received sufficient analytical attention. The paper describes this essential aspect of Crumb's music by offering a detailed analysis of the 1969 chamber piece, *Night of the Four Moons*.

Among Crumb's works from this time, *Four Moons* is unusual for not containing explicit quotations from other pieces. Nevertheless, the work is deeply influenced by two earlier compositions: Mahler's *Das Lied von der Erde* and Haydn's Symphony No. 45 ("Farewell"). The associations among these pieces extend to all levels of structure. At the global level, the formal design and main tonal centers are remarkably similar. At a more local level, Crumb derives thematic material from principal melodic and harmonic motives in Mahler and Haydn. Crumb's peculiar ensemble, the selection of poetic images from Lorca, the theatrical gestures, and certain symbolic features of *Four Moons* also seem inspired by his models.

ORGANIC CONSTRUCTION IN THE MUSIC OF MORTON FELDMAN

Steven Johnson
 Brigham Young University

Morton Feldman's music has, predictably, generated little analytical attention. He is still most widely known for his association with John Cage and for producing pieces in graphic notation in the early 1950s. Even when he turned to conventional fixed-pitch notation, some, like Cage, believed that the shift merely signaled Feldman's decision to give written-out "performances" of music conceived indeterminately. A careful look at his music from the early 1970s, however, reveals that, despite his well-known hostility toward the "constructive" aspects of art, Feldman based his music on the traditional principles of variation and organic development.

Focusing on Feldman's *For Frank O'Hara* (1973), this paper demonstrates how the composer's musical logic results from the coordinated interaction of texture, timbre, space, and pitch structure. Though he described *O'Hara* as having a "flat

surface” with minimal contrast, a graph of its musical space demonstrates a coherent pattern of alternating sections, each distinguished by a sparse or dense texture. The analysis demonstrates that the sections clearly develop from earlier ones. Organicism is especially evident at local levels of structure, where it arises mainly from the manipulation of timbre and real-interval space.

**MODERNISM VS. POST-MODERNISM
IN THE MUSIC OF CLAUDE VIVIER**

Peter Tannenbaum
McGill University

The music of Claude Vivier (1949–83) has had remarkable success both in Canada and in Europe because of its appeal not only to the intellectual elite of the *avant-garde*, but also to a growing audience of musical amateurs, who demand a greater accessibility in contemporary art music. The array of conflicting elements that characterize Vivier’s music underlies the crux of his compositional style: the opposition of modern and post-modern aesthetics.

Jean-François Lyotard defines the binary opposition of modernism versus post-modernism in terms of the affirmation or negation of metanarrative as an overriding principle of analysis. Applied to the analysis of musical style, a modernist would assume that a metadiscourse such as structuralism or organicism informs the organization of a musical work. A post-modern analysis would focus on those stylistic elements that contradict the presence of such a metadiscourse.

Vivier’s music contains both modern and post-modern elements. From the modernist perspective, an analysis of pitch content, melody, and form points to a structuralist agenda behind his compositional method. But a post-modern approach, concentrating on the unusual use of timbre and the relative simplicity of some aspects of harmony and form, serves to undermine any implied structuralist aesthetic. The result is a presentation of Vivier’s musical style that addresses both its elements of modernism and post-modernism without assuming an overriding principle of “total coherence” or “cohesion.”

BEETHOVEN STUDIES (AMS/SMT)

Lewis Lockwood (Harvard University), Chair

SKETCHES FOR THE SCHERZO OF BEETHOVEN’S “ARCHDUKE” TRIO

Seow-Chin Ong

University of California, Berkeley

Despite the existence of an earlier concept sketch for the Scherzo of the “Archduke” Trio, Beethoven discovered the start of the opening theme only while he was in the midst of sketching out the first movement in the sketchbook Landsberg 11. To be sure, this discovery did not originate from a vacuum. Its most immediate progenitor was a sketch for the ending of the first movement that Beethoven eventually rejected.

Other sketches for the work at the Beethoven-Archiv show that Beethoven in turn obtained the contrapuntal subject of the trio section of the second movement from a derivative of the opening theme of the Scherzo, thereby establishing a thematic relationship with both the first movement and the Scherzo that has hitherto escaped notice. The striking fluid quality of this contrapuntal idea may be explained, as the sketches suggest, by the composer’s apparent renewed interest in Bach. There are fugue sketches and extensive copies of Bach in Landsberg 11.

Further sketches for the second movement in the New York Public Library show that Beethoven had intended the trio section to be extremely different from its

definitive version. Indeed, as the drafts suggest, he was very keen on thematic ideas that he ultimately abandoned. Why did Beethoven reject those ideas?

I will examine how these themes were devised and also discuss the rejected sketches for the trio and speculate on the reasons why Beethoven abandoned them.

A MODEL FOR BEETHOVEN'S OP. 47: THE FRENCH CONNECTION

Suhnne Ahn

Harvard University

The dedication change of Beethoven's Sonata for Violin and Piano, op. 47, has been the subject of much debate. Two names appear regularly in discussions of this work: Rudolph Kreutzer, the French violinist to whom the first published edition of the work is dedicated (hence the nickname, "Kreutzer" Sonata); and George Polgreen Bridgetower, also a virtuoso violinist, who was not only the first to perform the sonata with Beethoven almost two years before the first publication but also the recipient of a handwritten dedication on a partial autograph of the work. However, yet another musician was a candidate for the dedication but has received scant attention in scholarly essays.

This paper asserts the importance of that musician in the history of the changed dedication. Furthermore, the name points toward a specific work that probably served as a model for op. 47. I will argue that this work, a sonata for violin and piano first published in France, appeared in Vienna at a critical time during Beethoven's composition of the sonata. I will also show that Beethoven would have had access to the work. Several salient features found in the French sonata are evident in Beethoven's. Thus, it is very likely Beethoven was acquainted with this French work and incorporated stylistic elements into his own sonata.

This view contributes to our understanding of Beethoven's interest in contemporary composers, particularly those in France at the turn of the century. While it opens the question of Viennese reception of French taste and aesthetics, it also adds a new dimension to our understanding of compositional procedure during Beethoven's middle period.

FORM AS THE PROCESS OF BECOMING: THE BEETHOVEN-HEGELIAN TRADITION

Janet Schmalfeldt

Yale University

With his often-recurring argument that musical form is a dialectic process in the music of Beethoven, Carl Dahlhaus emerges as the guardian of a long-standing tradition in which Beethoven's music acts as an agent within the kind of historical process that Hegel's philosophy predicates. Central to this tradition is the development in Germany of concepts about form that are chiefly inspired by the music of Beethoven, but also imbued with the spirit of Romanticism and influenced by an idealist epistemology that found its last system-builder in Hegel.

The first part of this paper surveys decisive contributions to the formation of a music-theoretic Beethoven-Hegelian tradition and provides some precedents from the *Athenäums-Fragmente* of Friedrich Schlegel and the *Encyclopaedia Logic* of Hegel for Dahlhaus's concept of form as process. The metaphor common to all three sources is the notion of *becoming*. The second part of the paper addresses Dahlhaus's idea of *form coming into being*, as found in his numerous analyses of the opening of Beethoven's Piano Sonata, op. 31, no. 2 ("Tempest"). A reassessment of Dahlhaus's views about the "Tempest" Sonata leads to the proposal of new analytic methods for capturing the listener's perception of "formal function" and "formal process" in early nineteenth-century music, especially as these perceptions depend upon an awareness of the interplay of formal convention and transformation.

METRIC AND CONTRAPUNTAL STRANDS IN VARIATION IV
OF THE FINALE OF BEETHOVEN'S SONATA, OP. 109

Michael L. Friedmann
Yale University

Theme and variations is generally characterized by a firmer metric and hyper-metric framework than other common-practice idioms. Nevertheless, the richness of Beethoven's late language allows for the coexistence of several sets of metric structures and designs. In the finale of the Piano Sonata, op. 109, the fourth variation introduces a complexity in the metric domain new to this movement.

This paper describes those factors that assist in the articulation of the written meter, notably suspension and local harmonic changes. The presence and ultimate resolution of a dominant pedal, however, provoke a new and flexible metric and textural interpretation of the first half of the variation. Once the *Hauptstimme*-vs.-accompaniment parsing of the texture is accepted, the accompaniment can make its own metric demands on the performer.

The paper weighs three sets of metric imperatives to the performer: (1) the imprint of the theme and three previous variations, which support the written meter; (2) the *Hauptstimme* stratum, from the perspective of the pedal and its resolution; and (3) the accompaniment, which through overlapping and other irregularities carries its own metric obligations. Finally, the paper evaluates the role of the sectional repeat in the unfolding of the various metric messages inherent in the music.

MUSIC AND THE PAPACY IN THE FIFTEENTH CENTURY (AMS)

Richard Sherr (Smith College), Chair

DU FAY'S *NUPER ROSARUM FLORES* AND KING SOLOMON'S TEMPLE

Craig Wright
Yale University

In 1973 Charles Warren published a provocative article that sought to relate the isorhythmic structure of Du Fay's *Nuper rosarum flores* (1436) and the architectural dimensions of Santa Maria del Fiore in Florence. Charles Brewer challenged Warren's thesis in a 1989 AMS paper, demonstrating that the dimensions of the cathedral in no way reflect the 6:4:2:3 proportions that inform the motet. The present paper posits that it was not the cathedral of Florence but another sacred monument, the biblical Temple of Solomon, that served as the indirect model for the motet.

Throughout the Middle Ages the Temple of Solomon in Jerusalem, the house of the Lord, stood as the symbol of the celestial Church for every consecrated sanctuary in Christendom. The association was made explicit in the texts of the liturgy of the dedication of a church (e.g., *Urbs beata Jerusalem*), in accretions to that liturgy (*Rex Salomon fecit templum*), in scriptural commentaries (Hugh of St. Victor), in sermons (Abelard), in biblical illustrations (Nicolaus of Lyra), and in manuscript illuminations (Fouquet). Such symbolism—the association of a to-be-consecrated church and the Temple of Solomon—was well known to Du Fay through his long association with the liturgy and through the theological writings in his personal library. A careful reading of the first book of the Kings (VI: 6–22) demonstrates that the primary dimensions of the temple of Solomon are recorded as being 60, 40, 20, 30 (cubits). The inspiration of Du Fay's *Nuper rosarum flores* was thus not contemporary architecture but a literary tradition that extended back a thousand years before Christ.

THE *PONTIFICALE ROMANUM* (1485)
AND ROMAN CHANT IN THE RENAISSANCE

James Borders
University of Michigan

The *Pontificale Romanum*—the book of chants, rubrics, and texts for services over which a bishop or pope must preside—was first published in 1485 in Rome by Stephen Plannck. It contains over 110 melodies, including twenty-two for the dedication of a church and the consecration of an altar not generally found in prior sources. (In contrast, other early printed chantbooks relate far more closely to their manuscript antecedents.) These chants are noteworthy for being less melismatic and more plainly structured than other settings of the same texts, but they were not new compositions. Rather they descend from chants restricted in their circulation to Italy, perhaps to Rome, though they may have been edited for publication.

The origin of these melodies is obscure. Except for related versions in one manuscript, ancestors have not yet been found. Connections to practice do, however, exist. Patrizzi Piccolomini, master of ceremonies under Sixtus IV who together with Johannes Burckard compiled the edition, stated that the editors drew on manuscript sources, including some in the papal library (now lost). Two illuminated copies of the *editio princeps*, written in Rome, include revisions that indicate performance. Later northern Italian editions suggest that performers there were unfamiliar with the melodies.

Circumstance of compilation, use, and limited circulation tie these chants to the Roman Curia. Authority and liturgical function may connect them with the putative dedication of the Sistine Chapel in 1483.

MONTEVERDI STUDIES (AMS)

John Hill (University of Illinois, Urbana), Chair

CLAUDIO MONTEVERDI'S "MIGLIOR FILOSOFO"

Massimo Ossi
University of Rochester

Monteverdi's frequent references to Plato in his letters and prefaces have conditioned most interpretations of his aesthetic ideas and of his music. Plato, however, was certainly not the only philosopher Monteverdi had in mind when he wrote to Giovanni Battista Doni in 1634 that he had read "the best philosophers who observed nature" and that his compositions reflected their findings. Platonic accounts of his theories generally fail to reconcile the coexistence of Platonic concepts with references to non-Platonic methods based on direct observation of human nature. Indeed, such interpretations have not resolved either the lacunae in Monteverdi's formulation of the *seconda prattica* or the apparent inconsistencies of the preface to the Eighth Book of Madrigals.

But the preface itself preserves evidence of one of Monteverdi's unacknowledged sources: notwithstanding explicit quotations from Plato and Boethius, it is the beginning of the third book of Aristotle's *Rhetoric* on which the preface is modeled. All key elements in the essay, from the three-fold structure of the opening comparisons between emotions, voice levels, and musical *generi* to the discussion of the three elements of performance, are reworked from corresponding passages in the *Rhetoric*.

Monteverdi's *imitatio* of the Aristotelian model provides a logical framework for the preface and suggests that Platonic concepts should be reevaluated within the wider philosophical context of Monteverdi's musical system, rather than as its only

foundation. Monteverdi's appeals to classical authority were not window dressing to impress patrons: they were integral to his thinking.

RESPONDENT for Session: Barbara Russano Hanning, City College and The Graduate School, City University of New York

HARMONY OR DISCORD? AN ASSESSMENT OF MONTEVERDI'S
RELATIONS WITH THE GONZAGAS

Susan Parisi
University of Louisville

In the light of newly discovered documents from the Mantuan archives, I explore Claudio Monteverdi's relationship with four successive Gonzaga dukes—Vincenzo I, Francesco, Ferdinando, and Vincenzo II. Beyond offering a more detailed picture of Monteverdi's musical activities between 1590 and 1612 as well as of the Mantuan service of his brother Giulio Cesare, wife Claudio Cattaneo, and father-in-law, the information in these archival notices permits a reassessment of certain key episodes in Monteverdi's life that have long perplexed his biographers.

Among these problematic moments are Monteverdi's stay in Rome in 1610 following the composition of the Vespers, incidents involving Monteverdi and his brother between 1608 and their dismissal from Mantuan service in 1612, the situation in Mantua in 1619–20 when Monteverdi was offered his former position as *maestro di cappella*, and in the 1620s, when Monteverdi was *maestro di cappella* at St. Mark's in Venice. Details about a lucrative offer of employment that Monteverdi received but rejected during this period have also come to light. Lastly, the Monteverdi-Gonzaga relationship, at times discordant and at times harmonious, is considered in the larger context of Gonzaga patronal strategies and in the context of contractual and social conventions binding patrons and artists in the early Baroque.

RESPONDENT for Session: Edmond Strainchamps, State University of New York, Buffalo

AMS SPECIAL SESSION, COMMITTEE ON CULTURAL DIVERSITY:
INTEGRATING AFRICAN-AMERICAN MUSIC
INTO THE HISTORY CURRICULUM

Richard Crawford (University of Michigan), Chair
Stephen Blum (The Graduate School, City University of New York)
Scott DeVeaux (University of Virginia)
Lucius Wyatt (Prairie View A & M University), Panelists

This session will explore methods for drawing upon recent research in African-American idioms when designing music-history and music-appreciation courses. Panelists will address fundamental questions about aesthetics, make suggestions about specific pieces to include, and give practical aids for locating materials. Both concert and vernacular repertoires will be considered.

Friday evening, 5 November

**SMT SPECIAL SESSION: A GENERATIVE THEORY OF TONAL MUSIC:
PERSPECTIVES AFTER TEN YEARS**

**Justin London (Carleton College), Organizer
Jonathan D. Kramer (Columbia University), Chair**

TOWARD A THEORY OF FUNCTIONAL MUSICAL GROUPS

Fred Lerdahl
Columbia University

A Generative Theory of Tonal Music (GTTM) provides a rule-based account of the hierarchies that listeners infer from musical surfaces. The grouping component of *GTTM* segments the music into motives, phrases, and sections; the metrical component establishes a recurring pattern of strong and weak beats; the prolongational component assigns hierarchical patterns of tension and relaxation (or departure and return) to sequences of pitch events. The theory says comparatively little, however, about how these components interact to form a unified representation of musical experience.

This paper sketches features of such a representation in the form of “functional groups,” which bring the various components of *GTTM* together into schemas. First, prolongational branchings are limited to a few basic patterns. Second, following *GTTM*'s concept of “normative structure,” constraints on the tonal phrase are developed in terms of tension-relaxation and measure length. Third, this approach to the phrase is extended, somewhat in the spirit of the Schoenberg-Ratz-Caplin tradition of phrase and form analysis, to a number of basic grouping functions. All these functions are defined precisely using the hierarchical representations of *GTTM*. The number of functions needed to describe Classical formal structures in this way is surprisingly small.

MUSICAL GRAMMAR AND EXPERIENCE (MUSICAL AND OTHERWISE)

Ray Jackendoff
Brandeis University

This paper shows that the overall goals for music theory envisioned in *GTTM* lead to a particular account of musical experience, an account which proves to integrate strikingly with fundamental issues in theoretical and experimental psychology. When a piece of music is being listened to, the listener's understanding of that piece is being constructed unconsciously in short-term memory (and perhaps being stored in part in long-term memory). This construction is guided by the interaction of the musical grammar with the musical events being perceived over the course of time. The listener's musical experience is a product of both the process and the result of this construction.

This account of musical perception sheds light on a more general psychological phenomenon, namely the perception of events and their relations in time. Music is only one of many cases in which observers apparently perceive events taking place before they have the information necessary to create these perceptions. As argued by Daniel Dennett and Marcel Kinsbourne, such cases show that the mentally represented temporal order of perceived events need not correspond to the temporal order in which the representations of these events are constructed. This analysis conflicts strongly with intuition, but it is psychologically and neuropsychologically altogether plausible. The process of musical perception predicted by *GTTM* in fact constitutes an especially explicit case of their “multiple drafts” model of consciousness.

TWO EXPERIMENTAL APPROACHES TO THE COMPONENTS OF *GTTM*

Emmanuel Bigand and Marion Pineau
 Université de Bourgogne,
 and Fred Lerdahl
 Columbia University

Two experiments were performed that test the psychological validity of the four main components of Lerdahl and Jackendoff's *GTTM*. The first experiment used Brahms's "Variations on a Theme by Haydn" (analyzed in *GTTM*, p. 205). Preliminary results suggest: (1) that for meter, categorizations are more precise at lower levels, even with musically trained subjects; (2) that for grouping structure, grouping and metrical structures strongly interact at low levels; and (3) that for predicted reductions, correct reductions are more often chosen by the participants at level one (that is, at low levels) than at levels three or four. Finally, the subjects evaluated the perceived musical tension of each chord in the Haydn theme on a subjective scale.

The second experiment followed the same four-part design as the first, but employed a Bach chorale (analysis provided by Lerdahl) as a musical stimulus.

LERDAHL AND JACKENDOFF'S "STRONG REDUCTION HYPOTHESIS"
 AND THE LIMITS OF ANALYTIC DESCRIPTION

Justin London
 Carleton College

One of the pillar's of Lerdahl and Jackendoff's *GTTM* is their "strong reduction hypothesis" (SRH). The SRH gives their theory the necessary rigor for the formalized apparatus of their well-formedness rules and preference rules. This paper presents some problematic examples of the SRH with respect to rhythmic grouping, including: (1) examples of "permeable" grouping boundaries, that is, groups whose articulations on the same structural level are not equally well marked; (2) examples of gaps both within as well as between phrases; and (3) examples where certain hierarchic levels seem to drop out. All of these examples create the same sort of problem for the SRH, since they contain events that are amenable to more than one structural description.

As an alternative to the SRH, a "weak reduction hypothesis," which would allow for these sorts of structures, is proposed. The paper concludes with a few additional reflections on the background and motivation for the SRH, including its relationship to linguistic analysis—analysis which focuses on relatively small units (sentences) with separable syntactic and semantic components—as well as its psychological background in our desire for knowledge and ordering of the world.

FRED LERDAHL THE COMPOSER:
 QUESTIONS OF TONALITY AND CONTEXT

John Covach
 University of North Texas

This paper takes as its focus two works by Fred Lerdahl: the First String Quartet (1978) and the Second String Quartet (1980–82). While each quartet can stand alone as an independent composition, the two works are linked by a common hierarchical tonal structure; it is thus possible to think of the quartets as two movements of the same composition. In relation to the first quartet, which consists of fifteen "expanding variations," the second quartet may be regarded as "variations sixteen and seventeen" along with a coda that returns to the sparse statements of the basic tonal structure with which the first quartet begins.

The basic tonal structure of these quartets is examined using tree graphs provided by the composer. The elaboration of this structure with each variation is

then studied according to the principles developed in Lerdahl and Jackendoff's *GTTM*. The beginning of the second quartet is open to two radically different interpretations. If the two quartets are played together, the first section of the second quartet is clearly heard as another elaboration of the basic tonal structure. If, however, the second quartet is played alone, its underlying tonal structure is far less evident and seems to emerge only in the closing section of the work. This suggests that the tonality of the two quartets, though based upon a strictly hierarchical design, may also contain a strong contextual component.

**SMT SPECIAL SESSION: MAKING A PLACE FOR WOMEN IX: WOMEN,
MUSIC, AND THE NATURE OF RESEARCH**

**SMT Committee on the Status of Women, Deborah Stein (New England
Conservatory of Music), Chair**

RULES OF ONE'S OWN

Elaine Barkin

University of California, Los Angeles

As inheritors of Western intellectual thought processes, we have all been exposed to educational agendas and cultural attitudes advocating "getting to the point" or "sticking to one thing" or "not having your cake and eating it too" or "right and wrong." Some of us have fallen under the spell of and perpetuated such agendas; some of us have been struggling to get free of them. . . .

Nowadays, and finally— in the sense of, at long last—sonic and verbal output manifesting our willingness to explore and discover what may be lurking inchoately within our minds and bodies, or to invent a sound or a language to convey such findings to others, is more prevalent than earlier on. Rather than worrying about the acceptability of the language I use, I want to consider how my particular take on language will affect the language of others. Rather than worrying whether your work has or doesn't have a "point," or "fits in," or is "experiential and not analytic," or is "inconclusive," why not, if that's your delight, eschew points, proofs, straight lines, normal forms, and conclusions. Let's: get into those nooks and crannies, get hung up on those details, be fuzzy or circular or idiosyncratic, leave the bugs and feelings in, imagine all that music can be, and seriously go about our business evocatively recreating what and how we hear, think, see, feel, love. . . .

MASCULINE DISCOURSE IN MUSIC THEORY

Fred E. Maus

University of Virginia

This paper summarizes an article (published under the same title) on gender and contemporary music theory and describes its relation to some other work of mine and to the work of other writers who have influenced me.

Professional music theory in North America includes many different endeavors, but there has been an identifiable mainstream for several decades. Theorists call it "Schenker and sets"—the tradition based, mostly, on writings of Heinrich Schenker, Milton Babbitt, and Allen Forte. There have been alternative approaches, too, but they seem to be permanently marginal in the profession. Mainstream and marginalized theory can be gendered as masculine and feminine. More specifically, the male writers who have dominated professional music theory belong to a wider North American culture in which certain kinds of discourse are gendered as masculine, others as feminine, and the mainstream of music theory has been constituted partly by its cultivation of the discourse that counts as masculine. This view has been arrived at partly through work on nineteenth-century subjects (Hanslick and Berlioz), where the role of gender is more blatant, and partly through the influence of essays by Philip Brett and Suzanne Cusick.

Saturday morning, 6 November

**VOICES OF EIGHTEENTH-CENTURY OPERA (AMS)
Marita McClymonds (University of Virginia), Chair**

**MOZART'S *LA CLEMENZA DI TITO* IN THE EARLY OTTOCENTO:
THE MAKING OF A PASTICCIO**

Michael Collins
University of North Texas

We accept Mozart's operas as supreme masterpieces in their genres, but our concentration on the sacrosanct "work" tells us little of the Mozart that was received by the nineteenth century. Early on *La clemenza di Tito* became a pasticcio, as singers required new arias to suit their special vocal talents and as changes in taste required alterations to please audiences eager for the latest fashion. For example, productions in the early nineteenth century substituted extensive *Introduzioni* for Mozart's simple opening in recitative, two-tempo arias often with choral participation replaced simple arias, and finales with large-scale concerted numbers were inserted.

This paper traces substitutions made by such singers as Marianna Sessi, Antonio Brizzi, and Gaetano Crivelli in productions beginning with Joseph Weigl's Viennese revival in 1804 and continuing with Munich (1805), Lisbon (1806), Naples (1809), Paris (1816), and Milan (1818). After having been spiced with arias by Weigl and Simone Mayr, the Naples production intertwines Mozart's numbers with another pasticcio of the same title with music predominantly by Marco Antonio Portogallo, originally sung by Sessi in Livorno (1807). Audiences were apparently unaware they were not hearing Mozart. Recorded excerpts of arias together with discussion of an added *Introduzione* and a new *Finale primo* reveal the changes in taste taking place in the early *ottocento*.

A NEW VOICE OF OPERA CRITICISM FROM THE BURNEY CIRCLE

Curtis Price
King's College, London

Charles Burney is generally regarded as one of the best critics of eighteenth-century Italian opera. Yet for him every opera, whether known only from a printed aria collection or witnessed in the theater, was essentially a concert in costume, a view of *opera seria* that has persisted to this day. His daughter, Susanna Elizabeth Burney (1755–1800), saw opera very differently. Exploited as her father's amanuensis and smothered by her sister Fanny's literary genius, Susan may prove a far more incisive critic of opera as drama. In letters addressed to her sister and hitherto unnoticed by musicologists, she supplies in abundant and often technical detail much of what her father omitted to say about the combined effect of music, singing, acting, and scenery.

During the 1778–80 London opera seasons, when Dr. Burney had withdrawn to finish the second volume of his *General History*, Susan acted as head of the Burney household, entertaining an endless string of foreign musicians. Being multilingual, she became closely acquainted with Wilhelm Cramer (leader of the opera orchestra), the composers Sacchini and Bertoni, and was intimate with the famous *primo uomo* Gasparo Pacchierotti. She recorded verbatim their long conversations, which always centered on *opera seria*. They discussed how works were conceived (usually by manager and librettist), composed, rehearsed, and produced; they talked about musical style, singers and singing, invention and plagiarism. Susan Burney provides

a wealth of new information about J. C. Bach, Sacchini, Sheridan (opera manager *manqué*), and many other important figures, giving us a rare glimpse behind the scenes at the King's Theatre.

“E LA FEDE DEGLI AMANTI” AND THE VIENNESE OPERATIC CANON

Dorothea Link
Bishop's University

In this paper I investigate canon-writing activity in Vienna at the time Mozart wrote the canon “E nel tuo, nel mio bicchiero” in *Così fan tutte* (1790). At least twenty-one operas containing canons are known from between 1783 and 1809: Mozart's is ninth in this list. Since most of these operas were written for Vienna, one is tempted to consider this a Viennese practice. Its beginnings, however, apparently lie elsewhere: the first known operatic canon was written for Venice in 1782 by Martin y Soler, who apparently introduced it to Vienna in his operas of 1786 and 1787. The idea was picked up by Salieri (1788 and 1789) and by Mozart (1790), but also by Paisiello (1789) in Naples.

Related to the Viennese practice of operatic canons is a tradition of vocal canons that reaches from Caldara to Schubert. Defined by a body of recurring, primarily Metastasian texts, they have a musical style similar to that of the operatic canons. *Così fan tutte* conveniently provides us with a key to surveying this tradition: the quatrain beginning “E la fede degli amanti” (No.2), a textual quotation from Metastasio's and Caldara's 1731 opera *Demetrio*, also serves as the text for a succession of vocal canons. Caldara himself made at least two canonic settings of this text, one of which was published in 1782 by Artaria in a set of thirty-six canons ascribed to Metastasio. Artaria followed this publication in 1787 with twelve canons by Martin, among which this text appears again. A manuscript collection of vocal canons from ca. 1800 contains yet another setting of this text by the amateur Herr Schacht, pointing to the popularization of the genre at about this time.

CASTRATI AND THE UNSEEABLE VOICE

Carolyn Abbate
Princeton University

“Must we mutilate men, to lend them a perfection they do not, by birth, possess?”

So wrote singer Sara Goudar in 1773, musing on a phenomenon she knew well: the castrati. Goudar's remark inverts the modern psychoanalytic view, of women as imperfect men by reason of their fearful “lack.” But her comment also reflects an underworld of speculation about castrati, and the metaphysics of a seemingly impossible conjunction between body and voice (men who sing as sopranos).

This underworld of eighteenth-and nineteenth-century fantasies about castrati appears in sources from manuals on voice production and medical literature of the Enlightenment to analysis of opera and Romantic literature. Medical details concerning the castrati's altered physiology are full of grim surprises (deep bass voices, declared Remondino in 1756, could also be produced through “genital alterations”). Nonetheless, writing a new history of castrati's bodies is not my main focus, nor are the facts of their vocal production. I want instead to recapture an earlier vision of the relation between voice and body, one that mutated at the turn of the nineteenth century, and that reflects a new philosophical ethos concerning opera itself. Put briefly: the schism between the aural and visual implied by the castrato, with female voice seeming to emerge from a male body, suggested that this voice emanated from elsewhere than the singer, from an unseen source hence fantasized as outside the material world and uncanny. What begins in the literary

underworld ends with a theory of musical voice and authority in opera, and suggestions of how music conceived for castrati enhances a *schism* that is at the heart of all operatic performance.

AMERICAN TOPICS (AMS)

Susan Cook (University of Wisconsin, Madison), Chair

**STAGED OPERAS, BURLESQUES, AND "GEMS":
OPERA AND OPERATIC MUSIC IN THE ANTEBELLUM UNITED STATES**

Katherine K. Preston
College of William and Mary

The early years of the twentieth century are regarded as a "golden era" of opera production in the United States. What is not well known is that the antebellum period was also a "golden era." Staged operas, performed by itinerant companies, were a routine part of the American theatrical repertory in the 1840s and 1850s. The repertory included works written and performed in English (by Wallace, Bishop, and Balfe), French (Boieldieu, Auber, and Adam), German (Mozart and Beethoven), and Italian (Rossini, Donizetti, Bellini, and Verdi); there were also countless productions of English translations of the continental works. These operas were performed for theatrical audiences comprised of working-class, middle-class, and elite individuals; the antebellum American public familiar with staged operas was much broader than it is today.

More important than regular performances of operas, however, was the very ubiquity of operatic music in American culture. Operas were parodied regularly by minstrel troupes and burlesque companies; these parodies were enjoyed by millions. Furthermore, music from the operatic stage dominated the repertories of both theater and dance orchestras; touring instrumental virtuosi regularly performed operatic transcriptions and fantasies on operatic "gems"; vocal and instrumental adaptations of arias were widely circulated as sheet music; even street organ grinders played versions of the most popular operatic airs. I will detail the activities of itinerant opera companies in the United States and examine the importance of operatic music in American culture of the period.

**EARLY PHONOGRAPH AND RECORD ADVERTISING
AND THE INVENTION OF THE AMERICAN LISTENER**

Linda L. Tyler
Educational Testing Service

Much has been written about the history of recording technology: biographies of early recording artists abound; imposing discographies of early records chronicle the inventories of early recording companies. Much less is known about popular perceptions of recorded music and the listening and record-buying habits of Americans during the phonograph's early era. What did Americans think of recorded music and what did they want from it? How did they compare the desirability of live music to that of recorded music? What number and variety of records were considered suitable for the well-appointed middle-class home? What categories were used to order and classify early record collections? What gendered, domestic, cultural, and hierarchic meanings were associated with recorded music?

One way to begin answering these important questions is to analyze the advertising materials of early phonograph and record companies. More than simply responding to consumer desires, these companies attempted to shape and construct popular tastes. By examining their magazine advertisements (both image and text), catalogs, brochures, instructional literature, programs from phonograph concerts,

trade journals, and advertising manuals, we can get closer to the ways in which recorded music became a part of American life, the ways in which Americans were encouraged to listen and buy, and, more broadly, the ways in which the marketplace and music intersected at the beginning of the twentieth century.

GEORGE GERSHWIN AND AMERICAN MODERNISTS OF THE 1920s:
A RE-EVALUATION

Carol J. Oja

Brooklyn College and The Graduate School, City University of New York

In the hierarchies of historical writing, George Gershwin has been considered separately from Aaron Copland, Henry Cowell, and others among his composer contemporaries. Best known and admired for his popular songs and scores for musical theater, Gershwin has earned less respect as a composer of concert works. Yet during the 1920s, as young American composers struggled to find distinctive voices and to establish themselves within an international new-music community, Gershwin posed strong competition for his compatriots, entering into an intense dynamic with them that has since vanished from the historical record. Immediately after the highly publicized premiere of the *Rhapsody in Blue* in 1924, many prominent concert-music critics of the day hailed Gershwin as the New World counterpart to Igor Stravinsky, viewing him as the long-awaited Great American Composer.

Thus, at this early stage of the American modernist movement—during the third season of Edgard Varèse's International Composers' Guild and the first of the League of Composers—an outsider completely removed from the organized spheres of new music threatened to usurp the position coveted by young concert composers. This paper seeks to evaluate the relationship between Gershwin and the modernists, examining both conflicts and interconnections. Published and private writings by journalists and young composers will be used to explore the reception of Gershwin's concert works from the decade and its implications.

A TYPOLOGY FOR KURT WEILL'S AMERICAN "THEME SONGS"

David Kilroy

Harvard University

Many of Weill's American film and theater scores include songs that in show-music parlance are commonly referred to as "theme songs"—songs that epitomize a principal message of the musicals in which they occur. Weill himself used the term in this way, as when writing to Langston Hughes concerning a new lyric for Sam in *Street Scene*, he asked for verses about "the house being a prison for the spirit, etc." and proposed that the resulting text "could become the *theme song* for the entire show" (emphasis added).

The means by which theme-song material is developed in Weill's musicals (via instrumental underscoring, altered reprises, etc.) varies quite considerably. No single "formula" operates. In some instances theme songs are presented only once; in others they are progressively unveiled. In the case of "Here I'll Stay" from *Love Life*, for example—the nature of the song's "theme" (and hence the "theme" of a show) becomes greatly altered during the course of the text as it becomes associated with other musicodramatic signals.

This paper identifies the theme songs of stage and film musicals from Weill's American career and proposes a typology for them based on their musicodramatic placement and function. That typology, developed from both musical and dramatic prototypes, may prove useful not only for the further analysis of Weill's American musical theater but for musicodramatic criticism in general.

MEDIEVAL TOPICS (AMS)

Kenneth Levy (Princeton University), Chair

**SOUTH-ITALIAN MASS-PREFACE CHANTS
IN CASSINESE TRADITION (1000–1250)**

John Boe

University of Arizona

The preface, beginning the great prayer of the eucharist, was chanted before Sanctus. Prefaces were regularly notated earlier in southern Italian missals than elsewhere, in varying crystallizations out of oral tradition, mainly employing the notes G, a, b, and c, or equivalents in other hexachords, when cleffed. The consistent versions in use at Montecassino and its numerous monastic dependencies were maintained for 250 years, a successful assertion of written control over previously improvisatory tradition. Not just one but two main versions were integrally copied in altar books of Cassinese origin, sometimes along with a less canonical *tonus solemnior* or a (*versio*) *Francisca*. The two versions were sung at Masses corresponding more or less to those now called ferial and festal. They differed not so much in the degree of ornamentation for the same basic formulas similarly applied to the text (as in the festal and ferial tones of the Vatican edition) but rather in initial figures, tenors, and transitional passages. Only final cadences were closely related.

Italian missals of uncertain provenance can now be assigned a Cassinese origin when their preface chants entirely conform to the Cassinese ones. Failing correspondence, such an origin can be rejected, even in instances from regions bordering the *Terra Sancti Benedicti* where certain Cassinese turns of phrase were interspersed in hybrid preface chants.

**CONTINENTAL GLOSSED HYMNARIES IN THE ELEVENTH CENTURY
AND THEIR AUDIENCES**

Susan Boynton

Brandeis University

Because early Latin hymn glosses are little known, their significant place in the corpus of commentary on liturgical music has gone unnoticed. From a study of ten Continental monastic sources, I have identified three distinctive traditions of Latin glosses on the hymns. Brief interlinear glosses providing synonyms for individual words constitute a tradition transmitted in sources from Montecassino, Farfa, and Narni. There are two other interlinear sets, in an Aquitanian hymnary now in Huesca and in a breviary from Silos. Two hymnaries from Moissac contain a combination of interlinear and marginal glosses. Finally, a set of extensive marginal and interlinear glosses is found in sources from St. Denis, St.-Germain-des-Prés, and Corbie.

The nature of the glosses and the organization of the hymnaries suggest a variety of audiences and a corresponding variety of functions. GlosSED hymnaries were used not only for the Office but also for teaching Latin, as well as for private study and contemplation. The composition of BAV Rossi 205, for instance, suggests that it served as chant book, anthology, schoolbook, and devotional collection. The extent and content of the glosses, particularly in the Northern French sources, show that the place of hymns in monastic life outside the Office can be compared to that of the Psalms. Early hymn glosses give us a new window on the ways in which liturgical texts and music were taught and their various functions outside the liturgy itself.

“KE ONKE TURTRE”: ENGLISH PROVENANCE MANUSCRIPTS
AND THE ANGLO-NORMAN CHANSON

Donna Mayer-Martin

Southern Methodist University

The majority of surviving monophonic chansons with texts in Old Provençal or Old French are preserved in large, sumptuous manuscripts mostly of French provenance, called *chansonnières*. These manuscripts are evidence that thirteenth- and fourteenth-century collectors considered these two repertoires of the troubadours and trouvères, with their texts and melodies, as unified repertoires worthy of gathering and preserving in expensive, often times richly illuminated manuscripts. During the twelfth century, with French culture predominant in England, the art form of these continental chansons understandably was imported in varying manners by the English courts. To this date, no catalogue or in-depth study has been undertaken to assess this phenomenon. In this paper I discuss the repertoire of the “French” chanson as preserved in English provenance manuscripts.

Anglo-Norman or French chansons survive in some three dozen sources located in London, Oxford, and Cambridge. In addition to those chansons cataloged by Raynaud and Linker, there are several melodies yet to be discussed. And most interesting are the types of manuscripts in which these works are preserved. The chansons are not part of large *chansonnières* as were typical in France; most often a few chansons are inserted into the body of a larger work or collection of works. However, rather than merely “filling up space” as previously has been suggested, many of these chansons appear to be used as glosses on larger crusade chronicles and didactic works.

WHERE ARE THE TENORS IN MONTPELLIER?

Catherine Parsonneault

University of Texas, Austin

As the motet became increasingly popular during the thirteenth century, scribes needed to devise new page formats for the several varieties of this complex new genre; the Montpellier Codex serves as an eloquent witness to their problems of *mise-en-page*. For example, tenor placement in the two-part French motets of fascicle 6 presents a veritable encyclopedia of unintelligibility.

To arrive at simultaneous page turns in all parts, scribes of the “Old Corpus” (fascicles 2–6) often manipulated the placement of tenors in ways confusing even to a musically trained eye. Contrary to the accepted paradigm in which the tenor runs across the bottom of a page or opening on a single staff, fragments of tenors actually occur almost anywhere on the page. While they may begin along the bottom of an opening, tenors frequently revert to the end of the concluding line of an upper voice; visual cues like text incipits may be incorrectly placed or missing altogether. As a result, it is sometimes impossible to tell from the manuscript which tenor segments match which upper voices.

The conundrums faced by scribes of the Old Corpus are clearly no longer at issue for their counterparts in fascicle 7. The more consistent and confident placement of the tenors in fascicle 7 provides significant internal evidence for the traditional view that this fascicle was indeed copied later than those of the Old Corpus.

NATIONAL IDENTITY IN THE EARLY TWENTIETH CENTURY (AMS)

Michael Beckerman (University of California, Santa Barbara), Chair

**VAUGHAN WILLIAMS AND FOLK SONG: ENGLISH NATIONALISM
AND THE SENSIBILITY OF PASTORAL**

Julian Onderdonk
New York University

Ralph Vaughan Williams's advocacy of English folk song in musical composition is attributable not merely to "musical nationalist" motivations but also to the late nineteenth-century reaction against industrialism: as such, it was an artistic expression in the English pastoral tradition. It was "nationalist" in a broader sense, however, in that it was part of the movement to formulate a rural national self-identity, which arose in response to perceptions of national decline, itself brought on by increased industrial competition from abroad and by social unrest at home.

I argue that one connection between nationalism and the pastoral resides on the level of class ideology, since both have been used as expressive tools of the elite class of society. Because the elite class that promoted the new nationalism was the primary beneficiary of nineteenth-century industrial progress, the construction of a new national identity derived from folk culture was arguably an act of both national and class consolidation. Although it promised to unite upper and lower strata in a shared national vision, that construction also served to obscure the very *fact* of industrialism—and its relationship to elite privilege with it. Vaughan Williams's complicity in this was of course unintended. But if his art, in its evocation of Tudor and agrarian village life, promoted the conservative and potentially reactionary values of his class, it also transcended them in expressing a genuine aspiration to community and social improvement. On the aesthetic level this is a long-standing characteristic of pastoral art, even while it has been used by the elite for purposes of social control.

**CONSTRUCTING ENGLISHNESS IN MUSIC:
THE RECEPTION OF RALPH VAUGHAN WILLIAMS**

Alain Frogley
Lancaster University

Vaughan Williams reception has been dominated by ideas of "Englishness," most notably pastoralism and certain key concepts of national character. The many aspects of the composer's life and work that conflict with these governing metaphors have tended to be ignored or distorted; thus, for example, major continental influences on the music have been largely overlooked, and a person who resided for most of his life in London has regularly been described as a "countryman."

Recent work in cultural and political history suggests that such distortions are, in fact, symptomatic of a broadly based reconstruction of English national identity that began in the latter part of the nineteenth century, in response to a variety of socioeconomic pressures both at home and abroad. This placed special emphasis on the country and on the Tudor period: Vaughan Williams's use of folk-song and Tudor models thus both tapped into, and helped to focus, powerful cultural currents. However, growing tensions in the national self-image following World War I led both to an intensification of these forces and to a reaction against them, as well as against a perceived insularity in English culture; Vaughan Williams's achievement has been distorted from both directions. Along with related concepts, such as "healthy masculinity," that touch on discourses of gender and race as well as nationality, these issues have significantly influenced the reception of a broad range of twentieth-century English music and merit sustained attention.

BARTÓK'S EXPRESSIONISM IN ITS INTELLECTUAL AND
PSYCHOLOGICAL CONTEXT

Dorothy Lamb Crawford
University of California, Los Angeles, Extension

The cultural context of Bartók's early maturity in Budapest shows distinct similarities to the psychological, intellectual, and artistic ferment that provoked expressionism in the Viennese composers Schoenberg, Berg, and Webern. In the first two decades of the twentieth century, Bartók took a central part in the intellectual revolt against intransigent cultural and political institutions of Hungary's past. His circle of colleagues and acquaintances (which included Georg Lukács and playwright Béla Balázs) published Nietzsche, Bergson, William James, Freud, and members of the psychoanalytical movement; they also performed plays of Strindberg and Wedekind, rejected impressionist painting, and fervently discussed new attitudes to gender roles and social injustices. The poems of Endre Ady, the spiritual and social leader in the transformation of Hungary, influenced Bartók's direct expression of erotic themes and spurred his mission to penetrate the inner spirit of folk music in order to transform this age-old instinctual art into his own musical language, reflecting his ego in a fully subjective way.

Much of Bartók's composing in this period was a highly subjective means of salvation from painful personal crises. I will examine manifestations of a Bartókian dialect of musical expressionism, independent of the Viennese yet sharing similar causes, in the years 1908–23 when his rejection of Romanticism and his compulsive need to confront and express inner truth resulted in works of intense introspection and raw power.

DEFINING TRADITION IN POST-WORLD-WAR-I VIENNA:
THE ROLE OF THE VIENNA STATE OPERA 1919–24

Andreas Giger
Bloomington, IN

Vienna presents itself today as a city of great performing institutions and the home of great composers from Haydn to Mahler; it was at the end of World War I that the city consciously changed its emphasis from contemporary composition to an emphasis on performance quality. I will argue that the political consequences of the war played a major role in the shifting portrayal of the city's musical status, especially at its most prestigious musical institution, the Vienna State Opera.

The empire's defeat and the establishment of a politically insignificant republic compelled Austrian critics to prove that the city's musical status had not collapsed as well. In several essays they described traditional Austrian music as sensually melodious, tonal, and—in contrast to “philosophical” German music—immediately understandable. However, the lack of contemporary operas that distinguished themselves by these values led to the perception of a crisis and thus to the need to emphasize the *quality* of the performances. The correspondence of the State Opera's directors, Richard Strauss and Franz Schalk, statements of such critics as Max Graf, and government documents reveal important political functions of perfect performances: they portrayed the country in its former Baroque splendor and guaranteed a minimal deficit in a time of severe financial problems.

The political loss in the war led to an emphasis on artistic representation and thus made the musical crisis appear in a crucial light. These circumstances brought about what Eric Hobsbawm would describe as the invention of a new tradition: the exemplary performances of a canon of masterworks.

PAUL HINDEMITH'S PLACE IN
TWENTIETH-CENTURY MUSICAL CULTURE

David Neumeier
Indiana University

The centenary of Hindemith's birth falls on 16 November 1995. To prepare for that celebration, I reinterpret Hindemith's musical aesthetic in terms of Peter Bürger's notion of the "historical avantgarde," and offer an updated critique of his work by juxtaposing the views of three influential critics: Alfred Einstein (1926), Adorno (essays collected in *Impromptus*), and Ludwig Finscher (1971). With his characterization of Hindemith as "simply a musician who writes music as a tree bears fruit, without further philosophic purpose," Einstein went considerably beyond Hans Mersmann or Heinrich Strobel, for whom Hindemith was the musician of the *neue Sachlichkeit*.

Einstein's language has journalistic elements that promote Hindemith as a media star (an emerging type in the 1920s). Adorno builds on Schoenberg's critiques of his neoclassicist rivals to lay the groundwork for the virulent anti-Hindemith polemic of the 1950s and 1960s. Finscher looks back on the difficult last decade of Hindemith's life and manages to turn the composer into a symbol of the German nation through a melancholy reading of inexplicable aberrations, wrong paths chosen, and the faint hint of undeserved condemnation. I will then argue that Hindemith's musical aesthetic fits closely the model of the historical avant-garde, an interbellum phenomenon whose hallmarks were rejection of the "early modernist autonomy aesthetic" (A. Huyssen), an easy relationship with political "awareness," and sensitivity to mass culture.

FORM IN TONAL MUSIC (SMT)

Allen C. Cadwallader (Oberlin College), Chair

THE INTERACTION OF "INNER" AND "OUTER" FORMS

Eric McKee
Pennsylvania State University

Drawing upon the work of Schenker and recent research in phrase structure, this paper constructs a broad theoretical model of form in tonal music. A multidimensional approach is advocated, one that provides a balanced treatment of inner form (tonal structure), outer form (phrase structure), and their dynamic interaction. Schenker's sketchy and somewhat problematic ruminations on form in *Free Composition* provide the conceptual basis for inner form. The approach to outer form is based on the work of Rothstein. The interaction of inner and outer forms represents a new avenue of research.

After laying the theoretical groundwork, the discussion focuses upon a compositional technique that has received little attention in the literature, namely, the use of auxiliary cadences. It will be shown how a formal approach sensitive to both inner and outer forms can provide a better understanding of this technique.

RECAPITULATION RECOMPOSITION IN THE SONATA-FORM FIRST
MOVEMENTS OF HAYDN'S STRING QUARTETS: STYLE CHANGE
AND COMPOSITIONAL TECHNIQUE

Steve Larson
Indiana University

A study of recapitulation recomposition (that is, the ways in which the material of an exposition is altered in its recapitulation) in Haydn's string quartets reveals more than changes in style. Analyses of compositional "strategies" (or "premises") show how Haydn's recompositions reflect the nature of the materials they manipulate. The earliest quartets show a wonderful sense of play and a delightful manipulation of tonal and rhythmic ambiguity. In the middle-period quartets, the increasingly dramatic emphasis on a clear coincidence of thematic and harmonic return, together with an underlying regularity of phrase and form, gives more impact to false and disguised recapitulations. And in the late quartets, this drama and regularity provide the underpinnings for sophisticated techniques of phrase expansion and a reintegration of Baroque-inspired thematic manipulations. Recapitulation recompositions thus become a focus of intensity and developmental power that seem to alter their dramatic weight and formal function. Because these recompositions appear to reach an artistic climax in the first movements of op. 64, that set will be the focus of the presentation.

KOCH, SCHENKER, AND THE DEVELOPMENT SECTION
OF EARLY SONATA FORMS

Wayne C. Petty
Vanderbilt University

Despite the recent burgeoning of Schenkerian studies of musical form, some compositional techniques stubbornly resist description according to models proposed by Schenker. This paper focuses on one such technique common to many mid-eighteenth-century sonata movements—development sections without retractions. The discussion centers on sonata movements with development sections that conclude with a perfect cadence in a secondary key (especially VI), after which begins the recapitulation with either a direct restatement of the head motive in the tonic key or a minimum of linking material preparing the return of the tonic. Although this procedure can be found in Haydn, it is far more common in the keyboard works of C. P. E. Bach, whose sonatas will form the main repertory of study. This paper suggests some ways of approaching this type of sonata from Koch's perspective, which affirms the harmonic discontinuity leading from the development section (second main period) to the recapitulation (third main period). Schenkerian techniques are also used to describe voice-leading continuities that bind the sections together.

LIQUIDATION, AUGMENTATION, AND BRAHMS'S BLURRING
OF THE RECAPITULATORY ARTICULATION

Peter H. Smith
University of Notre Dame

A pervasive feature of Brahms's sonata forms is his blurring of the articulation that normally results from the simultaneous return of the first theme and the tonic at the beginning of the recapitulation. The formal overlap at the reprise in the first movements of the String Quartet in C minor, op. 51, no. 1, the Fourth Symphony, op. 98, and the Cello Sonata in F major, op. 99, is viewed as an intensification of the dialectic between articulation and organicism inherent in sonata style. By examining

the conflict between the extension of a retransitional process of liquidation through rhythmic augmentation and the emergence of the thematic return, the paper explores one of Brahms's major contributions to sonata form—the expansion of the possibilities of recapitulatory articulation.

The tension between the formal functions of retransition and recapitulation is especially noteworthy in op. 98 and op. 99, since the continuation of the foreground process of rhythmic augmentation represses the articulative power of the tonic, which otherwise would function as the middleground rebeginning at the return of the main theme. Moreover, a comparison of the three works demonstrates that the foreground individuality of the original expository material, rather than its background similarity, emerges as the decisive factor in Brahms's shaping of the recapitulatory overlap.

MATTHESON, TELEMANN, AND THE GERMAN MARKET (AMS/SMT)
George Buelow (Indiana University), Chair

SENSUS AND RATIO IN EIGHTEENTH-CENTURY GERMAN
 MUSIC THEORY:

MATTHESON'S CRITIQUE OF MATHEMATICS IN MUSIC

Thomas Christensen
 University of Iowa

Throughout his life Johann Mattheson was an ardent opponent of those who would mix mathematics with music theory. Believing music to be an empirical art that should be judged only by one's senses, he castigated writers such as Euler, Mizler, and Rameau, whom he accused of erecting their music theories upon unjustifiable a priori rationalistic premises drawn from the mathematical sciences.

This paper looks at several of Mattheson's lesser-known writings in order to formalize his critique of all mathematically influenced music theories and to examine the implications of these writings for concrete problems of harmonic theory and music pedagogy. Mattheson's contribution was not just a negative one. Relying upon ideas drawn from the newly circulating sensationalist psychology of John Locke, Mattheson was able to sketch out a fascinating perceptual theory in which music was analyzed by its sound quality (*Klang-Kunst*) in opposition to the received canonist theories, by which music was treated as a quantitative science of tone relations (*Mess-Kunst*). While not without their own internal inconsistencies and empirical deficiencies, Mattheson's ideas mark an important change in eighteenth-century musical thought and foreshadow in interesting ways some twentieth-century phenomenological theories of music perception.

SONATE AUF CONCERTENART AND *CONCERTO RIPIENO*:
 GENRE AND STYLE IN TELEMANN'S ENSEMBLE SONATAS

Steven Zohn
 Cornell University

During the years 1710–40, a period spanning virtually his entire sonata-writing career, Telemann produced numerous examples of what Johann Adolph Scheibe termed the *Sonata auf Concertenart*. Like the concerted sonatas by J. S. Bach, Heinichen, Quantz, Zelenka, and others, those by Telemann embody a fusion of sonata and concerto, often while playing upon the listener's expectations of both genres. Although Telemann wrote some of the earliest and arguably the most ingenious sonata movements in ritornello form, only Bach's have received much scholarly attention.

This paper, based on a larger study of Telemann's ensemble *Sonaten*, surveys his few dozen *Sonaten auf Concertenart* for two or three melody instruments and bass. In an attempt to clarify Telemann's instrumental style and define the genre, I focus on the works in the latter scoring; as a group these pieces contain so many concerted movements that the blurring of generic distinctions between sonata and concerto can be considered fundamental to Telemann's conception of the quartet sonata. That this aspect of his style caused confusion among his contemporaries is clear from the conflicting genre labels given to these works in manuscript sources; likewise, modern scholars have disagreed about whether to classify certain works as sonatas or concertos. Based on stylistic and documentary evidence gathered from an examination of the performance materials, I argue that a number of Telemann's pieces often considered to be quartet sonatas are in fact *concerti ripieni*, or concertos without soloists.

MUSIC IN THE CONTEXT OF WIELAND'S *TEUTSCHE MERKUR*, 1774–85:
A SOCIAL-HISTORICAL PERSPECTIVE

Annie Janeiro Randall
University of Cincinnati

The journal *Teutsche Merkur*, founded and edited by Christoph Martin Wieland, was by virtue of its wide circulation, longevity (1773–1810), and diversity of contributors, "Germany's nearest approach to a national cultural institution" (Nicholas Boyle). From 1774 to 1785 printed songs were included in many of the *Merkur's* issues in addition to music reviews, scholarly essays on music, and advertisements for printed musical works. These musical items were published alongside articles on literature, philosophy, history, politics, and art. Subscription lists, which include the subscriber's city of residence and occupation, indicate that the *Merkur* was read by patricians, professionals, and wealthy burghers throughout Germany. From 1,500–2,000 individuals subscribed—a very large number by late eighteenth-century subscription standards.

By studying the socioeconomic background and geographic distribution of the *Merkur's* subscribers, a clearly defined demographic profile of the late eighteenth-century music market emerges. Wieland's publication both reflected and shaped the tastes of the people who eventually supplanted the aristocracy as the most influential consumers of music, favoring printed music to be used in a domestic setting and forming the core of the powerful nineteenth-century "salon culture." An analysis of the journal's musical offerings during this eleven-year period yields an equally clear picture of contemporaneous repertoire, and of the newly discernible "German national taste," which so preoccupied Wieland. I consider the musical component of the *Teutsche Merkur* within the social-historical context and intellectual climate of the late eighteenth century and treat it as both a musical and cultural artifact.

SECOND VIENNESE SCHOOL (AMS/SMT)

Mark DeVoto (Tufts University), Chair

VARIETIES OF PHRASE RHYTHM IN SCHOENBERG'S *GURRELIEDER*

Brian G. Campbell
University of Minnesota

Schoenberg's *Gurrelieder* can be seen as a young composer's self-conscious agon with received musical tradition. On the one hand, he demonstrates his mastery of his predecessors' craft; on the other hand, he begins the struggle to find his own distinctive voice as a composer. The progression of musical styles within the

work—from the reactionary to the innovative—seems almost to constitute a musical symbol that parallels the theme of the text: generational conflict, change, and renewal.

This paper demonstrates this range of styles by the single parameter of phrase rhythm. Three distinct styles of phrase rhythm found in *Gurrelieder* are discussed in relation to musical tradition and subsequent developments. The first style shows Schoenberg using phrase rhythm in a Classical manner. The second shows the influence of Wagner's "musical prose" and "endless melody." The third shows an unprecedented degree of metric conflict and complexity, which, while very progressive, can also be interpreted as a development of the technique of Brahms.

INVERSIONAL SYMMETRY AND PITCH CENTRICITY IN SCHOENBERG'S ORATORIO *DIE JAKOBSLEITER*

Jennifer Shaw

State University of New York, Stony Brook

In his 1949 lecture "My Evolution," Schoenberg claimed that he had derived all of the main themes in his 1917 oratorio *Die Jakobsleiter* from a six-tone row, C#-D-E-F-G-A \flat . Schoenberg's version of the oratorio's composition has influenced all subsequent approaches to this work. Yet the sketch sources reveal that his original inspiration was a violin melody from an unfinished choral symphony, composed three years earlier (1914–). The violin melody is transformed into an important vocal melody sung in the final section of the oratorio. Thus by 1949 Schoenberg may have forgotten, or consciously reinterpreted, the origin of the oratorio row in the symphony.

As an alternative to usual hexachord analyses, this paper suggests an approach that allocates primary importance to the inversional symmetry of the row and to the intervals and contour of the violin/vocal melody. Schoenberg's transformation of the violin melody into the vocal melody creates a six-tone collection that inverts around an E/F axis. The melody's inversional symmetry functions as a significant motivic feature throughout the oratorio. The motivic predominance of pitch classes E and F as boundary pitches and the structural importance of this axis of symmetry are examined in several sections where Schoenberg's clearly audible references to the melody function as premonitions of the musical idea in the oratorio.

OF "MODELL-TYPEN" AND "REIHEFORMEN": F. H. KLEIN'S VARIATIONS, OP. 14, AS STIMULUS FOR BERG'S TECHNIQUES OF ROW DERIVATION

Arved Ashby

Yale University

Foremost among the innovations developed in Berg's first twelve-tone compositions—his second setting of Theodor Storm's *SchlieÙe mir die Augen beide* and the *Lyric Suite*—is his systematic derivation of new row forms and his use of these as independent series. Unpublished and discussed here for the first time, Berg's sketches and other documents relating to these two works provide a new and revealing perspective on his early derivations as well as on the perennial controversy of how using several rows within a single work affects the Schoenbergian ideal of unity.

Most significant of these sources is Berg's copy of his pupil F. H. Klein's *Variations*, op. 14, for piano, written in 1924 and sent to Berg some eight months before he began *SchlieÙe mir* and the *Lyric Suite*. Berg's brief annotations in this score indicate that the work and its extended analytical preface provided him with examples of row derivation; moreover, his sketches suggest that the *Lyric Suite* was

originally conceived as a compositional unfolding of the intervallic relationships, and what Berg perceived to be segmental differences, between two of these row forms.

THE MUSIC OF ADORNO AND THE PROBLEM OF TONAL,
ATONAL, AND DODECAPHONIC MODERNISMS

Neil Lerner
Duke University

Much has been written addressing the provocative writings of Theodor Adorno, yet far less has been done to explicate any of his musical compositions, despite the frequency with which one sees his philosophy described as “atonal.” Probing Adorno’s critical theory by investigating his musical output tends to obfuscate far more than it illuminates.

Adorno’s *Zwei Stücke für Streichquartett*, op. 2, were written while studying with Berg. A close analysis of these pieces suggests a voice that is primarily serial, contradicting earlier claims that Adorno’s music is principally nostalgic for the “pure” atonality of the first two decades of the century. Comparing the two string quartet pieces of op. 2 reveals Adorno’s increasingly sophisticated use of serial methods, including retrogrades and pitch-set rotations. And an examination of Adorno’s writings to and about Berg provides insights into Adorno’s music as well as Berg’s character as a pedagogue.

The musical aesthetic found in some of Adorno’s compositions does not always resonate harmoniously with the aesthetic articulated in his writings. Adorno’s prophecy of the return of tonality, found in his *Aesthetic Theory*, finds some vindication in a few of his songs, although his arrangements and transcriptions of Schumann’s and of French popular songs violently undermine his own criticism in “On the Fetish-Character in Music and the Regression of Listening” (1938). The tension created by these contradictions highlights some of the central problems in assessing various modernist compositions and their commentaries.

Saturday afternoon, 6 November

MODE AND HEXACHORD (AMS)
Harold S. Powers (Princeton University), Chair

FRESCOBALDI'S TWO MUSICAL TRIBUTES TO FERRARA
Patrick Macey
Eastman School of Music, University of Rochester

Girolamo Frescobaldi (1583–1643) was raised at the music-loving court of the d'Este in Ferrara; but after the death of the childless Duke Alfonso II in 1597, the duchy devolved back to the papacy, the court dissolved, and the young organist moved to Rome. This paper examines two keyboard works in light of incidents in Frescobaldi's career that suggest he retained allegiance to Ferrara, even while he was organist at St. Peter's and in the service of Cardinals Francesco and Antonio Barberini, nephews of Pope Urban VIII.

The *Capriccio di Obligo di cantare la quinta parte senza toccarla* (1624) and a similarly titled *Ricercar* from the *Fiori musicali* (1635) are unique to keyboard literature: they provide a fifth part, a *soggetto* in long notes, that is intended to be vocalized. Performers have hitherto simply intoned the solmization syllables for each *soggetto*, but the syllables can be construed to spell out two distinct verbal phrases. Each subject opens with the syllables "re fa fa," calling to mind "Ferrara," and the solutions to the rest of each phrase produce epigrams that testify to Frescobaldi's veneration of his native city.

A survey of the twelve capricci of 1624 suggests that Frescobaldi designed the bulk of the collection to commemorate Ferrara's past musical glory. Finally, his employment of hexachordal *soggetti* is viewed in the context of the Ferrarese tradition of the *soggetto cavato*, pioneered by Josquin in the *Missa Hercules dux Ferrariae* for Duke Ercole I d'Este.

IN PRINCIPIO ERAT VERBUM:
RECITING FORMULAE AND TONAL COHERENCE

Cristle Collins Judd
University of Pennsylvania

Two of Josquin's settings of Gospel texts, *In principio erat Verbum* and *In illo tempore assumpsit Jesus*, have received scant attention in the Josquin literature. Scholars have described them variously as "Ionian" (Osthoff 1962 and Novack 1970), "archaic Mode 5" (Beebe 1991), "Lydian" (Krantz 1989), and "Phrygian" (Urquhart 1992), but have qualified these (conflicting) modal attributions by noting that the tonal structure of the motets is "exceptional."

A close analysis of *In principio erat Verbum* illustrates the problems inherent in viewing these motets apart from the liturgical associations of their texts and demonstrates the inappropriateness of modal labels for describing these works. The "resonance" of the gospel reciting tone creates a tonal structure best termed "chant-based" tonality. Placing these works in the context of Josquin's motet *oeuvre* and the conventions of *Ut/Re/Mi* tonality demonstrates that the composer treated texts associated with reciting tones (gospels, genealogies, psalms, lections) distinctively, reflecting the chant associations of their texts in a manner previously unrecognized, while avoiding literal incorporation of a reciting tone.

Careful study of this group of motets and their sources informs an understanding of the expanding sixteenth-century tradition of setting gospel texts, as well as the numerous motet texts associated with a reciting tone, which become the basis of

a German Protestant tradition. Josquin's use of "chant-based" tonality in this subgenre offers insight into questions of chronology and authenticity, particularly with respect to psalm motets with posthumous attributions.

STEFANO ROSSETTO'S *IL LAMENTO DI OLIMPIA*: TRANSPOSITION,
TRANSFORMATION, AND COMMIXTURE
IN CYCLIC MADRIGAL CONSTRUCTION

Sally E. Norman

University of North Carolina, Chapel Hill

Cyclic madrigal construction poses a seemingly contradictory problem for the composer: the various parts must somehow coalesce into a cohesive whole, yet each separate part must be musically free to respond to its own unique text. For most composers, the choice of a single mode for the entire cycle solved the first half of the problem, and various word paintings and modal manipulations solved the second.

Rossetto, in his seventeen-part setting of Olympia's Lament from Ariosto's *Orlando furioso*, takes a different approach. He progressively changes the mode of the cycle according to a certain pattern that sets up a provocative juxtaposition of two modal manipulations—transposition and transformation. On top of this sensitively balanced modal framework, Rossetto manipulates modal norms at the local level to highlight the dramatic nature of the text. Commixture, commingling, and modally disruptive word-painting gestures create a dynamic tension between the structurally ruling mode and the sense of mode at any given point in the cycle.

By focusing on the middle grouping of stanzas in this cycle, where the scene's emotional turmoil is at its peak, I will demonstrate a few musically rhetorical gestures that enhance the turbulent text. I will also show how these gestures can function either to enhance structural modal transitions or to obscure them, depending on textual context. The resulting tableau is a virtuosic display of contrapuntal technique in the service of dramatic expressiveness.

CARISSIMI'S TONAL SYSTEM: THE EXPANSION OF TONALITY
THROUGH TRANSPOSITION OF MODE

Beverly Stein, Westchester, CA

The problem of seventeenth-century tonality has plagued scholars for years: how to make sense of music from a period that forms a transition between two relatively stable, but seemingly opposite, theoretical systems: from the sixteenth century's eight and twelve modes at two levels of transposition (natural and flat) to the two keys (major and minor) at twelve levels of transposition at the end of the seventeenth century and beginning of the eighteenth.

One of the most important events leading to the new major-minor system involved the expansion of tonality through extension of the traditional technique of transposition of mode. Nowhere is this process as clear or as well structured as in the music of Carissimi, whose output spans the central forty years of the seventeenth century.

A close examination of Carissimi's music provides a cross section of the transition from modal to tonal composition. Four modes are still clearly distinguishable, based on their unique and predictable cadence patterns; however, they appear at a wide range of transposition levels ranging from the $\flat\flat\flat$ to the $\sharp\sharp\sharp$ system. The core of eight central keys actually shows key pairing in a way that models the authentic-plagal relationship of modes.

I discuss Carissimi's tonal system in detail, in order to demonstrate how a mid-century composer could structure his work not merely "somewhere between

mode and key” but in a rational, organized fashion that clearly exposes the process of expansion of tonality through the transposition of mode.

**AMS SPECIAL SESSION: LOOK WHAT THEY’VE DONE TO MY SONG:
WORK, PERFORMANCE, AND MEANING**

**Wye J. Allanbrook (St. John’s College),
Katherine Bergeron (University of California, Berkeley), and
Mary Hunter (Bates College), Co-chairs and panelists**

Our starting point is “Red, Hot and Blue,” the 1990 compilation of new versions of Cole Porter tunes by various currently popular folk, rock, and hip hop musicians. This album treats its canonical material with an extraordinarily self-conscious historicity while simultaneously appropriating Cole Porter’s songs for current audiences and purposes (including AIDS awareness). This album, then, is a “cover”—a new recording of old songs that aims to increase the songs’ commercial value by appealing to a new and often very different audience from the original.

Approximately contemporaneous with “Red Hot and Blue” are Mark Morris’s radical choreographies of *Dido and Aeneas* and the *Nutcracker*, and Peter Sellars’s unorthodox productions of the Mozart-Da Ponte operas (we will focus on his production of *Così*). These are not covers in any well-established sense of the term, but they do negotiate between relevance and enshrined canonicity and between homage and appropriation in ways that relate to the cover phenomenon.

The point of this session is to address the questions of audience, of topicality, of translation from one medium and/or context to another, and of “core meaning” raised by these different versions of classics—in other words, to probe the hermeneutic dimension of performance as it is manifested in these examples. In all these cases, the new version, as a sort of reading “against the grain,” has the potential to alter the very grain of the work at the same time as it may bring that grain into view, either as a function of memory or in some quirk or detail of the performance.

**CHOPIN AND THE SCHUMANNS (AMS)
Reinhold Brinkmann (Harvard University), Chair**

**CHOPIN’S BALLADE, OP. 23, AND THE REVOLUTION OF
THE INTELLECTUALS**

**Karol Berger
Stanford University**

Personal and collective identities frequently have narrative structure. The narrative that provided the community Chopin identified with most closely—Polish emigrés in Paris in the 1830s and 1840s—with their sense of who they were, was the story of the past enslavement, present exile, and future rebirth, a story modulated so as to stress the dimension of the future. Like the intellectuals who expected a revolution to complete the project started in 1789, these Poles waited for a universal catastrophe that would bring the old order down and, like Chopin himself, considered the violence attendant on a revolution a heroic price worth paying.

Chopin’s Ballade in G Minor is a musical narrative that, from a weak and open beginning, accelerates to an exceptionally strong and conclusive ending, with the final goal reached in an act of desperation, rather than through a logical progression, and experienced as a tragedy rather than triumph. The homology I posit between the temporal structures of Chopin’s musical narrative and the historical narrative is based on the fact that both are future- or end-oriented, and in both the envisaged ending is fiery and tragic. The new genre that op. 23 inaugurated was

deliberately situated “between absolute and program music,” and thus was consistent with Chopin’s view of the relationship between music and world, a view that will be reconstructed from reports by Delacroix and Sand. It was also consistent with the way Chopin’s contemporaries heard his Ballades, a mode of reception also to be reconstructed from contemporary reports.

THE “MULTIPLE PERSONA” AND ROBERT SCHUMANN’S
HEINE-LIEDERKREIS, OP. 24

Berthold Höckner
Cornell University

In Edward T. Cone’s concept of a musical “persona,” comprising an instrumental and a vocal persona, the poetry is subsumed under the music: in the hands of the song composer, for instance, the poem becomes mere “raw material” absorbed by the vocal persona. In fact, however, the voice of the poetry interacts with the voices of the music and thus contributes vitally to the song’s mode of expression.

The idea of the artwork as a multivoiced utterance is not a new hermeneutic mastertrope, but goes back to early romantic aesthetics: in Novalis’s theory of the novel, the plurality of protagonists constituted the paradox of a single narrator’s “multiple persona.” Similarly, the protagonist in Schumann’s neglected *Heine-Liederkreis*, op. 24, combines the roles of singer, composer, and poet. Poetic and musical personae enter into a relationship in which none can claim precedence over the other; together they create musicopoetic agents, which effect cyclic organization and narrative sequence. Moreover, the creation of meaning does not depend primarily on correspondences between words and music—the paradigm of traditional song analysis—but frequently on their differences. These disjunctions aid in understanding the cycle’s verbal and musical irony.

Thus in Schumann’s *Heine-Liederkreis* and in many other romantic songs, the “multiple persona” comprises not only the musical personae but the poetic voice as well. Taking this into account leads to richer interpretations that are more adequate to heterogeneous works of art.

AUS ALTEN MÄRCHEN: BRAHMS’S “EPIC” STYLE AND ITS ORIGINS
IN THE MUSIC OF SCHUMANN

Jonathan Bellman
University of Northern Colorado

Throughout Brahms’s works there recurs a discrete and distinctive style featuring, among other gestures, modal uses of harmony, horn-call figures, a galloping 6/8 meter, and lush chordal writing. That Brahms intended this music to signify chivalry, heroism, and a golden European past is demonstrated when it is used with text: such works as the *Magelone-Romances* and the cantata *Rinaldo* reflect these associations. While Brahms used other styles in a similar “topical” fashion, such as the various Viennese popular musics and eighteenth-century dance forms, this style is unique in that he codified it himself while the others were shared by his contemporaries.

The origins of this style itself may be found in the music of Robert Schumann. Such songs as *Aus alten Märchen* and *Auf einer Burg* use the same musical gestures to suggest the same ideas: nobility, epic, Romance. However, Brahms’s manner of deploying the style follows a much older practice. Although the musical language is a personal one, he uses it in a thoroughly eighteenth-century fashion, allowing a circumscribed group of stylistic gestures to signify a specific mood, affect, and body of associations. This represents one of the more profound lessons that Brahms took

from his study of earlier music: he internalized not only eighteenth-century forms and genres but also the approach to composition and to music itself followed by composers of that period.

CLARA SCHUMANN'S *PRAELUDIEN* AND NINETEENTH-CENTURY
IMPROVISATION

Valerie Woodring Goertzen
University of North Carolina, Greensboro

In the last year of her life, Clara Schumann notated a series of Preludes representing those she had improvised publicly and privately during her long career (1830–91). They document her personal approach to improvisation (also exemplified in her cadenzas for concertos of Mozart and Beethoven), a skill developed from the earliest years of training with her father. In addition to more general explorations of individual keys, they include four Preludes to pieces by Robert Schumann: “Des Abends” and “Aufschwung” from *Fantasiestücke*, “Schlummerlied” from *Albumblätter*, and the slow movement of the F-Minor Sonata. These four introductions bear witness to her careful handling of her husband’s music in performance; they were a means of enhancing audiences’ appreciation of works regarded as conceptually difficult.

Clara Schumann’s Preludes, which served both to introduce pieces and to connect one to the next, played a role in the developing format of the piano recital. They reveal elements of both the older and the newer breed of performer: the composer-pianist for whom improvisation was a means of interpretation, and the performer dedicated to realizing faithfully composers’ intentions. The Preludes constitute unusually direct documentation of the practice of improvising introductions to piano pieces, a convention that endured well into the second half of the nineteenth century, and present a rare opportunity to study the relationship between improvised preludes and the pieces they introduced.

ROMANTIC OPERA (AMS)

Philip Gossett (University of Chicago), Chair

BELLINI AS *DURANTISTA*

Jesse Rosenberg
New York University

Francesco Florimo’s writings on Bellini, considered authoritative due to the close relations between the two men, occupy a position on the borderline between an invaluable primary source and a deeply flawed secondary one. One curious feature of Florimo’s treatment of Bellini is his placement within the context of a rivalry between *Leisti*, composers whose lineage was derived from Leonardo Leo, and *Durantisti*, who followed instead Francesco Durante; Bellini was to be counted among the latter group, which emerged triumphant.

In view of the scant and contradictory information on the differences in pedagogical approach between these two schools during the time of their eponymous eighteenth-century founders, it is tempting to dismiss the controversy between *Leisti* and *Durantisti* as an unsubstantiated rumor. The temptation should be resisted. However murky the origins of the rivalry, an examination of the relevant pedagogical texts, together with anecdotal information provided by Florimo, supports a qualified validation of Florimo’s view, revealing an evolution of the terms *Leista* and *Durantista* to more specific meanings during succeeding generations.

Bellini provides an ideal case for testing the validity of the distinction between the two camps in nineteenth-century Naples. The most decisive evidence in support of Florimo's conception is Bellini's letter to him dated 21 June 1828. In this letter, which contains a rare example of analysis of a passage of his own opera *Bianca e Gernando*, Bellini's defense of his technical competence is expressed in terms not merely compatible with the *Durantista-Leista* dichotomy, but not fully comprehensible without it.

RESPONDENT: Charles S. Brauner (Roosevelt University of Chicago)

ANDREA MAFFEI'S "SACRIFICE": A STUDY IN THE GENESIS
OF THE LIBRETTO FOR VERDI'S *I MASNADIERI*

Roberta Montemorra Marvin, University of Alabama and Istituto
nazionale di studi verdiani, Parma

In early April 1847 Verdi wrote to Andrea Maffei, his librettist for *I masnadieri*, requesting him to make a "final sacrifice" by "retouching a few things in the second act" of the opera. Until now the lack of manuscript libretto sources and of correspondence between the composer and his librettist has prevented study of the nature and extent of the requested alterations. However, the discovery of new evidence, most significantly an early version of the text printed in London for the opera's premiere, makes it possible to trace the genesis of the latter stages in the writing of the libretto.

By comparing the London libretto with the remaining extant sources for the text (e.g., the autograph score, the manuscripts prepared for the opera's premiere, the first-edition piano-vocal score), it is possible not only to evaluate the modifications Maffei made to the second act of *I masnadieri* but also to reconstruct text revisions Maffei and/or Verdi made elsewhere in the opera. These changes show that the composer and his librettist considered autonomous aesthetic issues associated with dramatic momentum and intensification, brevity and concision, musical setting, and poetic decorum, as well as more mundane matters of staging requirements and "singability" of the text. The study reveals that, as always, Verdi attempted to reconcile the aesthetic and practical aspects of opera composition.

ARRIGO BOITO'S *MEFISTOFELE*:
WAS GOETHE'S *FAUST* THE ONLY INSPIRATION?

Alison Terbell Nikitopoulos
Princeton University

Among the multitude of musical works inspired by the legendary tale of a "doctor" who sells his soul to the devil, Arrigo Boito's *Mefistofele* (for which he wrote both libretto and music) has long been hailed the most comprehensive and faithful operatic depiction of Goethe's *Faust*. However, a closer look at the various sources that influenced Boito's work reveals a solely Goethean viewpoint to be much too limited.

The first version of the *Mefistofele* libretto began with a "Prologue in the Theater" (loosely modeled on the analogous scene in Goethe's play) comprised of a prose dialogue between a "Critic," the "Author," and a "Spectator." Included in this conversation are references to Marlowe, Spieß, Widman, and Lenau (to name but a few), which, when combined with non-Goethean literature still in existence in Boito's personal library in addition to the various footnotes appended to all versions of the *Mefistofele* libretto, suggest a slightly more complex, extra-Goethean picture of the young composer's Faustian inspirations.

A more informed reading of Boito's libretto reveals scenic situations modeled on descriptions of seventeenth-century Dutch paintings of Faust, devilish invocations borrowed from Marlowe, and Mephistophelean appearances inspired by the earliest published account of Faust's life, all against the well-documented, extremely pronounced Goethean background. Pinpointing the literary origins for some of the non-Goethean moments in *Mefistofele* throws into relief the librettist's vast knowledge of Faustian fantasies. Furthermore, the genius of Boito's additions to the intricate, preexisting Faust-story matrix highlights his very personal interpretation of this universal topic.

THE GRAND OPERA *LA JUIVE* (1835):
JUIFS, CATHOLIQUES, AND "LE GENRE VOLTAIRIEN"

Diana Hallman

The Graduate School, City University of New York

In this paper I explore the sociopolitical context of the French grand opera *La Juive* (1835) by Fromental Halévy and Eugène Scribe, demonstrating how the opera's portrayal of Jews and Catholics in conflict reflects the political liberalism of its time, the republican ideologies of its authors, and contemporary attitudes toward Jews in French society.

I first address the work's Voltairian critique of intolerant authoritarian institutions and its use of Jews as symbols of social, political, and religious oppression. Precedents exist in Voltaire's banned libretto *Samson* (1732), Rossini's *Moïse et Pharaon* (1827), and other French religiopolitical operas; parallels are made with such contemporary works as Meyerbeer's *Les Huguenots* (1836). Unpublished notes and journals document Scribe's and Halévy's own association of repression with absolutist Catholic regimes and link their views to the humanist, *philosophe*-inspired ideals of the July Monarchy.

I then examine the opera's religious confrontations and Jewish characterizations in light of contemporary social tensions and ambivalencies about the national-religious identity of French Jews. The presentation of Éléazar as a stereotypical, gold-loving Jew relate to fears of Jewish economic power revealed in the political press; the fanaticism of Éléazar and the confused identity of Rachel reflect debates about Jewish orthodoxy, reform, and apostasy waged in the decades following Jewish emancipation in 1791, as well as the composer's own status as a Jew in a Catholic society.

RESPONDENT: Jane Fulcher (Indiana University)

EMIGRÉS IN EARLY TWENTIETH-CENTURY AMERICA (AMS)

Catherine Parsons Smith (University of Nevada, Reno), Chair

FERRUCCIO BUSONI IN AMERICA:
 THE DISCONTENTS OF A EUROPEAN COMPOSER-PIANIST
 IN THE NEW WORLD

Marc-André Roberge

Université Laval

The Italo-German pianist, composer, transcriber, writer, and editor Ferruccio Busoni (1866–1924), spent three years in the United States as a young man in his mid-twenties: first in Boston as professor of piano at the New England Conservatory of Music (1891), then as a free-lance pianist based in New York (1892–94). After his move to Berlin in 1894, he came back for extended concert tours in the winters of

1904, 1910, 1911, and 1915. In this paper, which is the result of recent research conducted in the United States and at the Busoni-Nachlaß of the Staatsbibliothek in Berlin, I outline the composer's career during his years of residence in the United States (a part of his life that has been given very little consideration by his European biographers); I then focus on the often lukewarm reception given to his original compositions by American critics during his lifetime. Busoni's rather negative perception of the United States and of music-making in that country could not be offset by the encouragement he received from patrons and friends (such as Isabella Stewart Gardner, Harriet Lanier, Charles Martin Loeffler, Wilhelm Middelschulte, Frederick Stock).

RESPONDENT: R. Allen Lott (Southwestern Baptist Theological Seminary)

FRENCH MUSICAL ESPIONAGE AND NEW MUSIC IN THE UNITED STATES, 1918–23

Ron Wiecki
Madison, WI

At the end of World War I and for a few years thereafter, the French Ministry of Fine Arts engaged in covert intelligence gathering regarding cultural matters in several countries, including the United States. This was evidently for the purpose of promoting French culture abroad, taking advantage of widespread anti-Germanism. Such cultural espionage affected music, as well as art and literature. In this paper I concentrate on the foundation of the Franco-American Musical Society in New York City by the French-American pianist E. Robert Schmitz and his activities in America between late 1918 and 1923. Schmitz was discharged from the French army early in the fall of 1918 as part of a French government policy of releasing culturally useful citizens from the service. Schmitz's government connections and family background allowed him entrée into the highest levels of society in New York and across the country, a fact that was exploited in the foundation of the F.A.M.S.

Schmitz's "secret mission" raises questions about several aspects of the musical history of the period; most importantly, how significantly French music influenced American composers, and how French émigrés distorted several American trends influencing the new music scene in New York during the early 1920s. These issues are important because the history of music in the United States during the 1920s has privileged emigrés (such as Varèse) and students of Nadia Boulanger over other American composers, such as Whithorne or Sowerby.

REBECCA CLARKE: A CONTEXT FOR THE INSTRUMENTAL MUSIC

Liane Curtis
Ohio State University

A rediscovery of Rebecca Clarke's music began with interviews and concerts in New York honoring her ninetieth birthday (1976), followed by memorial events at her death (1979). The rediscovery continued to gain momentum with performances and a number of recordings, including some of the songs and three each of the viola sonata and piano trio. The viola sonata first brought her public notice in 1919, tying for first place with Ernest Bloch's Suite for Viola in Elizabeth Sprague Coolidge's Berkshire Festival competition, with Mrs. Coolidge herself breaking the tie and awarding Bloch the prize.

However, the rediscovery is based on a limited understanding of Clarke and her music. Despite the broader exposure, she is known for the handful of pieces that were published soon after their composition, in particular the prize-winning viola

sonata and piano trio. The most detailed discussion of Clarke remains Christopher Johnson's notes to the recording of music for viola (Northeastern), and there is still no easily accessible complete list of works.

I will provide an overview of Clarke's mature instrumental music, from her first American tour in 1916 to the clarinet and viola duo written for the 1942 Festival of the International Society for Contemporary Music, a total of sixteen pieces. Clarke's letters and diaries provide insight into the motivation and influences behind the compositions. I assess contemporary reception of Clarke's work through concert reviews, and the correspondence of Clarke and other figures. Christopher Johnson, Clarke's heir, has given me generous access to Clarke's manuscripts, papers, and clipping files.

RESPONDENT: Nancy Reich (Williams College)

THE *GENESIS* PROJECT: SCHOENBERG AND STRAVINSKY
IN LOS ANGELES

James Westby
University of California, Los Angeles

On 18 November 1945, the Werner Janssen Orchestra gave the only documented performance of the *Genesis Suite*. The event marked one of the few moments when Schoenberg and Stravinsky crossed paths in Los Angeles. This cycle, described by one writer as a "most Hollywoodish commission," was based on the Book of Genesis. The individual movements of the *Suite* were composed by a notable group: Arnold Schoenberg, Nathaniel Shilkret (who commissioned the work), Alexandre Tansman, Darius Milhaud, Ernst Toch, Mario Castelnuovo-Tedesco, and Igor Stravinsky. A recording of the event was made, and, since the score has been scattered, that recording is the only complete document of the work.

I will explore the background of the project, describe the event itself, detail the attempts to reproduce the complete score, and analyze the stylistic peculiarities that both bind the work and yet make it bizarrely eclectic. Based on the 1945 recording, on the available portions of the score, and on personal interviews, I address several questions: Why was this work commissioned and what motivated these composers to participate? To what degree was this a collaboration and is there any stylistic cohesion? What were the connections between this composition, the Hollywood film industry, and the Los Angeles emigré community? How was the work received? And finally, what has happened to the recording and what is the possibility that the complete score can be reconstructed?

MEDIEVAL THEORY (AMS)

Peter Jeffery (Princeton University), Chair

MEDIEVAL MODIFICATIONS OF PYTHAGOREAN TUNING

Jan Herlinger
Louisiana State University

Medieval music theorists are almost unanimous in their descriptions of the tuning system that has since come to be called "Pythagorean," a system in which all perfect fifths are defined by the ratio 3:2. This system results in wide major thirds that are extremely dissonant. But Marchetto of Padua, writing in the second decade of the fourteenth century, divided the whole tone into fifths and placed some leading notes just a fifth of a tone below their goals; many of these are supported by major thirds that are considerably wider than Pythagorean thirds and even more dissonant. And Walter Odington, writing at about the same time, reported that singers narrow major thirds, thus making them approximate justly tuned intervals.

In this paper I will show why—on the basis of melodic and harmonic structures—some late medieval repertoires (e.g., Machaut) call for standard Pythagorean major thirds, why some (e.g., Italian composers of the early and middle fourteenth century) tolerate major thirds wider than Pythagorean ones, and why others (e.g., Landini, Ciconia) demand justly tuned major thirds alongside standard Pythagorean ones.

I will play musical examples created with the NeXT Music Kit. This program allows for the precise measurement of intervals and for instantaneous shifts from one tuning system to another, necessary for demonstrating those repertoires in which standard Pythagorean thirds coexist with modified thirds.

RESPONDENT: Thomas J. Mathiesen (Indiana University)

BIBLICAL EXEGESIS AND PYTHAGOREAN RATIOS IN ARIBO'S *DE MUSICA*

Gabriela Ilitchi
New York University

Aribo's *De musica* is commonly viewed as a structurally loose treatise seasoned with eccentric metaphors and Neoplatonic connotations. Thus far there has been no attempt to examine the treatise as a conceptual whole or to account for any of its textual peculiarities.

I argue that the key to understanding the structural elements in Aribo's text lies in interpreting the two central diagrams in the treatise, "caprea" and "thalamus," in accordance with medieval exegetical writings on the *Cantica Canticorum*. It also maintains that Aribo's use of metaphor and allegory is crucial to the organization of the music-theoretical content according to a sophisticated Pythagorean numerical scheme. There emerge three levels of organization and meaning in the text: (1) the level of content, where familiar eleventh-century theoretical topics are put forth; (2) an allegorical level, where the topics are invested with theological implications; and (3) a large-scale structural level, where the same topics are organized in sections governed by Pythagorean ratios.

These findings bear upon our understanding not only of the content and design of Aribo's text but also of its purpose. The elaborate interplay of musical, theological, and philosophical elements uncovered here provides evidence that Aribo's treatise is more than a mere pedagogical work in music theory and suggests the existence of an aspect of the *ars musica* that has yet to be explored.

RESPONDENT: Thomas J. Mathiesen (Indiana University)

MNEMONICS AND NOTRE DAME POLYPHONY

Anna Maria Busse Berger
University of California, Davis

This paper deals with the possible influence of medieval mnemonic devices on polyphony of the late twelfth and thirteenth centuries. My central hypothesis is that even when a polyphonic composition was written down in relatively unambiguous notation, it was probably conceived in the mind rather than paper and was most often performed from memory. In other words, the availability of notation as a recording tool should not blind us to the significance of mnemotechnics for the creation and transmission of early polyphony. This hypothesis is consonant with the broader cultural context of the period: as Mary Carruthers has shown, the fact that books were written down did not exclude the possibility that they were conceived in the mind and memorized (*The Book of Memory*, 1980).

My hypothesis casts early polyphony and theory in a new light: first, the compositional process should be seen as putting together (*componere*) of various bits of music stored in memory. This would explain the recurrent use of melodic-rhythmic formulae in Notre Dame polyphony. Second, the use of different ligature formations in different sources for the same melody may have come about as a result of writing from memory rather than copying; similarly, the variants frequently observed between sources are a result of memory *ad res* rather than *ad verba*, that is, of the singer's remembering the main outline of the melody but not every single detail. Third, the rhythmic modes of the Notre Dame school may have arisen as a mnemonic device. Fourth, the protoisorhythmic manipulations of melodic and rhythmic segments in the tenors of clausulae and early motets may be seen as an application of mnemonic principles to music.

RESPONDENT: Jeremy Yudkin (Boston University)

**PER MODOS IURIS: QUOTATIONS OF CANON AND CIVIL LAW
IN THE ARS CANTUS MENSURABILIS MENSURATA PER MODOS
IURIS OF ANONYMOUS V**

C. Matthew Balensuela
DePauw University

In seeking to find proofs and reasons for the rules of mensural music, medieval theorists often appealed to the authority of other intellectual disciplines, particularly mathematics, ancient tradition, or scholastic philosophy. The *Ars cantus mensurabilis mensurata per modos iuris* (a late fourteenth-century treatise attributed to Anonymous V in volume 3 of Coussemaker's *Scriptores*) possesses the unusual characteristic of citing or alluding to legal concepts and texts in an effort to prove the rules of music. I trace the legal allusions and quotations throughout the treatise and demonstrate how the author employed his legal sources.

By citing legal texts, the author is able to fortify the already existing practices of mensural music with the authority of statute, particularly in regards to imperfection, syncopation, and the unusual notational practices attributed to Machaut. A second reason for the use of legal quotations is to expand traditional mensural theory and modify the gradus system of note values. Specifically, the author suggests that given two notes of equal value, the first is somehow "stronger" due to the legal theory known as the "priority of time." Finally, by alluding to law, the author enriches his work with unique metaphors and images; he can refer to Machaut as a type of "musical emperor," equate imperfection with the punishment of clerks, and describe as prostitutes all those who misunderstand the teaching of de Muris.

RESPONDENT: Kenneth Pennington (Syracuse University)

**SMT INVITED SPECIAL SESSION: APPROACHES TO THE SOLO STRING
MUSIC OF J. S. BACH**

Patrick McCreless (University of Texas, Austin), Chair

**READING AND MISREADING BACH'S SONATAS AND PARTITAS
FOR SOLO VIOLIN: SCHUMANN'S ACCOMPANIMENTS IN
EIGHTEENTH-CENTURY AND TWENTIETH-CENTURY CONTEXTS**

Joel Lester

City College and The Graduate School, City University of New York

The piano accompaniments that Robert Schumann wrote for the sonatas and partitas for solo violin by J. S. Bach can be read as a commentary by one major composer on important works by another. In addition to obvious misreadings of

Bach's intentions, such as Schumann's belief that the solo violin is not a viable performance vehicle, his accompaniments promote aspects of rhythmic, thematic/motivic, phrasing, and formal structures in these pieces that are clearly at odds with early eighteenth-century conceptions. Comparisons of Schumann's accompaniments with Bach's own arrangements of some movements, as well as with early eighteenth-century theoretical writings, allow us in the late twentieth century to gain a multitextured perspective on these works and the thorny theoretical issues that envelop them.

THE PRELUDE FROM BACH'S SUITE NO. 4 FOR
VIOLONCELLO SOLO: THE SUBMERGED URLINIE

Carl Schachter

Queens College and The Graduate School, City University of New York

Like the preludes from most of the other violoncello suites, this one is written almost throughout in single notes that form broken chords. Yet what might appear to be a simple succession of articulated harmonies incorporates a contrapuntal texture whose complexity would be surprising were the composer anyone but Bach. The lowest notes of the arpeggios combine into one of Bach's typically quick-moving and active bass lines. Above it, all three factors of the tonic triad initiate important linear strands. These three strands interact with each other and with the bass in interesting ways. Among the complexities is a contradiction between $D\flat$ and $D\sharp$ whose resolution helps to direct the Prelude's large-scale harmonic structure. The structural line of the Prelude is embedded within a contrapuntal complex in a way that gives it a somewhat unusual character. The "melodic" foreground sounds less like the exfoliation of the Urlinie than like the composite of elements from the three primary strands, the Urlinie being first among equals rather than the governing upper voice. This sets the piece apart from such apparently similar works as the first two preludes of the Well-Tempered Clavier I, and suggests that the inference of a two-part outer-voice counterpoint has less explanatory power for the Prelude than it does for much, perhaps most, of the tonal repertory.

Sunday morning, 7 November

EARLY BIOGRAPHICAL STUDIES (AMS)

John Nadas (University of North Carolina, Chapel Hill), Chair

*DE LAUDIBUS SANCTE MARIE: RICHARD OF ST. LAURENT AND THE
EXPANSION OF MARIAN DEVOTIONS AT ROUEN CATHEDRAL*

Nancy Lorimer
University of Chicago

In the later Middle Ages, Western Christendom saw a massive growth in the veneration of the Virgin Mary. A tremendous expansion in Marian liturgy ensued, resulting in an outpouring of new music and ritual in Europe. Although much has been made of this explosion of artistic energy, little is known about the dynamics of change in specific locations, and even less is known of actual figures who instigated changes in local churches. Without this knowledge, the picture of the medieval Marian movement is incomplete.

In this paper I examine the authorship and history behind three unique and anonymous sequences introduced into the Marian repertory of the Cathedral of Rouen in the mid-thirteenth century. Although these texts tend toward the standard phrasing common to much Marian poetry, the unusual exegetical approach suggests that the author was a highly trained scholar of Mariology. A likely candidate would be Richard of St. Laurent, dean and penitentiary of the Cathedral from 1231–35. Richard was the author of an influential treatise called *De laudibus sancte marie*, a self-proclaimed compendium of Marian thought. One of its most striking features is the series of chapters dedicated to the biblical exegesis of all the possible metaphors ascribed to the Virgin.

A comparison of the three sequence texts and *De laudibus* confirms this attribution. All three sequences read like poetic distillations of certain chapters of Richard's treatise. The obvious relationship of the poems to the treatise strongly suggest that Richard was indeed the author, and probably the composer, of these three sequences.

PETER OF CAMBRAI AND THE CULT OF ST. ELIZABETH OF HUNGARY

Barbara Haggh
Catholic University, Leuven

Elizabeth of Hungary, the first Franciscan tertiary in Germany, died in Marburg in 1231 and was canonized four years later. New musical and archival evidence demonstrates that Cambrai Cathedral played a significant role in the history of her cult. A thirteenth-century catalog of ecclesiastical authors ascribes the chant of an office for Elizabeth to Peter of the abbey of St. Aubert in Cambrai, and the archives relate that Elizabeth herself endowed six canonicates and six chaplaincies in Cambrai Cathedral and donated money for the completion of the Gothic choir where her heart would later be kept.

Comparisons of the music and texts of the earliest Elizabeth offices in the surviving manuscripts point to a Cathedral antiphoner as the earliest source for Peter's music; unusual rubrics in a thirteenth-century Cathedral breviary support this attribution. Peter's office, which became known throughout Europe, reveals the work of a previously unknown thirteenth-century composer and places him within an important tradition of Franciscan office composition. I will also provide supporting evidence, together with a sketchbook, that the church built to house Elizabeth's relics in Marburg was planned by none other than the architect of the Cambrai Cathedral.

ROGER DE CHABANNES (d. 1025),
CANTOR OF SAINT MARTIAL DE LIMOGES

James Grier
Yale University

At the turn of the millennium, the Abbey of Saint Martial de Limoges hosted an active musical life. Among the many remarkable products of its scriptorium, two manuscripts stand out as the achievements of a single individual, and as important milestones in the adoption of musical notation at Saint Martial: MS Paris, BN, *f. lat.* 1120, a troper-proser containing most of the music for the Mass, and Paris 1085, an abridged antiphoner, which includes a complete list of pieces for the Divine Office.

New evidence, from a palimpsest in the last gathering of Paris 1085, dates both codices to the period 1000–25. This corresponds with the career of Roger de Chabannes, cantor at Saint Martial in the early eleventh century, in which position he would have supervised the work of the scriptorium. Roger codified and organized the Mass liturgy, which existed in a series of unconnected and incomplete *libelli*, into the comprehensive and uniform collection presented in Paris 1120. No precedent exists for Paris 1085, which is one of the earliest surviving chant books for the Office. In both cases Roger recorded the musical repertoires used in the Abbey's liturgy with the help of the emerging technology of musical notation. I shall examine Roger's contribution to musical life at Saint Martial and the preservation of its liturgy through the evidence of these two manuscripts.

RESPONDENT: Margot Fassler (Brandeis University)

STRANGE OBITUARIES: THE HISTORICAL USES OF THE
PER OBITUM SUPPLICATION

Pamela F. Starr
University of Nebraska

In this paper I discuss the contributions to our knowledge of fifteenth-century music and musicians of one instrument of papal patronage, the *per obitum* supplication. This document was required of all clerics who wished to obtain an ecclesiastical benefice that had been relinquished by the death of another clergyman. The petitioner was legally mandated to present in the document full information about the benefice, and about its previous incumbent, including the verifiable fact of the latter's actual demise. The petitioner was well advised to present this request for provision as close as possible to the date the benefice had been vacated through death. Therefore, the documents that preserve the hundreds of thousands of such requests contain an enormous amount of information about Renaissance clergymen, among whom were the hundreds of musicians who formed the cadre of composers and performers of fifteenth-century polyphony.

The *per obitum* supplication yields four types of important information for music historians: (1) the unassailably correct date of the death of a musician; (2) the professional positions held by the deceased; (3) the benefices, with their precise locations and incomes, held by the musician at the time of his death; (4) much potential information about the musician's origins and about his professional and personal relationships. I demonstrate the usefulness of the *per obitum* supplication with new information about composers such as Brassart, Du Fay, and Vincenet, and about a host of other musicians who inhabited the twin spheres of the papal chapel and the Burgundian court in the fifteenth century.

CLASSICAL SOURCE STUDIES (AMS)
James Webster (Cornell University), Chair

NEW SOURCES FOR HAYDN'S EARLY BIOGRAPHY

Dexter Edge
University of Wales, Cardiff

Until recently, almost nothing has been known about Joseph Haydn's life in Vienna during the 1750s—that is, between his dismissal from the choir school at St. Stephen's and his employment by Count Morzin. A handful of anecdotes are based on his own rather unreliable reminiscences to his biographers Griesinger and Dies fifty years later. Otherwise, little primary evidence survives, and until now no document from the 1750s containing Haydn's name has been known.

I have recently discovered records of payments by the Viennese court to Haydn in the mid-1750s. These payments show that Haydn was engaged by the Viennese *Hofmusikkapelle* as a violinist at court balls during carnival and as a supplementary chorister during Lent and Holy Week. Of the seventy performances for which Haydn was paid, most can be dated, and several works that he performed, including choral works by Reutter and Palestrina, can thus be identified. These discoveries shed light on Haydn's formative years as a composer and on his place in Viennese musical life in the 1750s. In attempting to explain why Haydn was hired, I will sketch a new picture of the court musical establishment under Maria Theresia; this establishment was inaccurately described by Köchel and has been misunderstood by all subsequent writers. The possibility that Haydn's early dance music was performed at court will be explored, as will the potential influence of the Viennese a cappella tradition on his sacred music.

RESPONDENT: A. Peter Brown (Indiana University)

LEOPOLD MOZART'S PROPOSED BIOGRAPHY
OF HIS "MIRACULOUS" SON

David P. Schroeder
Dalhousie University

One of the remaining Mozart myths has it that Leopold abandoned his own career ambitions in the early 1760s to concentrate on the development of his prodigious son. Like many of the other myths, this one does not pass the scrutiny of examination. Leopold simply shifted his career emphasis. Had it gone as planned, his fame and glory would have been secured.

Two important events for Leopold in 1756 were the birth of a son and the publication of the *Violinschule*; it did not occur to him until the early 1760s that the two could be connected. Unlike his career as a court musician, his book brought him fame and respect. Clearly, publication was the desired direction, and for one whose primary education was in moral philosophy, what better way than an epistolary biography of his "miraculous" son, which he announced in the second edition of the *Violinschule*.

The appropriate writing style was cultivated by emulating his famous moralist friend C. F. Gellert, whose 1751 treatise on letter writing and epistolary essay "Lehren eines Vater für seinen Sohn" were obvious models. It was well understood in the eighteenth century that biography was a branch of moral writing, and Leopold's project would show himself as a moral teacher of Gellert's stature, providing his son with advice that could be shared with the rest of the world. Wolfgang, however, would have none of it, and his subversive, Voltaire-like letters to his father in 1778 rendered the project useless to Leopold for publication purposes.

RESPONDENT: Neal Zaslaw (Cornell University)

TOWARD A COMPREHENSIVE C. P. E. BACH CHRONOLOGY:
SCHRIFTCHRONOLOGIE AND THE ISSUE OF BACH'S "LATE HAND"

Pamela Fox
 Miami University

Recent scholarship has focused attention on Carl Philipp Emanuel Bach's compositional complexity, particularly his penchant for revision. And, despite the authority of the *Verzeichniss des musikalischen Nachlasses des verstorbenen Capellmeisters Carl Philipp Emanuel Bach* (1790) and E. Eugene Helm's monumental *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach* (1989), significant questions about the established chronology remain unanswered. I propose the foundation of a comprehensive chronology of Bach's works based on an examination of all autograph materials and a systematic study of the chronology of Bach's handwriting.

The evolution of Bach's hand is divided into three main chronological stages, which are rooted in dated autographs. In this paper I will concentrate on the third stage and its implications for dating. The gout that affected C. P. E. Bach from his thirtieth year onward produced tremulous writing that developed after 1775 into an idiosyncratic shrunken and crumpled appearance. The oft-cited recognition of Emanuel's "late, unsteady hand" that permeates the literature is insufficient for dating. The escalation of tremor after 1775 can be documented on a year-by-year basis through dated autographs. This is especially crucial for dating autograph insertions in manuscripts written earlier in Bach's career. I will conclude with a revised chronology of the last works of C. P. E. Bach (after 1785) based upon these calligraphic stages.

ZÉPHIRE ET FLORE:
 A GALANT EARLY BALLET BY ANGIOLINI AND GLUCK

Bruce Alan Brown
 University of Southern California

Gluck's *Don Juan* (1761) has long been described as the first product of his collaboration with the choreographer Angiolini. Certainly the work and its accompanying manifesto marked a new phase in the Viennese ballet reform begun by Angiolini's teacher Hilverding; but in fact the pair had already been working together for two years. One of their earliest efforts, *Zéphire et Flore* has only recently resurfaced, at Cesky Krumlov in Bohemia. The authenticity of the work—first performed at Schönbrunn in 1759—is supported by Gluck's reuse of two numbers in later operas, by court payment records, and by a receipt for the ballet's partbooks from the Viennese court theater's copyist.

One spectator at the premiere called *Zéphire et Flore* "aussi galant qu'on puisse en imaginer," and indeed the ballet merits this description by virtue of its subject matter (the "loves of the gods") and much of its music. But its central scene, in which Boreas and his followers devastate Zephyr's enchanted garden, was accompanied by eighty-three measures of through-composed music of a boldness presaging the *Sturm und Drang* of the *Don Juan* finale. A drawing of this scene (which survives only in a photograph) reveals choreography of equivalent novelty and power and confirms many details in contemporary critics' accounts of the work. While the plot derives ultimately from Ovid's *Fasti*, a more direct source may well have been the innovative "Ballet des Fleurs," choreographed by Marie Sallé, in Rameau's *Les Indes galantes*.

IVES, STILL, CAGE (AMS)

J. Peter Burkholder (Indiana University), Chair

QUESTIONS AND VERACITIES: REASSESSING IVES CHRONOLOGY

Gayle Sherwood
Yale University

Maynard Solomon's 1987 article "Charles Ives: Some Questions of Veracity" challenged Ives's reputation as an innovator and proposed, through psychoanalytical interpretation and supporting manuscript evidence, a systematic pattern of falsification on Ives's part. Solomon suggested that Ives's most progressive compositions may date from significantly later than previously believed.

In an effort to provide a reliable method for dating Ives's manuscripts, I have studied the paper-types, establishing chronological boundaries for most of Ives's paper. More importantly, reliably dated paper can mediate the current debate over chronology. Of particular concern are the numerous dates, addresses, phone numbers, and other memos noted by Ives on his manuscripts. Many are contradictory, while others were clearly entered retrospectively. Using the paper-type data, an appraisal of the purpose of these references clarifies Ives's intentions, while leading to an objective reassessment of Solomon's archival examples and subsequent conclusions.

This reveals certain underlying problems in Ives chronology: some ambiguity in Ives's original dates is inevitable, since his compositional habits preclude a definitive date for each work. Furthermore, many datings found in Ives's *Lists* and *Memos*, written in the last two decades of his life when the composer was showing signs of deterioration, are unreliable. A revised chronology relying on the method outlined above is thus essential. Some exemplary applications suggest the importance of the new chronology, one which will confirm Ives's unique position in twentieth-century music.

EDITING IVES'S 114 SONGS:

MANY QUESTIONS, BUT NOT OF VERACITY

H. Wiley Hitchcock
City University of New York

Charles Ives had his *114 Songs* privately printed in 1922. For two collections published in Henry Cowell's *New Music—34 Songs* (1933) and *19 Songs* (1935)—he revised thirty-five of the 114; the others from *114 Songs*, however, remained unchanged, as have to this day the remainder of its songs (in eight collections, besides a reprint of *114 Songs* itself).

For these songs, Ives was effectively his own music editor—an inexperienced and unprofessional one. (This is also true of his *New Music* collections, since Cowell, as is well known, exercised little *editorial* authority.) Thus most of Ives's songs have never received even ordinary professional editing, let alone critical editing. They show it: virtually every page has idiosyncratic and ambiguous musical notation, puzzling inconsistencies, palpable typographical errors, and/or irregularities of texts. Additional editorial problems are posed by the songs Ives "tinkered with" (this and the following quotations derive from recent scholarship on Ives) for revisions.

Manuscript and other sources for scholarly study and critical editions of Ives's *114 [+ 9] Songs* are rich and diverse. I will address practices, attributed to Ives in recent years, such as "silent modernization" of earlier compositions, "adding dissonances and polyrhythms" to reprints, and "systematic pattern of falsification" of compositional dates.

WILLIAM GRANT STILL'S *AND THEY LYNCHED HIM ON A TREE*

Wayne D. Shirley
Library of Congress

William Grant Still only once abandoned his reluctance to treat the ugly side of black American existence: responding to a suggestion from Alain Locke, he collaborated in 1940 with poet Katherine Garrison Chapin on the cantata *And They Lynched Him On A Tree*. Still's cantata, for two choruses (black and white), alto, narrator, and orchestra, was first performed on 24 June 1940. Despite misgivings about its subject matter, it was a critical success.

Chapin's poem distances us from the lynching by making us re-create it through the words of the participants. Nonetheless, it confronts us directly with the horror of lynching: we cannot stand self-righteously aloof (as we can, for example, when listening to "Strange Fruit"). Still's composition surrounds a central aria of grief, written in his Afro-American manner, with music in the mainstream-American manner of his later scores.

Is *And They Lynched Him . . .* still performable fifty years after its premiere? The southern rural lynching is no longer a major part of America's racial problem; and Chapin's poem has not aged gracefully: the style of the "mainstream" music—cousin to that of *A Ballad for Americans*—is now unfashionable. But Still's use of this inspirational "American" style to challenge the optimistic view of American life expressed in such works as *A Ballad for Americans*—to challenge even the optimistic ending of Chapin's poem itself—give the work continued power.

PERFORMANCE PRACTICE
IN THE INDETERMINATE WORKS OF JOHN CAGE

Judy Lochhead
State University of New York, Stony Brook

In a number of works that are "indeterminate with respect to their performance," John Cage strived to free himself from "preconceptions" by setting up an action "the outcome of which is not foreseen" ("Indeterminacy"). In such pieces as "Fontana Mix" and Variations I-IV, it is not Cage's expectation that performances will resemble one another. Such works embody his Zen philosophical beliefs: the lack of determinate relation between score and sound frees the composer from intention in order to approximate a universal goal of letting sound be sound. Moreover, we may observe a rhetoric of freedom and a recognition of arbitrariness, both of which were predominant ideas in western culture in the later 1950s and 1960s.

Despite the rhetoric of freedom advocated by Cage and others, much of the music produced demonstrates a high degree of stylistic similarity. The rhetoric can be understood as a banner behind which a sound ideal was promulgated. In this paper, I demonstrate this point by examining the most extreme case: works in which the score does not define specific sound events.

Since the scores of works such as "Fontana Mix" and Variations I-IV afford performers virtually total freedom, one might expect to find large style variations between performances. The evidence from recordings suggests that there was an unarticulated performance practice that dictated general stylistic characteristics. Through recorded examples it is possible to determine a sound ideal in the extreme absence of notational specifications, and even to name and differentiate gestural types that transcend specific performances and performers. Short fragments of recordings will be played to demonstrate the general stylistic rules identified.

**AMS SPECIAL SESSION: HISPANIC MUSIC AND ITS CHALLENGES TO
ACCEPTED HISTORIOGRAPHY**

William John Summers (Dartmouth College), Organizer
Alejandro Planchart (University of California, Santa Barbara), Chair
Craig Russell (California Polytechnic State University, San Luis Obispo)
Paul Laird (University of Denver)
Alfred Lemmon (New Orleans Historic Collection)
John Koegel (Claremont Graduate School)
G. Grayson Wagstaff (University of Texas, Austin)

In 1609 Don Pedro Peralta began construction of the Palace of Governors in Santa Fe, New Mexico, the capital of New Spain and the second oldest city in the United States. The *New Grove Dictionary of American Music*, however, begins its discussion of musical life in this New World capital with the 1820s, thus omitting two hundred years of music history. Moreover, no recent treatment of American music (including those by Hamm, Chase, or Hitchcock) so much as mentions Hispanic music-making.

In the proposed session we will begin to address this anomaly in American music historiography, as well as a second relatively unexplored area; namely, New World contributions to European music, since exchange between the continents was hardly unidirectional. Given these new frontiers in Hispanic music, we envision this Special Session as the first of many to explore this fertile region of music history.

Alejandro Planchart will open the session with a presentation of his recent work on Cristóbal Morales. Craig Russell will speak on Mexican eighteenth- and nineteenth-century instrumental music; Paul Laird on the international inventory of villancicos; Alfred Lemmon on a recently discovered South American music archive; John Koegel on European sources for Spanish folk music in California before 1900; Grayson Wagstaff on funeral rites in Spanish and Mexican cathedrals; and William Summers on Mallorcan sacred music brought to California in the early nineteenth century.

RESPONDENTS for Session:

James V. Radomski (University of California, Los Angeles)
 Jo-Ann Reif (Scranton, PA)
 Enrique A. Arias (Harold Washington Library, Chicago)
 Walter Clark (University of Kansas)
 Mark Brill (University of California, Davis)
 Carol Hess (University of California, Davis)
 Louise Stein (University of Michigan)

SCHENKERIAN PERSPECTIVES ON SCHUBERT AND BEETHOVEN (SMT)

Edward Laufer (University of Toronto), Chair

**THE TRANSFORMATION OF MELODIC SPACE
IN THREE SONGS BY SCHUBERT:**

AN ALTERNATIVE TO SCHENKER'S READING OF *AUF DEM FLUSSE*

John R. Benoit
 Ithaca College

Of Franz Schubert's many Lieder, few have aroused as much analytical interest as *Auf dem Flusse*, D. 911, no. 7. Schenker's intriguing analysis in *Free Composition* shows a long arpeggiation (forty-nine measures) of a tenth up to the *Kopftón*, followed immediately by a fundamental descent to the tonic in the following measure. Although the long delay of the *Kopftón* and its immediate descent are exceptional in tonal works, these features are manifest in several other Schubert

Lieder. This paper examines three such pieces—*Auf dem Flusse*, *Trockne Blumen*, and *Des Baches Wiegenlied*. Analysis reveals that the melody in each of these songs is articulated into two distinct regions, which are characterized by the primary tones 3 and 5. These regions may be juxtaposed in either an “authentic” or a “plagal” configuration. The unusual treatment of the *Kopfton* in these songs results from the transformation of authentic space to plagal space.

HARMONY AND LINEAR PROGRESSION IN SCHUBERT'S MUSIC

David Beach

Eastman School of Music, University of Rochester

One of the fundamental issues in music theory—in the past, in the present, and undoubtedly in the future—is how we are to understand tonal syntax. Drawing upon passages from the first movements of the String Quintet in C, D. 956, the String Quartet in G, D. 887, and the *Quartettsatz*, D. 703, this paper examines situations where an investigation of harmonic connections seems most fruitful to explain what we are hearing and what is happening in the music. The paper then considers situations where the harmony is best explained through an understanding of linear connections. The view is taken that we must be flexible in our approach, though it is difficult to say when harmonic analysis or linear analysis (or a combination of the two) will lead us to a better understanding of the music. The implication is not that one cannot understand or explain all tonal music in one way, but that to follow just one path will often lead to only a partial understanding.

NON-TONIC SUPPORT OF THE FIRST STRUCTURAL TONE IN BEETHOVEN PIANO SONATAS (UP TO 1802)

Roger Kamien

Hebrew University, Jerusalem

Non-tonic support of the first tone of the fundamental line is an important feature in Beethoven piano sonatas. This technique often contributes to instability within opening sections and helps delay a sense of arrival. The present study considers non-tonic support of the first structural tone in eight Beethoven piano sonata movements up through 1802. Most often, the appearance of the non-tonic chord supporting the delayed structural tone is a dramatic event affecting the entire movement. In op. 10, no. 3, this technique is used in both the first and second movements. The Presto opens with an ascent to $\mathfrak{3}$, supported by V/VI, whereas the Lento e mesto opens with ascent to $\mathfrak{3}$, supported by VII^{o7}/V. In the Presto, the VI (B minor) of the bridge theme and the A major of m. 36 are included within a long-range voice exchange between the opening I and the applied VII⁶ in mm. 45–46. The opening movements of op. 31, no. 2 and no. 3, contain an initial ascent to $\mathfrak{3}$ supported by a climactic cadential six-four. Op. 31, no. 2, i, is understood to contain a structural tonic in mm. 2–3, unlike the interpretation of Lerdahl and Jackendoff. In op. 31, no. 3, i, an implied tonic is assumed before the opening dissonant chord.

NEW PARADIGMS (SMT)

Wayne Slawson (University of California, Davis), Chair

TOWARD A THEORY OF REGISTER

William E. Lake

Bowling Green State University

Musical contour has become the object of considerable theoretical work within the last decade. Current contour theory assumes accurate discrimination of

“higher,” “same,” or “lower” between every pair of events, despite claiming, at best, approximate perception of the distances between them. This paper explores the ramifications of relaxing that discrimination requirement, leading to a theory of register in music.

Grouping events along some dimension is a basic act of perception. Chunking a melody by pitch height establishes registers within its range. The paper proposes a “register-defining algorithm” (RDA), which parses melodies into registers. The RDA builds in variable degrees of specificity to account for varying musical contexts and perceptual capabilities. Applied to melodies from the seventeenth through twentieth centuries, the results resonate well with intuitions about register.

Register theory interfaces with contour theory in significant ways. In one sense, contour theory is a special case of register theory; however, register theory creates different equivalence classes and also reduces contours in a different manner. The paper briefly addresses extensions of the concept of register to other dimensions (durations and dynamics) and to full textures. Taking a broader view, the study of register formation becomes a portion of a theory of perceptual association for all aspects of music.

ON “PREINTERVALLIC” SPACES AND ON THEIR INTERACTIONS WITH SOME INTERVALLIC SPACES

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Recent books by Lewin and Morris naturally include intervals in their formalizations of one or more musical dimensions (e.g., a GIS, an m-space, a c-space, etc). These intervals are expressed as differences, ratios, or systems of inequalities (e.g., contour theory).

Yet another kind of space exists in which either no single magnitude can order an element in that space (without invoking another dimension) or no comparable magnitudes between elements can be specified. Where intervals play no role, we have “preintervallic” spaces. Elements of such a space are distinguished from one another by the specific nature of their collection of distinctive features. “Measurements” between elements are merely nominal, and the spaces they inhabit, quite literal. The families of orchestral instruments provide an easy and instructive example of such a space. Simply put, the brass, percussion, string, and woodwind families have as some of their distinctive features disparate attack, sustain, and decay characteristics.

This paper defines the mathematical nature of such spaces, discusses potential errors of modeling, exposes combinational problems with intervallic spaces, and, finally, uses preintervallic and intervallic product-like spaces for analyses of music by Debussy, Feldman, Schoenberg, and Stravinsky. In particular, the paper generalizes Kielian-Gilbert’s work on Stravinsky’s formal designs.

MUSIC THEORY AND THE SPIRIT OF SCIENCE: PERSPECTIVES FROM THE VANTAGE OF THE NEW PHYSICS

William Pastille
St. John’s College

This paper shows that the persistent conflict between “humanistic” and “scientific” views of music theory—exemplified most recently by the stormy reaction in the pages of the *Journal of Music Theory* to the opinions of Douglas Dempster and Matthew Brown—may be mitigated somewhat by recent developments in scientific thought, especially in the new physics that is emerging from the older fields of

dynamics, thermodynamics, quantum theory, and relativity theory. From the vantage point of the new physics, the antagonism between art and science may be seen as the consequence of a narrow conception of science that was built into the world view of classical physics and that continued to characterize the scientific enterprise until about twenty years ago. The shift to the newer paradigm brings with it a conception of science that is much more amenable to the concerns of music-theoretical “humanists” while retaining some of the features attractive to music-theoretical “scientists.”

LATE ROMANTICISM (AMS/SMT)

Vera Micznik (University of British Columbia), Chair

TCHAIKOVSKY'S SONGS AND THE CIRCUIT OF THE SENTIMENTAL

Mitchell Morris

University of California, San Diego

Alexander Poznansky's recent biography demonstrates and defends the centrality of a sentimental emotional style in Tchaikovsky's personality. Sentimentality was for Tchaikovsky a strategy for comprehending the circumstances of his own life and even for resisting its coercions. This rehabilitation of the sentimental is closely linked with the antihomophobic thrust of Poznansky's work; retiring the crude image of Tchaikovsky the “tortured homosexual” in favor of a more historically accurate account weakens the power of “sentimental” as a pejorative term.

But Poznansky's project is limited to biography. I propose to extend it into questions of musical style. I will examine two of the songs from op. 57, “Usni!” and “Smert’,” to argue that the construction of sentimentality as a relation between audience and performer is a deliberate compositional strategy. The poetry of these songs focuses on common tropes of the sentimental in nineteenth-century culture: lost childhood security and death. Tchaikovsky seems to encase the poetry in music in such a way that the songs become more exemplifications of sentimentality than its enactments.

Tchaikovsky's musical interest in the sentimental extends beyond these two songs into his other work. This may be part of the reason the myth of his suicide as reported by Alexandra Orlova gained so much currency. I will close with a consideration of the popular equation between “sentimental” music and “homosexual” behavior; such notions, I will argue, made the suicide myth seem too good *not* to be true.

LE TRIOMPHE DE L'AMOUR AND THE FALL OF G IN RICHARD STRAUSS'S *ARIADNE AUF NAXOS*

Joël Galand
Yale University

This paper considers music/text symbolism in Strauss's *Ariadne auf Naxos*. In particular, analytical discussion focuses on the polarity of G/D \flat and the role of the enharmonic C \sharp /D \flat . Strauss associates the enharmonic transformation with Bacchus's realization of his own divinity, while the opera's overarching G-D \flat progression parallels Ariadne's passage from lament to apotheosis. The enharmonic and tritonal relations express the two sides of the “allomatic transformation” that represented for Hoffmansthal the opera's essential theme. Strauss exploits his tonal symbolism with all the resources that characterize his earlier, more obviously progressive operas: associative pitches become the tonic goals of large-scale progressions; they are subject to motivic/thematic development; they are gathered

together as components of pitch constellations that verge on atonality; and they appear as a series of roots in chord progressions that are not always functional. Analysis reveals a tendency toward the motivic saturation of different dimensions, a tendency which also characterizes the New Music.

The analytic conclusions furnish a context for examining the problem of critical evaluation, especially vexing for Richard Strauss, without whom the New Music "might long ago have ceased to call itself new" (Adorno). Any aesthetic judgment will have to consider whether the final version of this Strauss-Hoffmansthal collaboration retains enough of its original elements of allegorical irony to effect a self-distancing that rescues it from the charge that it is kitsch.

UNREQUITED LOVE AND UNREALIZED DOMINANTS

Heather Platt

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In a small number of songs, Brahms experimented with substituting chords for the dominant of the final cadence. The resulting weak cadence, combined with an ascending melody, conveys the wistful mood of the protagonist, tortured by unrequited love. These cadences not only affect the foreground, but also result in an evasion of a conventional structural closure for these pieces. *Kein Haus, keine Heimat* (op. 95, no. 4) along with *In Waldeseinsamkeit* (op. 85, no. 6) and *Es schauen die Blumen* (op. 96, no. 3) demonstrate two types of such substitutions. The first song uses strophic variations. Since its first stanza ends with an authentic cadence, we expect the last stanza to close in a similar manner. The expected cadential dominant, however, is replaced by a subdominant, and thus the authentic cadence is suppressed and a structural close is evaded. The two other songs are based on Schenker's interruption model: the structural dominant arrives at the end of the first section, but the dominant does not return for the final cadence. With the exception of *In Waldeseinsamkeit*, the harmonic language of these songs is fairly conservative. This superficial simplicity, however, masks the challenging and innovative large-scale structures of these songs.

MAHLER AND THE "NOVELIZATION" OF THE SYMPHONY

Thomas Sipe

West Chester University

From Arnold Schoenberg to Theodor Adorno to Hermann Danuser, critics have continually heard in the works of Gustav Mahler something analogous to "musical prose." Generally, this reaction has fostered insights into Mahler's large-scale forms and irregular phraseology. But the resurgence of Mikhail Mikhailovich Bakhtin's critical writings over the last decade suggests another approach to Mahler's musical prose. Bakhtin explicitly addresses the differences between unvoiced "poetic" discourse and the dialogic heteroglossia or "many-voicedness" that in his view characterizes novelistic prose.

I explore the musical language of the opening movement of Mahler's Third Symphony in the light of techniques identified by Bakhtin as indicative of the novel. In his massive invocation of Pan, Mahler incorporates two genres external to sonata form: the funeral march and the military march. Thus both Bakhtin's concept of "incorporated genres" and, more importantly, "carnivalization" apply. The latter, according to Bakhtin, is characteristic of works or passages that flourish on the threshold of life and death. The Bakhtinian notions of "hybrid constructions" also help to explain the way Mahler incorporates a recitative within a march. I cite early reviews, both favorable and unfavorable, and evidence from the creative genesis of

the work (specifically Mahler's interest in Cervantes and Dostoyevski) to support my application of Bakhtin's literary theory. Finally, I discuss Hermann Danuser's recent analysis of this movement as a musical *Roman* (1991) in the light of the insights Bakhtin's theory can bring to Mahler's dialogical music.

RESPONDENT: Rose Rosengard Subotnik (Brown University)

ITALIAN LUTE PRACTICES (AMS)

Eva Linfield (Colby College), Chair

G. B. MARINO'S *L'ADONE* AS A WINDOW TO SEVENTEENTH-CENTURY PERFORMANCE PRACTICE

Victor Coelho

University of Calgary

Although descriptions of music making abound in sixteenth- and seventeenth-century Italian poetry, it has been difficult to discriminate which accounts are important and which should be taken *cum grano salis* as legitimate sources of performance practice. Even in the most musically descriptive poetry, depictions of performance frequently stray beyond realistic conventions of musical practice.

Nevertheless, poetry must be integrated into our study of performance, as Christopher Page has convincingly shown. Poems can evoke nuances of musical phrasing and ornamentation through variations in poetic meter. Unusual, exaggerated words can capture elements of virtuosity, and specific musical terminology can reveal the poet's familiarity with the arcane language of performers. The use of onomatopoeia is also effective to describe instrumental techniques for which a terminology had yet to be standardized.

A model poem of this type is Marino's *L'Adone* (1623), which contains the famous musical contest between the lutenist and the nightingale (Canto VII, *ottave* 40–56). I examine this passage as a source of performance practice that opens a window onto the progressive lute styles of the early seventeenth century and propose that the inspiration for Marino's lutenist was the Ferrarese lute player Alessandro Piccinini. Piccinini and Marino were employed together in the service of Cardinal Pietro Aldobrandini in Rome. I will show that Marino drew on actual passages from Piccinini's music—in effect, quoting them in his poem. The poem suggests Marino's work as a fertile area for further insights into the innovative performance styles of his time.

SALOMONE ROSSI'S CHITARRONE

David Nutter

University of California, Davis

The outset of the seventeenth century witnessed the publication of Cavalieri's *Rappresentazione di Anima e di Corpo*, Peri and Caccini's settings of *Euridice*, Caccini's *Nuove musiche*, and Luzzaschi's *Madrigali* for one, two, and three sopranos. Within the geographical context of this "new" music (Rome, Florence, and Ferrara), Mantua is not to be overlooked. Salomone Rossi's *Primo libro de madrigali a cinque voci* (1600) is no less a landmark. Six of its madrigals are provided with intabulations for eleven-course chitarrone, printed opposite the voice part in the canto partbook. Five texts are by Guarini (two from *Il pastor fido*), poetic choices Rossi shares with Marenzio and his Mantuan colleagues Gastoldi, Wert, Pallavicino, and Monteverdi.

Rossi's intabulations are the first to specify the chitarrone and are of particular interest for what they inventively add to the polyphonic texture rather than for what they reproduce of it (thereby changing the music to suit the instrument). This is all

the more evident when Rossi's settings are compared to the "per cantar e sonare" type of lute song in the previous decade, without exception comprising the lighter forms (canzonetta, villanella). Viewed as "continuo" realizations, Rossi's intabulations are the earliest to document concertato practices in the seventeenth-century madrigal. As such they anticipate the singularly Mantuan predilection for the publication of five-voice madrigals supplied with basso continuo. Basso continuo parts to polyphonic madrigals, when not obligatory, have been largely dismissed or ignored. But I will suggest that they preserve performance practices current at the Mantuan court.

FRENCH BAROQUE TOPICS (AMS)
Antonia Banducci (Kenyon College), Chair

**THE LONG AND SHORT OF IT: TIMINGS, TEMPO, AND METER IN THE
TE DEUM SETTINGS OF LULLY, LALANDE, AND CHARPENTIER**

Lionel Sawkins
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On the 350th anniversary of Charpentier's birth, his D-major Te Deum (H. 146) remains one of the best-known *grands motets* composed under the *ancien régime*. Of 740 different texts employed, Te Deum Laudamus was that most often set as a grand motet. Thirteen works composed before 1750 may be seen to be in the tradition of the "fanfare" Te Deum inaugurated by Lully's setting of 1677. Such motets perfectly articulated the power and glory of the French state under Louis XIV and his successors, and one of Lalande's first responses to his appointment as *Sous-maitre* to the royal chapel in 1683, was the composition of his first Te Deum setting, much more highly organized than Lully's, yet undoubtedly inspired by it.

Of four extant Te Deum settings by Charpentier, only H. 146 follows Lalande's model with an opening rondeau and several choruses featuring trumpets and timpani, and this work apparently established a new, more concise approach. Both Lully's and Lalande's settings included by Philidor in his collection for the Comte de Toulouse just after Charpentier's death are reduced to almost half their previous lengths. Yet it only took another decade for Lalande to revise completely his Te Deum once more, restoring it to more noble dimensions. This version, which survives in an autograph score carefully notated with timings for each movement, provides invaluable information regarding tempos, metrical relationships, and other aspects of performance practice, which have profound implications for the interpretations of other works of the period.

**REFLECTIONS IN A POOL: LULLY'S *BALLET DES SAISONS*
AND THE COURT OF LOUIS XIV**

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Cornell University

The seventeenth-century French *ballet de cour* may be viewed as a "mirror" of the society that created it. These entertainments, established to mark important events at court, were mostly performed by members of the French court for other members of the court. The subjects were often allegorical. That examined in this paper focuses on the progression of the four seasons at the chateau of Fontainebleau and may be read on this level. However, more is going on. Although it has long been noted that these ballets had a political content, the extent to which they mirror the intrigues of the court has not previously been studied.

The *Ballet des saisons* (1661) of Jean Baptiste Lully and Isaac de Benserade is an excellent example. Its production coincided with events that became part of the ballet's text: the death of Mazarin; Louis XIV's announcement that he would act as his own prime minister; and the wedding of Louis's brother, Philippe d'Orléans. Clearly, a goal was to portray the King as an emblem of France's rebirth. But beyond its political meaning, the ballet comments on other sides of court life, exposing amorous intrigues and power struggles, including the King's affairs with his brother's wife and other ladies of the court, as well as the marginalization of his homosexual brother, Philippe.

Issues of sexual freedom, gender identification, and position within the hierarchy of the court society arise. I will explore the various subtexts within the *Ballet des saisons* and the relations between the surface and political meanings of the work, apparent only to the courtiers until now.

RESPONDENT for Session: Bruce Gustafson (Franklin & Marshall College)

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