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AMS SPECIAL SESSION
MUSIC IN THE BALTICS
Mimi S. Daitz, The City College, City University of New York, Chair
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Urve Lippus, Estonian Music Academy
Valdis Muktupāvels, University of Latvia
Toomas Siitan, Estonian Music Academy

The rich musical cultures of the three Baltic countries is reflected both in their age-old traditional music and in their learned music, which developed only toward the end of the nineteenth century. Music has played an important role in their political histories, most recently in the "singing revolution" that occurred when they broke away from the Soviet Union. Yet the three nations differ in many ways, including language and religion.

The visiting Baltic scholars, rather than attempting to survey the music of their respective countries, will each focus on one area of their present work. Rūta Goštautiene, basing her approach on musical semiotics and sociology, will discuss the double cultural standard that existed in Lithuania during the last thirty years of Soviet control. Urve Lippus will talk about two Estonian composers, Veljo Tormis and Arvo Pärt, whose music will be performed this evening at Alice Tully Hall. In spite of the differences in their interests and personalities, she sees a common turning point in the evolution of their styles around 1970. Valdis Muktupāvels will raise the question of national identity in Latvian music. In the struggle to escape German cultural domination in the nineteenth century, the supposedly indigenous folk music represented the Latvian nation, though today much of the middle class does not recognize it as such. Toomas Siitan, whose research has been in early sacred music, will speak about the nineteenth-century reform of congregational singing in what was then called the Baltic Provinces (now Estonia and parts of Latvia).

SMT SPECIAL SESSION
TRIPTYCH SYMPOSIUM:
BRAHMS, "IM HERBST," OP. 104, NO. 5
David Loberg Code, Western Michigan University, Chair

Panel I: Pedagogy
Claire Boge, Miami University, Oxford, Ohio
Virginia Hancock, Reed College
Robert Wason, Eastman School of Music, University of Rochester

The Triptych Symposium comprises three separate "panels" (with "hinges" in between) constituting a single work of art (in this case, "Im Herbst"). Each day will focus on a different aspect of the piece, with the Analysis and Performance Panels taking place as noontime sessions on Friday and Saturday.

This first panel centers on the pedagogical applications of "Im Herbst," and is intended to convey a quasi-classroom atmosphere. Copies of the score will be provided, and the session will start with a choral sight-reading of the piece by those in attendance. Next, there will be brief reports by the panelists, who will have taught the piece to one of their classes earlier in the fall. They will discuss their pedagogical goals in teaching the piece (i.e., what concepts and/or skills are manifest in the

piece) and how these goals were realized (by the teacher) and received (by the students) within the classroom. The final portion of the hour will be reserved for a general discussion of the issues raised.

Hinge: At the end of the Pedagogy Panel, abstracts for the next day's Analysis Panel will be distributed to attendees. These abstracts, along with a copy of the score, will also be posted on a bulletin board to make them available for those unable to attend the first session.

OPERA, LITERATURE, RACE, AND CULTURE (AMS)
Thomas Bauman, The Newberry Library, Chair

ANTI-SEMITISM AT THE OPERA: THE PORTRAYAL OF JEWS IN THE *SINGSPIELE* OF REINHARD KEISER (1674–1739)
Jeanne Swack
University of Wisconsin, Madison

While there has been significant scholarly work on the portrayal of Jews in nineteenth-century opera, especially in the works of Richard Wagner, the use of Jewish characters in opera of the eighteenth century has been ignored. This paper will show that anti-Semitic portrayals of Jews were part of the German comic opera tradition from at least the early eighteenth century. I shall focus on three works of Reinhard Keiser: *Le Bon Vivant, oder Die Leipziger Messe* (Hamburg, 1710); *Der Hamburger Jahrmarckt, oder Der glückliche Betrug* (Hamburg, 1725); and *Die Hamburger Schlachtzeit, oder Der mißgelungene Betrug* (Hamburg, 1725). The music for all three of these operas is lost, and I have worked from the libretti, which include dialogue in which Jews take part, da capo arias sung by Jews, and ballets danced by Jews. While in no case is the Jew (or Jews) one of the major characters in the plot (which are all comic love stories), in all cases the Jews effect a key shift in the plot by means of tricking the non-Jews. In fact, all three works represent the typical stereotype of Jews in eighteenth-century Germany: they lie, cheat, and steal from the Christian characters. The Jews are further characterized by their language: in two of the works they sing a mixture of German and Yiddish.

THE BEGGAR'S OPERA BY JOHN GAY (1728) IN THE LIGHT OF ITS PARISIAN PARALLEL: *OPÉRA-COMIQUE EN VAUDEVILLES*
Daniel Heartz
University of California, Berkeley

Opéra-comique, both the term and the practice, originated ca. 1715. A tacit understanding then emerged between poet and audience that any character could begin singing and then return to speaking without the other characters noticing the change. In their article "Ballad opera" in *The New Grove Dictionary of Opera,* Curtis Price and Robert D. Hume state that "the sudden appearance of ballad opera in 1728 remains one of the mysteries of 18th-century theatre history." They cite a few English precedents but not one to explain Gay's two main innovations: (1) all the characters sing as much as they speak; and (2) the employment of tunes well known to a London audience throughout. Gay's clever use of familiar songs, playing on their traditional texts or titles either to enhance the dramatic situation or to create hilarious incongruity, should have pointed their research in the direction of Paris. There Alain-René Lesage raised this art to a peak of perfection in more than a hundred *Opéras-comiques en vaudevilles* written for the Théâtre de la Foire between 1712 and 1736. His madcap *Arlequin Roi de Sérendib* of 1713, in three acts, used over sixty

traditional melodies (*vaudevilles*). Combination with spoken dialogue he achieved a few years later. Gay did not have to visit Paris to witness the flourishing new genre, for the texts were soon printed. Also, visiting troupes brought opéra-comique to London often throughout the 1720s. *The Beggar's Opera* reflects not only their style and method, but also some of their best tunes.

SIMPLY SAVAGE: MUSIC AND RACIAL DIFFERENCE IN REVOLUTIONARY FRANCE

Michael E. McClellan
Arlington, Virginia

Categories of race, which are socially determined and change with time, owe their existence to a process of cultural reification that often defines these classifications as the byproduct of a natural order. In revolutionary France, biological constructions of racial difference, which provided the intellectual justification for slavery, came into conflict with an abolitionist ideology that was grounded in the idealization of non-European cultures found in the writings of Rousseau and Bernardin de Saint-Pierre. The ensuing debate over the meaning of racial difference produced a wide range of cultural responses, including sympathetic depictions of colonial natives in contemporary works for the musical theater.

The paternalistic attitudes toward non-Europeans that Condorcet, abbé Gregoire and other eighteenth-century opponents of slavery advocated in the early 1790s influenced musical expressions of racial difference during the Revolution. In this paper I explore the representation of colonial natives in operas such as L. E. Jadin's *Candos, ou Les Sauvages de Canada* and P. Gaveaux's *La Paria, ou La Chaumière indienne*, with special emphasis on *Paul et Virginie* by J.-F. Le Sueur. By emphasizing uncomplicated harmonic progressions, repetitive rhythmic patterns, and other simplified musical parameters, composers intended to demonstrate aurally the "natural" qualities that the librettists extolled in their texts. Ironically, the resulting musical rhetoric not only celebrated the uncorrupted state of native cultures, but it also reinforced the image of non-Europeans as emotionally and intellectually underdeveloped. In this way, music aided nascent French imperialism by defining colonized cultures as musically primitive and therefore inferior.

"MAKE HIM THINK IT FOR HIMSELF": BRITTEN INTERPRETS HENRY JAMES

Susan Key
University of Maryland, College Park

In their 1954 adaptation of Henry James's *The Turn of the Screw*, Benjamin Britten and librettist Myfanwy Piper took on the challenge of capturing the ambiguity created by the governess's cloistered first-person narrative in a vastly different medium. James's major literary innovation—dispensing with an omniscient narrator in favor of allowing access to the plot only through a single character's consciousness—created ambiguity by allowing the reader to perceive and question a subjective account. Operatic adaptation, however, raised a profound technical question: how can a genre with no direct access to a subjective consciousness allow an observer's consciousness to intrude and destabilize a continuous narrative thread? How can music create and then erode a stable sense of reality? Opera cannot imitate the literary strategy of forcing the listener to experience the story from only one character's point of view. But it can establish an aural universe that proves elusive and in which incongruities open the narrative to alternative meanings. This paper examines Britten's use of a twelve-tone theme and argues that its interaction with the opera's tonality functions throughout the

work to destabilize the listener's musical frame of reference, continually forcing a process of reinterpretation and reevaluation. The music thus reiterates James's avowed goal to make the reader "think it for himself."

LISTENING WITH IMAGINATION: MUSICAL CONSEQUENCES OF KENDALL WALTON'S PHILOSOPHY OF ART (AMS)
Karol Berger, Stanford University, Chair
Session Respondent: Kendall L. Walton, University of Michigan

The philosopher Kendall Walton has been one of the most influential writers on the philosophy of art. Most notably, a series of papers on make-believe, imagination, fictional worlds, and representation culminated in an important book, *Mimesis as Make-Believe*. Walton is also an experienced musician, and has written several valuable essays on musical topics (including essays published in *In Theory Only* and *The Journal of Musicology*). A forthcoming collection of his essays will include five on music. One in particular, "Listening with Imagination: Is Music Representational?", applies his general account of representation to music.

The speakers will present a group of papers responding to Walton's ideas, in the hope of stimulating further discussion. One paper, by a philosopher, will include a summary of Walton's approach; three others, by musicologists, will explore consequences for an understanding of musical experience.

MAKE-BELIEVE AND MUSICAL INTERPRETATION
Mitchell S. Green
University of Virginia

This paper summarizes the philosopher Kendall Walton's explanation of pictorial representation and extends that view to an account of musical representation. According to Walton, a splotch of paint on a canvas represents, say, a peasant just in case the viewer is called upon, when looking at the canvas, to *make as if* she is looking at peasants. Representation in pictorial art crucially depends, in this view, upon enjoining the viewer to a kind of visual pretense.

The adaptation of this position to the case of music is not as simple as it may seem. For although representation in music may be understood as enjoining the listener to a kind of pretense, that pretense need not be exclusively auditory. Music can enjoin us to make as if we are touching something, for instance, or moving in a certain way, or looking at something. Understanding musical representation from the viewpoint of enjoined pretense thus allows us to exhibit the wide variety of sensory modalities and imaginative faculties that this artform engages, as well as their interplay. I close with arguments against Walton's own adaptation of his view of pictorial representation to musical representation, which according to him essentially involves emotion.

ALTERNATIVE CONTINUITIES AND DYNAMIC IMAGININGS: ON REPRESENTATION IN MUSIC
Marion A. Guck
Washington University, St. Louis

In "Listening with Imagination" Kendall Walton offers an account of the ways in which so-called absolute music can be construed as representational. He sympathizes with the concerns of what he terms musical "purists" who find typical notions about representation in music distasteful, and uses these concerns as the

impetus for distinguishing musical representation from paradigmatic representation in arts such as painting and literature. His account is based on ideas elaborated in his detailed study of imagination in aesthetic perception, *Mimesis as Make-Believe*.

I will address two issues raised in Walton's recent paper.

First, he points out that musical works do not seem to have a plot line of the sort associated with representational arts like literature. This suggests to me that music may have a different "logic" or continuity that derives from its medium and its temporality.

Second, in laying out how music might, in a non-traditional sense, be representational, Walton focuses on the representation of emotion. However, he also draws out the idea that understanding or appreciating music may require understanding that music portrays or instances such qualities as "lateness . . . dallying . . . rigidity . . . fortuitousness or accidentalness . . . [and] the movement to something new" (underlining in text) which he describes as "in the music." I will argue that qualities of this latter sort—temporal, dynamic qualities—provide a more promising foundation for an account of musical representation. They also suggest a way of understanding music's alternative continuities.

IMAGINING EMOTIONS AND ACTIONS IN MUSIC
Fred Everett Maus
University of Virginia

In "Listening with Imagination," Walton gives a striking account of musical experience: listeners imagine, of musical sounds, that they are the listeners' own feelings. As he puts it, "It is as though the music provides the smile without the cat—a smile for the listener to wear." As a result, Walton suggests that musical compositions do not have work worlds.

Internal questions may be raised about Walton's emotion-based account; in particular, Walton's argument against musical work worlds assumes that "imagining experiencing an emotion" is the same as "imagining my experiencing an emotion," and this assumption may be wrong. But, more importantly, Walton's general emphasis on emotion should be questioned.

Early in the paper, Walton considers another possibility, that music represents behavior. He drops the topic after stating two important doubts about such an approach. The series of actions he finds in music seems fragmentary, like a series of little skits. And the notion of listeners witnessing actions, as though from the outside, understates the intimacy of musical experience. In response, I argue that listeners do often integrate musical works into a coherent, nonfragmentary series of actions, though such imaginings vary in their appropriateness for different styles of music. Further, the intimacy of musical experience may be sufficiently explained by the indeterminacy of musical agents: a listener who follows fictional actions does not confront any determinate fictional beings who produce those acts.

WALTON'S WORK-WORLDS,
OR SHOULD MUSICIANS BELIEVE IN MAKE-BELIEVE?
Anthony Newcomb
University of California, Berkeley

In *Mimesis as Make-Believe*, Walton asks: "Are there any fictional truths generated by the music alone apart from anyone's listening to it?" This question lies at the heart of the more general one: does textless music have a work-world? A fictional truth is "what is (or would be) fictional in *any* game in which it is the function of the [work] to serve as [what Walton calls] a prop, and whose fictionality in such games is generated by the [work] alone." To have a work world, a work must generate fictional

truths. The issue behind Walton's question is: does the work prescribe the nature of the propositions ("fictional truths") that may be generated in the mind of the listener, or are these propositions brought to it entirely by the listener?

This paper will argue that the work of instrumental music does have a work world. The work does—or can, within certain cultural contexts—prescribe the nature of the propositions generated in the mind of the listener, and—crucially—the range of those propositions is not so broad as to be banal.

Work worlds may be incomplete. The work world of instrumental music is incomplete to a degree that is atypical for most visual or verbal art. But it is not a void or *tabula rasa*. And its incompleteness gives textless music possibilities of representation enjoyed by no other art. This case will be presented principally on the basis of examples from the second movement of Mahler's Ninth Symphony.

PITCH-ORDER RELATIONS (SMT)
Jonathan W. Bernard, University of Washington, Chair

PARTIAL ORDERINGS AS COMPOSITIONAL PROTOTYPES IN SCHOENBERG'S TWELVE-TONE MUSIC
Stephen V. Peles
Washington University, St. Louis

This paper argues that many of the relations characteristic of Schoenberg's twelve-tone works may be usefully understood in terms of a somewhat more robust model of partial ordering than that which is encountered in much of the existing analytical literature. The model itself is that of traditional set theory and the logic and calculus associated with it, whereby strict linear orderings (such as that of a twelve-tone set as conventionally understood) and unordered sets are simply special, limiting cases of a partial ordering. Orderings are construed as forming networks of partial ordering relations whose elements are variable in type. The analyses offered suggest that for Schoenberg the twelve-tone set as "musical idea" constituted something closer to what latter-day psychology would call a "radial category," in which the basic set comprises simply the most prototypical member of a set whose remaining members are quite variously related to it and to each other; the exploration of less centrally positioned members of the category thus becomes a possible strategy for musical organization. The categorial centrality that accrues to the basic set does so largely in virtue of that set's relative *concreteness*, intended here to suggest not only its property of strict linear ordering, but also the nature of its elements. There is good reason to take Schoenberg's numerous examples of his own "basic sets" seriously in at least one respect: one particular set form of the (at most) forty-eight is indeed often central in ways that the others are not, and in many cases the most suggestive candidate for such central status is a set of *pitches* (not merely pitch classes)—i.e., a linear ordered set of pitches understood as *tokens* of the twelve pitch classes, but determinate of a particular registral ordering that constitutes an important central norm for the work.

A GENERALIZED THEORY OF ORDER-SENSITIVE INCLUSION RELATIONS: CONNECTIONS BETWEEN TEXT AND MUSIC IN ELLIOTT CARTER'S "DOLPHINS"
Mark Sallmen
Eastman School of Music, University of Rochester

Most accounts of atonal music use unordered sets of pcs to analyze the pitch structure of musical passages. Such descriptions often show that pcsets are related by TTOs. When pcsets cannot be related by TTOs, inclusion relations may be invoked; pcsets (and

SCs) are related because they contain common (abstract) subsets. To be sure, great insight into atonal music has been gained using pcsets; however, since pcsets are unordered by definition, they have a limited ability to model musical passages which are ordered in space and time. The paper addresses this limitation by incorporating pcsegs (ordered sets of pcs), pcposets (partially-ordered sets of pcs), and pcsets into one approach. The first part of the paper develops the theory of order-sensitive inclusion and uses the theory to help categorize the extant theoretic literature. The second part of the paper employs the theory—in conjunction with existing theories of rhythm (Lewin) and contour (Friedmann, Morris, and Marvin and Laprade)—to demonstrate relationships between text and music in Elliott Carter's "Dolphins" from *In Sleep, In Thunder.*

PITCH, PITCH CLASS, AND REGISTER IN ELLIOTT CARTER'S SECOND STRING QUARTET
Tiina Koivisto
University of Michigan

In Elliott Carter's music, the sense of goal-oriented moves becomes a prominent part of our listening experience. Carter's solutions in achieving this are strikingly original, and at the same time reveal general principles of the chromatic universe. This presentation seeks to illustrate ways in which these goal-oriented moves are composed and significant moments are articulated in the domain of pitch in the Second String Quartet. The moves will be examined in terms of the various elements from which they are composed. These elements involve: (1) the generation of the pitch material from all-interval tetrachords and their various combinations; (2) the intricate interplay within and between the instrumental parts based on the intervallic vocabularies assigned to each instrument; and (3) the registral distribution of this pitch material. Register is considered not only as a means to articulate intervallic relations within collections but also as forming a registral frame within which events may evolve toward their goal. The paper illustrates in both shorter and longer spans of music how networks of relationships are gradually established, and how these spans of time are framed by referential collections. The paper concludes by exploring the nature of interaction between the networks of relationships, the referential collections, and the surface detail of the music.

THE STRUCTURE OF FIRST-SPECIES CANON IN MODAL, TONAL, AND ATONAL MUSICS
Robert Morris
Eastman School of Music, University of Rochester

While the association of serial composition with pre-tonal polyphony has often been noted, there have been few studies that relate the two practices in any deep structural way. This paper attempts to bridge this pre/post-tonal gap by studying first-species canons, using a single methodology reinterpreted as necessary to accommodate modal, tonal and post-tonal contexts; as a result, it provides insight into the art of canon in older music and also offers today's composers some interesting compositional resources.

The constraints for various modal and tonal canons are modeled by a graph. If a subject P can be derived by following a path on the graph, P will generate a correct canon. The result is a set of *canon systems.* The extension of canon systems to nontonal music is accomplished in two stages. (1) The limits of tonal counterpoint and harmony are removed so that any linear or vertical pitch interval may be used. (2) Canons are constructed for lynes of pitch classes.

Related topics are discussed. How do serial transformations affect a canon? What of canons with voices (lynes) related by inversion? Can canon systems model dissonance treatment in modal and tonal polyphony? What are the relations of canon

systems to research by David Lewin, George Perle, Richard Cohn, and to Stravinsky's rotational arrays?

MUSICAL MEANING (AMS/SMT)
Kevin Korsyn, University of Michigan, Chair

MIXTURE AS A SIGN IN A SCHUBERT SONG
William P. Dougherty
Drake University

The issues surrounding what constitutes a musical sign are crucial ones as music theorists strive to develop a cogent theory of musical semiotics. And even if these fundamental issues are addressed in ways that go beyond *ad hoc* or impressionistic uses of the term "sign," important questions regarding the types and modalities of the musical sign loom large on the methodological horizon. In this paper, I demonstrate how a musical semiotics, firmly rooted in Charles Sanders Peirce's semiotic theory and its triadic conception of the sign, can be fruitfully applied to the analysis of a specific compositional process. My goal is to show how a compositional procedure—mixture—can be analyzed from a semiotic perspective with an analytic arsenal that includes the *interpretant* as one of its most important explanatory weapons. The centerpiece for my comments is an analysis of one of Schubert's settings of Goethe's famous Mignon poem, "Nur wer die Sehnsucht kennt" (D. 310b).

A TALE OF TWO TETRACHORDS:
STRUCTURE AND MEANING IN BEETHOVEN'S OP. 101
William Rothstein
Oberlin College Conservatory of Music

In Lawrence Kramer's article "Haydn's Chaos, Schenker's Order," an attempt is made to reconcile the seemingly conflicting values of hermeneutics and structural—specifically, Schenkerian—analysis. Kramer claims that Schenkerian "deep structures" are expressively neutral (Schenker would have disagreed), but he does allow that the foreground may transmit some of its "qualitative value" to deeper levels—even to the *Ursatz* itself. I will demonstrate the truth of this last idea in a multifaceted analysis of Beethoven's Sonata in A Major, op. 101. In this sonata Beethoven has constructed a multi-movement cycle, resonant with "extramusical" meaning, out of the most basic stuff of tonality—in particular, out of the upper and lower tetrachords of the major scale. Through analysis of the work's motivic web, its textures, topics, and voice leading, I will offer a personal interpretation of the Sonata as a drama depicting humanity's search for God, following the lead of William Kinderman's interpretation of the *Missa solemnis* and the Ninth Symphony.

A precedent for this approach, and an inspiration for it, has existed for nearly half a century in Ernst Oster's article "The Dramatic Character of the *Egmont* Overture." As I will demonstrate, both the motivic and the expressive concerns of that work recur in op. 101, but with important differences.

THE HERITAGE OF LISZT'S FUNERAL MUSIC
Mark S. Spicer
Yale University

This paper proposes a theory of influence that sheds light on some of Franz Liszt's most enigmatic compositions, the so-called funeral pieces. Liszt was obsessed with funeral music, composing literally dozens of examples throughout his career. Yet

there is a definite heritage that informs Liszt's compositional strategy, one that has its immediate source within the music of Viennese high-Classicism.

The paper begins by identifying a family of musical devices that creates what might be described as the "rhetoric" of the Classical funeral march, and which forms the basis of the musical heritage that was passed on to composers of funeral music in the nineteenth century. Liszt's connection to this tradition can be traced back to a specific composition—the "marche funèbre" from Beethoven's Piano Sonata in A-flat major, op. 26—which he consistently drew upon as a model for his early pieces in this genre. The final section of the paper offers an analysis of selected funeral pieces from Liszt's late period, where characteristic features of his late style—including dissonant prolongations and octatonicism—are seen as representing the culmination of an ongoing musical heritage, rather than as a complete break from past compositional traditions.

DEBUSSY'S MUSICAL SYMBOLISM
John R. Clevenger
Eastman School of Music, University of Rochester

Scholars have by now agreed that Debussy should be classified as a musical Symbolist rather than a musical Impressionist, as he has traditionally been portrayed. But the debate has yielded little insight into what specific musical techniques of Debussy may have been inspired by Symbolist poetic techniques. After establishing an unequivocal link (based on stylistic evidence gleaned from the first analytical investigation of all his extant early works) between poetic Symbolism and the emergence in Debussy's oeuvre of his most crucial compositional advances, including developmental and germinal form, tonal veiling, and sound symbols, this paper explores the technical nature of these advances and demonstrates that they remained an integral part of his compositional apparatus throughout his career.

Three characteristic compositions are considered. An analysis of "L'ombre des arbres" (1885) from the *Ariettes oubliées* shows how these techniques first arose as a direct musical response to Symbolist poetic devices in Debussy's early song settings. An analysis of *Prélude à l'après-midi d'un faune* (1892–94) shows how Debussy subsequently transmuted Symbolist poetic techniques into instrumental music. And an analysis of "Des pas sur la neige" from the *Préludes*, Book 1 (1909–10), shows that Symbolist-derived procedures remained paramount in his late works.

AMS/SMT SPECIAL SESSION
THE NEW YORK SCHOOLS OF MUSIC AND VISUAL ARTS
Steven Johnson, Brigham Young University, Chair

THE SYNAESTHETIC JUNCTURE:
ANALYTICAL CRITERIA LINKING PICASSO'S MURAL *GUERNICA*
AND *BATTLE PIECE FOR PIANO* BY STEFAN WOLPE
Austin Clarkson
York University, Ontario

Substantial experimental evidence and anecdotal testimony has accumulated to demonstrate that aesthetic experience is fundamentally synaesthetic and that the audial image separates out from a mixture of sensory data only at more cognitive levels of apperception. Thus somatic, proprioceptive, tactile, and visual percepts may be constitutive of the structure and meaning of music at more primitive levels of apperception. A theory of music that incorporates synaesthetic information asserts a broader semantic field for music than the purely audial and calls for analytical categories that are applicable to more than one sense-modality.

A case in point is the *Guernica* of Picasso (1937) and the *Battle Piece for Piano* by Stefan Wolpe (1943–47). A number of circumstantial factors suggest that the painting stands directly in the programmatic, conceptual, and aesthetic background of the composition, a piece which marks a breakthrough in the musical idiom of Abstract Expressionism. Both the mural and the composition can be read as epic utterances in the Brechtian sense. On the level of overall color and design the two works can be seen to exploit a dialectic of opposites. The gestic process required by the pianist is compared to the gestic of the figures in the mural. The cubist technique of superimposing multiple aspects of the visual image is compared to the simultaneous presentation of three-fold transpositions of thematic material.

The presentation is illustrated by slides of the mural, a video analysis of selections of *Battle Piece* performed by David Holzman, and graphic analyses of the music.

THE PHYSICAL AND THE ABSTRACT: VARÈSE AND THE NEW YORK SCHOOL
Olivia Mattis
University of New Hampshire

Edgard Varèse's connection to the New York School of painters had a crucial influence on his postwar aesthetic stance. Thanks to this group, Varèse started admitting the possibility of performer freedom, and even began experimenting with jazz. His philosophy of complete authorial control gave way to such statements as, "I want simply to project a sound, a musical thought, to initiate it, and then to let it take its own course. I do not want *a priori* control of all its aspects."

Varèse in turn influenced the Abstract Expressionist movement, whose very nature was predicated on an imitation of music. Art critic Clement Greenberg explained: "Because of its 'absolute' nature, its remoteness from imitation, its almost complete absorption in the very physical quality of its medium . . . music was the art which the other avant-garde arts envied most." Art critic Irving Sandler remarked that these painters held a fondness for the music of Varèse in particular. In 1950 he was invited to lecture to the assembled membership of their group, The Club. An interview with Varèse, along with a page from his score *Espace*, were published in their journal, *Possibilities*. His music and ideas were discussed in another of their journals, *It is*.

Using primarily unpublished sources, such as letters from Varèse to his artist friends, records kept by members of The Club, and interviews by the author with John Cage, Earle Brown, and Alcopley, this paper analyzes Varèse's "aesthetic shift" that resulted from his close association with the New York School.

JOHN CAGE AND THE "AESTHETIC OF INDIFFERENCE"
David Bernstein
Mills College

This paper critically examines the emergence of an American avant-garde in New York City and, in particular, the role that John Cage played in this development. After World War II the cultural center of the West shifted from Paris to New York. This is largely due to the popularity of the New York School, a loose affiliation of poets, composers, dancers, and artists who represented a broad range of aesthetic sensibilities. Many of the original members of the New York School were politically active during the Depression, but after the war they withdrew from the political arena. Art historian Moira Roth has claimed that the second generation of the New York School, a group which included Jasper Johns, John Cage, Robert Rauschenberg, and Merce Cunningham, were even less interested in the socio-political function of art than their predecessors. This observation has led Roth to claim that their work was guided by what she terms an "aesthetic of indifference." Beginning with a definition

which stipulates that an authentic avant-garde must advocate both artistic innovation as well as a strategy for socio-political transformation, this paper demonstrates that, while subsequent generations of New York School artists gravitated toward conceptual art, pop art, and minimalism, Cage continued to extend the socio-political focus of his creative activity. His work from the late fifties and early sixties was not guided by an "aesthetic of indifference" but was in fact a crucial contribution to a revival of avant-gardism in the second half of the twentieth century.

RESPONDENT: Irving Sandler (New York City), "The Duchamp-Cage Aesthetic"

ABSTRACT EXPRESSIONIST CONTENT AND MINIMALIST PATTERN IN MORTON FELDMAN'S LATE MUSIC
Steven Johnson
Brigham Young University

In articles and written statements Morton Feldman repeatedly emphasized his debt to the Abstract Expressionist (or New York School) painters. He credited Mark Rothko and Philip Guston in particular with showing him a new "sound world," and he also noted similarities between his and Jackson Pollock's compositional methods. Yet in the late 1970s Feldman's music turned in a different direction. Beginning with *Why Patterns?* (1978) he developed a style based on minimalist repetition of basic patterns carried on through vast stretches of time. Feldman gave credit to two visual sources for this new direction: middle Eastern carpets and Jasper Johns's paintings of the 1970s, both of which dwell on the repetition of simple patterns. Focusing analytically on Johns's *Scent* (1973–74) and *Usuyuki* (1977–78) and Feldman's *Why Patterns?*, this paper illustrates aesthetic and structural parallels between painter and composer. Sustaining a complex and sometimes contradictory aesthetic, both Johns and Feldman adopt minimalist repetition but apply it in a "painterly" as opposed to "industrial" manner. But what is more, both painter and composer intentionally reflect back on several past aesthetic movements. Underlying the impersonal minimalist surface of these works, Abstract Expressionist values are revived and combined with such earlier modernist organizational principles as cubism and serialism.

RESPONDENT: Dore Ashton (New York City), "On Guston, Johns, and Feldman"

RESPONDENT for session: Edvard Lieber (New York City), "Stylistic Connections between the New York Schools"

SECULAR REPERTORIES IN ROME AND FLORENCE, 1300–1512 (AMS)
Frank D'Accone, University of California, Los Angeles, Chair

IN SEARCH OF THE FLORENCE LAUDARIO (FLORENCE, B.N., BANCO RARI 18)
Blake Wilson
Dickinson College

The Florence Laudario is a large and sumptuous collection of monophonic laude and Latin works from early fourteenth-century Florence, one of only two manuscripts that transmit the oldest extant musical settings of the Italian language, and the only witness to the vital Florentine tradition of confraternal lauda singing. Consultation of the original source and analysis of its contents have revealed that sometime during the sixteenth or seventeenth century the previously damaged manuscript was trimmed and repaired, during which process the top musical staff on every folio was mutilated, the parchment restored, and the music recopied. Comparison with parallel versions of the melodies combined with internal analysis of a given lauda's

melodic structure show that the recopied music is entirely corrupt. These corrupt restorations are pervasive, and are responsible for the vast majority of the manuscript's well-known anomalies: erroneous clefs and custodes, melodic irregularity, and varied music for second and third strophes. Previous studies have tended not to question these readings, attempting rather to theorize about the collection's irregularities and inherently corrupt readings. In fact, outside of these reconstructed passages on the top of each folio, the repertoire is characterized by melodic regularity and repetition to a much greater degree than previously thought.

This paper will demonstrate the corrupt nature of the recopied passages, and propose a reevaluation of the manuscript's original integrity and of the repertoire's musical style. It will also discuss the editorial challenges confronted in the course of preparing a scholarly performing edition of the manuscript.

SECULAR MUSIC IN FLORENCE AND ROME
DURING THE MEDICI EXPULSION, 1494–1512
William Prizer
University of California, Santa Barbara

Florence and Rome loom as two of the major musical centers of Renaissance Italy. In the years around 1500, however, scholars have been hampered in their study of the secular musical life of the two centers by a dearth of musical sources. For Florence, there are only two manuscripts of secular music that fall with some certainty in the period of the Medici expulsion from the city (1494–1512), and for Rome, there are none at all.

Two manuscripts can help to remedy this situation. Florence, Biblioteca Medicea-Laurenziana Antinori 158 is a manuscript of *poesia per musica* copied in Florence in 1507 and 1508. An examination of its repertory leads to a broader view of musical life of the city and to a revision of our stylistic and chronological notions of music there in the period immediately preceding the development of the madrigal.

A significant portion of the repertory of Antinori 158 was brought to Florence from Rome, and a close reading of these texts reveals a high probability that the frottola manuscript Egerton 3051, and thus also the Wolffheim chansonnier, were copied in the latter city shortly after 1500, perhaps in exiled Medici circles, and that it, or another source much like it, was brought to Florence by 1507. The manuscript thus becomes the earliest known source of secular music from the Eternal City and an important testimony to the vibrant secular lives of the cardinals and their entourages, who served as conduits for the dissemination of local styles from their home courts.

MAX KLINGER: REPRESENTING THE CANON (AMS)
Stephen E. Hefling, Oberlin College Conservatory of Music, Chair

ERECTING BEETHOVEN: MUSIC, MODERNISM,
AND MASCULINITIES IN FIN-DE-SIÈCLE VIENNA
Peri Shamsai
Columbia University

On 15 April 1902 the artistic and intellectual community in Vienna surrounding Klimt and Mahler created an installation for the unveiling of Klinger's allegorical effigy of Beethoven. Inscribed within their multifarious representation of the composer were the values, ideals and aesthetics of Viennese modernism, a movement that was largely defined and delineated by the subject of sexuality. I will explore the impact of the modernists' construction of gender on their characterization of Beethoven in this exhibit.

Although recent scholarship has given much attention to the implications of gender and sexuality on the musical work, there has been relatively little concern granted to cultural treatments of "the composer" as a phallocentric archetype. Through an examination of the exhibit's various iconographic, literary, and musical tributes to Beethoven (including Klimt's Beethoven frieze, Klinger's statue, the exhibit catalogue, and critical responses)—contextualized among related cultural documents (including writings of Hofmannsthal, Weininger, and Freud)—I will examine how "Beethoven" as a Viennese cultural construct both embodied and communicated paradigms of masculinity, thus explicating (1) an endemic, yet unexplored, feature of the reception and historicism of Beethoven, and (2) music's role of encoding and propagating ideology in Viennese modernism.

My analytical models will include: (1) a context-specific definition of gender; (2) a conception of the modernist artwork as an exchange of discourses that negotiates between the creator(s) and social conventions; and (3) a definition of power relations as fluid and reciprocal.

KLINGER'S *BRAHMSPHANTASIE* AND THE CULTURAL POLITICS OF ABSOLUTE MUSIC
Thomas Nelson
University of Minnesota

Late in 1894 the Symbolist artist Max Klinger presented an unusual homage to Johannes Brahms: a lavish *Gesamtkunstwerk* for the parlor that supplemented a selection of Brahms's musical interpretations of romantic poetry with visual fantasies rendered by Klinger. The *Brahmsphantasie*, Klinger's most ambitious graphic project, displays the height of his artistic technique. It also coincided with his monograph on aesthetic theory that argues for the compatibility of graphic art, cyclic composition, and music. The frontispiece, "Accorde" (the focus of this paper), presents a pictorial allegory of the subjective experience of Brahmsian Absolute Music. Rather than depicting the dream-content of any one composition, "Accorde" traces the pathways of musical discourse on a subconscious level.

Arriving in the midst of an acrimonious cultural war with far-reaching political ramifications, Klinger's extravagant vision was greeted with dismay by Brahms's Liberal circle in Vienna. To the critic Eduard Hanslick, Klinger's work probably appeared to stem from a self-indulgent phantasmagoria, perhaps induced by opium dreams. Such wild imagery would surely be more appropriate to the rhetoric of Wagner or Bruckner than to the reasoned, purely musical discourse of Brahms. Brahms himself, however, responded enthusiastically to Klinger's fantasies, offering a rare aesthetic credo. When read together with Klinger's allegorical image, Brahms's statements can provide considerable insight into the submerged spiritual content of absolute music, continuing a tradition first theorized by the early romantic poet-philosophers.

THE FIFTEENTH-CENTURY MOTET (AMS)
Richard Sherr, Smith College, Chair

TWO "NEW" MOTETS BY DU FAY
J. Michael Allsen
Madison, Wisconsin

Guillaume Du Fay is usually credited with thirteen isorhythmic motets, but two additional motets have long existed on the borders of his accepted oeuvre. *O gloriose tiro* is attributed to Du Fay in the manuscript *ModB*, but in 1948 Guillaume de Van challenged this attribution on stylistic grounds. In 1964, Charles Hamm attributed

the anonymous *Elizabet Zacharie* to Du Fay on the basis of mensural practices. In re-assessing these works, I will argue that both are authentic motets by Du Fay.

With *O gloriose tiro*, we must reweigh evidence for and against the attribution. The balance of this evidence—source-critical, textual, and stylistic—favors Du Fay's authorship. The motet experiments with elements of English motet style, and also has clear connections to an earlier Binchois motet, *Nove cantum melodie*. *O gloriose tiro* may have been written in 1433, during Du Fay's first sojourn at the court of Savoy.

In the case of *Elizabet Zacharie*, several connections to Du Fay motets of the 1420s support his authorship: textual forms; unique practices of text-setting; contrapuntal procedures; and musical form. Most striking of all are direct structural and musical connections with his motets *O sancte Sebastiane* and *Vasilissa ergo gaude*. A plausible scenario for Du Fay's composition of the motet connects it to his acquisition in 1430 of a benefice at Nouvion de Vineux, near Laon.

These findings go beyond adding two motets to Du Fay's work-list to shed additional light on his biography, compositional procedures, and the evolution of his motet style.

THE FOUR-VOICE MOTET, 1450–1475: ROOTS AND RAMIFICATIONS
Julie E. Cumming
McGill University

The development of the motet between 1450 and 1475, after the demise of the isorhythmic motet and before the first works of the Josquin generation, remains a gaping hole in our knowledge of the genre. The only major source complex from the period is the later Trent codices, still largely undigested and untranscribed. I examine twenty-seven large-scale four-voice motets of the last three Trent codices (88, 89, and 91) plus three from other sources (including Dufay's *Ave regina celorum* III). After sorting the motets into subgenres, I establish their roots in earlier motet types and in other genres, especially the mass.

Like the large-scale English tenor mass, virtually all of these motets have two sections in contrasting mensurations: O to ¢. Nevertheless, they demonstrate several different approaches to construction: thirteen are tenor motets, six are chant-paraphrase motets, and eleven are freely-composed motets.

Most of the tenor motets have occasional texts or are associated with tenor masses, revealing their roots in the late isorhythmic motet and the cyclic mass. The chant paraphrase motets derive from humbler liturgical music. The freely-composed motets can be traced back to three-voice genres: the English cantilena and the "sine nomine" mass without cantus firmus. Since scholars have concentrated on works with pre-existent material, the existence of this subgenre has barely been recognized.

The three subgenres can still be found in the first Petrucci motet prints (1502–1505). They constitute, therefore, a missing link between English music of the first half of the century and the music of the Josquin generation.

MUSIC AND FILM (AMS)
Martin Marks, Massachusetts Institute of Technology, Chair

GOUNOD'S *FAUST* AS SILENT FILM: TOWARD THE MAKING OF A CINEMATIC SPECTATOR
Rose M. Theresa
University of Pennsylvania

Histories of early cinema generally identify a paradigmatic shift that occurred between 1907 and 1917. During these years the early "cinema of attractions," which emphasized the exhibition of cinematic technology, gave way to narrative films. As

Miriam Hansen has recently stressed, this shift should be understood above all as a transformation in relations between film and spectator. With the newer modes of narration, the spectator was offered new positions of understanding and subjectivity, not so much as part of a particular exhibition or technological event, but rather from a space within the fictional worlds of specific films. Spectatorship became part of the film itself, a point of address, a textual entity that worked to standardize cinematic consumption.

Important to this shift in modes of spectatorship were the new genres of the historical film, the literary, and, especially, the operatic adaptation. This paper offers a preliminary exploration of the impact of contemporary operatic practices—scenographic, narrative, musical—on cinema during this crucial period. To what extent did opera provide early filmmakers with ready-made models for narrativity and spectatorship? I will focus on Gounod's *Faust*, an opera adapted for the silent screen more than any other. How did *Faust*, and modes of spectatorship it offered, inform its cinematic counterparts? After analysis of the opera, I will consider adaptations of Gounod's *Faust* by Méliès, Andreani, Cohl, and others.

"SHOW BUSINESS FOR UNCLE SAM": THE POLITICS OF POLYPHONY IN FILMS OF PERSUASION BY THOMSON AND COPLAND

Neil Lerner
Duke University

While recent scholarship in the field of film music has begun to define and map out, in broad terms, the musical-cinematic conventions accompanying the classical Hollywood score, less attention has been given to how musical features such as texture affect a narrative or to how music functions in non-Hollywood models like the documentary. Since documentaries didn't share the same level of conventionalized expectations that often dictated musical style in Hollywood films, they often became more legitimate sites for musical expression and experimentation. Fugal passages by two of the best-known early documentary film composers, Virgil Thomson and Aaron Copland, demonstrate different ways that extended polyphony can participate in the enthymematic patterns of a visual narrative.

Four central points will be considered: (1) the circumstances surrounding Thomson's and Copland's involvement with various government agencies (the Farm Security Administration and Resettlement Administration for the former; the Office of War Information for the latter); (2) the rhetorical cinematic structures in Thomson's *The Plough That Broke the Plains* (1936) and *The River* (1937) and Copland's *The Cummington Story* (1945); (3) a close examination of each composer's contrapuntal practices; and (4) some thoughts on the specific rhetorical function of these fugues within each film, and how the use of this musical texture may or may not be open to political readings. Finally, this scrutiny of fugal cues in films of persuasion will exaggerate the dearth of such textures in standard Hollywood scoring, which, as Claudia Gorbman has pointed out, rely upon conventions of "inaudibility."

AMS SPECIAL SESSION
PERFORMANCE PRACTICE IN EARLY BRASS MUSIC:
AN EXAMINATION OF NEW DIRECTIONS IN ORGANOLOGY,
REPERTOIRE, PEDAGOGY, AND PERFORMANCE TECHNIQUE
Historic Brass Society
Steven Plank, Oberlin College Conservatory of Music, Chair
Stewart Carter, Wake Forest University
Trevor Herbert, Open University
Douglas Kirk, McGill University
Keith Polk, University of New Hampshire
Don L. Smithers, West Nyack, New York

Important strides have recently been made in scholarship relating to early brass instruments and music, and a public exchange of ideas will help to define current trends and suggest directions for future research. An open discussion of all major areas of brass research from Antiquity to the twentieth century will not only shed light on developments in the brass field but will also illuminate aspects of general musicological studies. Four leading scholars in the brass field will delineate research problems, propose avenues of inquiry, and invite input from other panel members and from the floor. Key areas of study to be examined include performance practice issues in early wind repertoire, iconographic studies, changing pitch standards, and brass bands in the Victorian age.

AMS/SMT SPECIAL SESSION
STUDYING MUSIC AS PERFORMANCE
Nicholas Cook, University of Southampton, Moderator
José Bowen, University of Southampton
Joel Lester, The Graduate School, City University of New York
Judy Lochhead, State University of New York, Stony Brook
Bruno Repp, Haskins Laboratories, New Haven
Richard Taruskin, University of California, Berkeley
Robert Walser, University of California, Los Angeles

Recent years have seen significant developments in the analysis of musical performance on the part of both historical musicologists and theorists. In part a reaction against the once dominant model of the autonomous musical work, the need to conceptualize music as performance has been broached in musicological and philosophical journals. There has also been a considerable amount of detailed analysis of performance, much of it empirically based, but there is currently no forum for the presentation and dissemination of such research. The field has consequently suffered from academic fragmentation.

We hope that this Special Session will remedy this situation in two main ways. In the first place, it will enable practitioners to exchange views, goals, and methods, involving such issues as: how can we advance beyond the tempo graph to more comprehensive models of music as performance? how can the systematic and historical aspects of performance analysis be reconciled? and how can new technology contribute to such research and how can it be convincingly presented in public? In the second place, we hope that the session will contribute to a definition of the field of performance research within the larger context of musicology and theory.

SMT SPECIAL SESSION
ISSUES IN THE STUDY OF POPULAR MUSIC:
THE AMERICAN POPULAR SONG, 1924–1950
John Covach, University of North Carolina, Chapel Hill, Organizer
Kim Kowalke, University of Rochester, Moderator
Milton Babbitt, Princeton University
Richard Crawford, University of Michigan
Allen Forte, Yale University
Charles Hamm, Dartmouth College
Stephen Hinton, Stanford University

This special session will address the academic study of popular music on two levels: most broadly, the session will be concerned with taking up issues that arise in the study of popular music generally; in a more narrow sense, the session will focus part of the discussion on the American popular song during the period 1924–50, the "golden age" of that genre. The program will consist of papers by Allen Forte and John Covach, a performance of the music discussed by Forte, and responses from panelists Milton Babbitt, Richard Crawford, Charles Hamm, and Stephen Hinton. The remainder of the session will be given over to discussion among panelists and audience members.

Forte's paper, "Analyzing Popular Song," will begin with introductory comments of a general nature and then take up the analysis of an American popular ballad from the 1930s; a live performance of that song by Richard Lalli will follow. Covach, in his paper "Contemplating Popular Music," will offer a survey of the field of popular-music studies, identifying the many and varied issues that the study of popular music raises for music theorists and musicologists. Each of the four panelists will offer brief remarks addressing issues in popular-music scholarship. It is hoped that this structured portion of the session will provoke discussion among and between the audience and the panelists; accordingly, half the scheduled session time has been reserved for such discussion.

SMT SPECIAL SESSION
ANALYSIS AND MEANING IN MUSIC
SMT Philosophy of Music Group
Robert Snarrenberg, Washington University, St. Louis, Organizer
Marianne Kielian-Gilbert, Indiana University, Moderator

NELSON GOODMAN'S CONCEPTS OF REFERENCE
AND METAPHORICAL EXEMPLIFICATION
AND "POSTMODERN" IDEAS OF MUSIC AS PLAY OF SIGNIFIERS
Leo Treitler
The Graduate School, City University of New York

I argue for the usefulness of Goodman's distinction between reference and exemplification as applied to music, but for the meaninglessness of his concept of *metaphorical* exemplification—and indeed of virtually all claims that expression and meaning in music are "metaphorical." I then expand on Anthony Newcomb's insight ("Sound and Feeling," *Critical Inquiry* 10 [1984]) that "It is probably more true of music than of any other art that the sign (if we conceive it as such) is not transparent—that is, the sign does not disappear in favor of its function as pointing to the signified," showing with simple examples what it means and how correct it is, in my view. I suggest that some recent approaches to the interpretation of music—particularly from the directions of "hermeneutics" and "semiotics"—just exactly treat the

musical object as transparent, totally absorbed by its function of signifying, and that this has radical consequences for the description, representation, analysis, and criticism of music. Finally, I suggest that this is a theoretical side of what is also a political phenomenon growing out of widespread attacks on traditional concepts (and sometimes misconceptions) of analysis, "formalism," and their "autonomous," "absolute" objects, attacks which, in my view, have overshot the mark.

TONES AND WORDS IN SCHENKER'S REPRESENTATION OF CONTENT
Robert Snarrenberg
Washington University, St. Louis

While denying that reference to nature and reality is a necessary feature of art music, Schenker nevertheless drew freely upon extramusical ideas—especially certain basic categories of human experience—in order to represent the content of musical artworks. I begin with an analysis of the verbal images Schenker uses to present his theory of musical thinking, and then examine the application of these ideas in Schenker's representation of the second idea in the first movement of Beethoven's Third Symphony. I argue that the manner in which interpretive imagery is linguistically formulated (e.g., qualification using the word *gleichsam* or presentation in the subjunctive mood) reveals that Schenker views these verbal resources as provisional, in the sense that the verbal imagery obliquely points to, rather than definitively names, a particular musical experience (mental state), and as instrumental, in the sense that it is the acquisition of an experience that is at issue and not the attachment of extramusical meaning.

MUSICAL "MEANING" AND TALK ABOUT IT
Stephen V. Peles
Washington University, St. Louis

Although it is ill advised to take vernacular attributions of "meaning" at face value, certain of the confusions arising from literal readings of such attributions (e.g., the inclination to infer mistakenly from the vernacular, in which we say that our experiences are *about* those events in the world that we interpret as *causes* of those experiences, that there is an identity between "cause" and "meaning" where in fact only an analogy may be properly said to obtain) are nonetheless instructive. Their etiology points to sound empirical reasons for accepting the implicit existence claims for the experiences thereby indirectly reported, experiences that are apparently understood by the experiencer by analogy with meaning but not identical to it (though the experiencer need not be consciously aware of the analogical basis of the confusion, nor understand the distinction at issue). In particular, it is argued that the technical terms of analysis just *are* reports of (more strictly, *names* of) precisely such experiences, viz., of mental states. Reasons are adduced for believing that the issue at stake is substantive and not merely terminological. It may be the case that construing "meaning" narrowly will reveal an unexplained residue of mental states that are distinctly musical, and that, at minimum, agnosticism regarding musical "meaning" is a philosophically coherent and defensible position, and one that is likely to be at least as advantageous a research strategy for music theory as the alternatives currently on offer.

GESTURE AND MEANING
Naomi Cumming
Australian Research Council

This paper examines the idea of "gesture" as an aspect of meaning in tonal music. Recognizing the dynamics of tonal syntax is a double disclosure, showing interpre-

tive investment in a given process even while it makes articulate a meaning that is felt to be intrinsic. Equating meaning in tonal music with voice-leading cannot however be justified as a reciprocal step. The theorist David Lidov has argued that music has a "double articulation" whereby "sentimental" content is non-congruent with the virtual properties of syntax (1980). This hypothesis is made concrete in his study of musical gestures: brief units which have a recognizable affective content but conform neither to motivic structure nor to a single voice-leading level (1980, 1987). After examining the concept of gesture developed by Lidov in the context of his general semiotic theory (*Elements of Semiotics*, forthcoming) and illustrating the relationship between gesture and syntax through an analysis of various examples which show its non-congruence with voice-leading motives, this paper looks at critical issues that arise in treating gestures as contentful signs. These include: (1) the instability of meaning that results from the repetition of a gesture in different syntactic contexts (related to the instability of word meaning pointed out by Derrida); (2) the presumption of agency in non-musical gesture and the question of its transferability to music; (3) the difference between an iconic interpretation of gesture and one like Robert Hatten's that relies on the correlation between marked oppositions in music and other contexts.

RESPONDENT for session: Jenefer Robinson (University of Cincinnati)

ARS NOVA: THEORY AND PRACTICE (AMS)
Margaret Bent, All Souls College, Oxford, Chair

ASPECTS OF ORAL AND WRITTEN TRADITION IN THE *ARS NOVA*
TREATISES ATTRIBUTED TO PHILIPPE DE VITRY
John Douglas Gray
University of Colorado, Boulder

The well-known medieval music treatise, *Ars nova*, long attributed to the distinguished French composer, poet, and music theorist Philippe de Vitry (1291–1361), has exercised a considerable influence upon the historiography of the Middle Ages. However, the *Ars nova* as it has survived in five recognized manuscripts is highly problematic: its direct attribution to Philippe de Vitry has been authoritatively questioned, its most reliable representative is quite corrupt, and each version of the treatise is markedly different from its counterparts—in historical chronology, topical matter, arrangement of content, and in nomenclature (Sarah Fuller, "A Phantom Treatise of the Fourteenth Century? The *Ars nova*," *The Journal of Musicology*, 4 [1985–86]).

While many scholars believe that the deviations among the *Ars nova* treatises may suggest a prior oral transmission, I contend that enough congruence exists among the three central versions—Vatican Barberini lat. 307, Paris B.N. lat. 14741, and Paris B.N. lat. 7378A—to hypothesize a common written source. Nevertheless, the incongruities among the *Ars nova* treatises continue to offer numerous problems. I shall propose several possible explanations that might shed light upon the historical, regional, and textual implications drawn from the numerous theoretical convergences and divergences to be found throughout these manuscripts.

THE LOST FRENCH CRUSADE OF 1330–1336
AND PHILIPPE DE VITRY'S DICTIONARY
Andrew Wathey
Royal Holloway College, University of London

It has long been known that a number of Philippe de Vitry's later works, notably the motet *O canenda / Rex quem / Rex regum* and the verse *Chapel des fleurs de lis*, allude in general terms to the abortive French crusade plans of the 1330s. As this paper demonstrates, new biographical evidence linking Vitry with the major protagonist in these schemes, Louis, Duke of Bourbon (d. 1341), discloses a series of situations and events against which the larger political designs articulated by these works can be more clearly read, and where their texts' expanded range of classical and mythological allegory found a special resonance.

Vitry's involvement in French crusade plans also provided him with the opportunity to acquire a copy of a dictionary (Papias's *Elementarium*), here described for the first time, which he subsequently read and annotated. As I show, this work provides a mirror for the later motets' allusions: almost all the classical and mythological figures invoked in these works receive entries in the dictionary, where their allegorical significance is similarly framed. This suggests new routes by which Vitry's contemporaries may have read the "meaning" of his works, raising further questions about the role of the dictionary in defining the motets' audience and modes of transmission. It may also point to some of the means by which Vitry assembled/composed the "multas bonas expositiones, tam allegoricas quam morales" which so impressed

his contemporary Pierre Bersuire, and which more generally characterize the later texts that he set to music.

MACHAUT'S *DAVID HOCKET* AND THE CORONATION OF CHARLES V
Anne Walters Robertson
University of Chicago

Scholars have long associated Machaut's *David Hocket* with the Virgin Mary. While the tenor, taken from the Alleluia *Nativitas* for Mary, supports this explanation, four other features urge a new interpretation: (1) the tenor tag "David," which appears conspicuously in all voices, suggests the image of David as king; (2) Machaut's cathedral, Notre Dame of Reims, contains an exceptional sculpture of David that reinforces its traditional function as coronation site; (3) a motive seen throughout the hocket mirrors the *laudes regiae* of Reims usage, royal acclamations chanted at crownings; and (4) the piece prominently displays the number three both in its triple rhythm and numbers of notes—123 longs, 369 breves (= 3 x 123), and 1107 semibreves (= 3 x 3 x 123).

These features argue for a political reading. Charles V, who knew Machaut personally, was anointed at Reims on Trinity Sunday 1364. He attempted to stabilize the precariously seated Valois dynasty by promoting an image that fused the concept of royal dignity symbolized in the Trinity with the age-old view of David as ideal king. His efforts produced a coronation *ordo* (GB:Lbm Cotton, Tibertius B.VIII) and a treatise on royal authority (*Le Songe du vergier*). These works drew from William of Ockham's *Octo questionum decisiones*, which justified kingship through analogy to David, and Philippe de Vitry's *Le Chapel des trois fleurs de lys*, which equated the "fleur" with the Trinity. This paper proposes that Machaut composed the hocket for Charles's coronation to embody the king's extraordinary vision of himself as "novus David."

MODAL DISCOURSE AND FOURTEENTH-CENTURY FRENCH SONG
Sarah Fuller
State University of New York, Stony Brook

What kinds of interpretative frames should be brought to the study of fourteenth-century French polyphony? In a recent study, Christian Berger asserts that pitch structure in fourteenth-century French polyphony is properly understood within the frame of the eight Western ecclesiastical modes. This belief not only controls his analytic and descriptive language but also guides his interpretation of *musica ficta*.

Careful examination of Berger's modal view reveals conceptual flaws on several fronts. My critique addresses the interpretation of theoretical documents, the reading of notation, and the premises behind analysis. I view modal theory as an explanatory system that involves specific musical phenomena within a culture, privileged features of those phenomena (often within the confines of genre or repertory), and concepts that control those features under a framework of knowledge. Theory, that is, has a cultural dimension that extends beyond its bare technical elements and that must be considered in the move to analytic applications.

The modal approach to fourteenth-century French polyphony imposes a paradigm of modal coherence and rule-bound pitch organization and posits a smooth continuum of pitch regulation from plainsong to polyphony. In opposition to that view, I propose a conception that admits heterogeneous tonal space, shifts and ambiguities in tonal orientation, freedom from the conventions of plainchant modal theory. At issue is a real sense of "how the music goes"—how we edit, perform, and hear it.

ASPECTS OF ART MUSIC, 1500–1750 (AMS)
Ross W. Duffin, Case Western Reserve University, Chair

EARLY VIOLIN PLAYING IN ART MUSIC: THE *COMPAGNIA DEI SUONATORI* OF BRESCIA IN THE SIXTEENTH CENTURY
John Walter Hill
University of Illinois, Urbana-Champaign

Current ideas about early violinists in Italy have remained more or less as Boyden left them: they were generally serenaders and dance-band performers in the sixteenth century and did not participate in art music until the early 1600s. Yet this view was always incongruous with the high quality of sixteenth-century violins by Andrea Amati in Cremona and Gasparo da Salò in Brescia and with early sixteenth-century depictions of the violin, which evince an advanced playing technique.

Now, numerous newly recovered documents from Brescia change that picture. In 1507 the Consiglio Generale granted a petition from instrumentalists seeking a ban on competition from "some infamous, vile, and inexpert" musicians who played on "rough and irregular instruments." The Consiglio created "a consortium and company" of instrumentalists whose members would be chosen by a panel of "two or three men practiced and expert in the science of music," the earliest of whom were actually church doctors. At first the players were admitted as "couples," a term that continued in use later to designate larger ensembles. One "couple" of five, in 1548, claimed to play violins "in concerto, et nell'organo, come all'improviso." "All'improviso" would appear to describe how the earliest (true) "couples" played: soloist with *tenorista*. "Nell'organo," a formula that survives in basso continuo practice, seems to mean "to the accompaniment of the organ." "In concerto" must mean "as a consort," using written music (not "all'improviso"), such as the canzonas for which Brescian composers were then noted. Musical evidence of each of these three types of performance is found in sixteenth-century sources, and analogues of each are preserved in the earliest written violin repertoire of the seventeenth century.

THE MYTH OF STYLIZED DANCE MUSIC
G. Yvonne Kendall
University of Houston

For far longer than the years in which historical dance has been seriously analyzed and reconstructed for performance, it has been part of standard musicological parlance to separate dance-related music into two distinct categories: music meant for actual dancing; and "stylized" dances. These last, by far the most problematic of the two, are normally attributed characteristics clearly meant to distance them from the implied baseness of physical activity. The typical attributions include, but are not limited to, formal irregularity, compositional and/or intellectual complexity, and the technical virtuosity required of the musician. Music meant for actual dancing has therefore been seen as mindlessly regular at the level of the phrase and sub-phrase, simplistically homophonic and technically negligible, with the exception of possible (most recently, probable) ornamentation.

Baroque dance and music scholar Rebecca Harris-Warrick has begun our rethinking the basic concepts of what constitutes "danceable" music by successfully challenging the myth of formal regularity as a necessary ingredient for danced music. This paper will challenge yet another aspect of this issue by examining Renaissance music of significant technical and compositional difficulty that uses tunes for which numerous choreographies of equal technical and choreographical difficulty are extant. The results of this study will seriously undermine the entire basis of the stylization

argument, continuing the much overdue process of "reconstructing" the true nature of historical dance and its music.

BY THEIR OWN HAND: THE PIETÀ PARTBOOKS AND THE FOUNDLINGS OF VENICE
Faun Tanenbaum Tiedge
San Francisco Conservatory of Music

My paper presents new evidence on the Pietà's foundling musicians from an examination of their own writings in the music partbooks from which they performed. The partbook collection from the *Ospedale della Pietà*, the "Fondo Esposti," is the working musical repertory used by the foundlings in the eighteenth century. Parts for several hundred works survive, copied by hand at the *Ospedale*, and assigned to particular performers.

Along with the music, the layers of handwriting reveal information on the status of the composers and performers, the assigned parts and designated soloists, dedications, dates of works, and corrections and revisions. In addition, many of the extra-musical markings are of special interest. These include personal notes, addresses and appointments, and fanciful "schoolgirl" musings.

The music also preserves various suggestions for florid ornamentation, as well as for cadenzas. My paper includes several musical examples from the collection which show the level of virtuosity expected of the soloists, allowing us to glimpse the technical resources which composers were able to call upon at the Pietà. Although many of the cadenzas were written for a particular singer, their preservation in the partbooks allowed them to be passed on from one generation to the next, transforming a personal repertoire into an institutional one.

The information given here provides significant new clues to musical life at the Pietà. The Pietà partbooks document a history of musical style and function, as well as a personal history of performers' identities, abilities, choices, and performance practices.

SEQUENTIAL EXPANSION AND BAROQUE PHRASE RHYTHM
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New York Public Library and The Graduate School,
City University of New York

We often think of the sequence as the backbone of Baroque *Fortspinnung*, and as a staple of figurated passagework. At the same time we overlook its extensive durational properties because they are not immediately obvious. These properties derive from the presence of an ancillary chord in each of the sequence's two, three, or four components—an applied dominant or contrapuntal sonority that precedes or follows the principal chord of the component. The time span this subservient chord occupies may represent an anticipation or extension of the principal chord's time span. Owing to such built in tonal and durational expansion, many sequences appear to alter the harmonic rhythm and melodic pace established in earlier passages.

As a theoretical concept, sequential expansion is more problematic than it seems to be: while many sequences embody expansion, few do so from the vantage of combined species counterpoint, the basis of Baroque temporal activity. In attempting to resolve this conflict, the present paper will undertake the first step in constructing a theory of phrase rhythm for Baroque music, challenging the misguided perception of motoric pace and unrelenting thematic continuity that has pervaded both the textbook and scholarly views of Baroque rhythm. Examples by Rameau, Bach, and

Handel will demonstrate that the essential pace of the composition not only progresses more deliberately than it seems, but that it changes much more frequently, facilitating thematic, harmonic, and rhythmic parallelisms and enlargements whose close durational links may represent informal temporal structures at the phrase level and beyond.

NINETEENTH-CENTURY MUSIC AND VISUALITY (AMS)
Lawrence Kramer, Fordham University, Chair

CONCRETIZING AURALITY:
STOPPING MUSIC IN ITS (SEMANTIC) TRACKS
Richard Leppert
University of Minnesota

Beginning in the Enlightenment, and completed during the nineteenth century, an epistemological shift occurred whereby visuality and visibility became dominant means of knowing, replacing seemingly less "objectively verifiable" forms of knowledge (notably theological and philosophical). The impact of "scientific verifiability" had significant impact on musical aesthetics, criticism, and performance, particularly to the degree to which performance concretized the semantic properties of aural experience.

An enormous repertory of period images and verbal descriptions of performances, especially in newspapers and journals, exemplify the burgeoning concern to concretize aural experience and thereby help articulate the cultural meaning of musical sonority. Less well known but more striking—and surprisingly common—a wide variety of musical instrument cases were designed, decorated, and/or painted with subjects providing silent but visually-intrusive glosses on the music performed on them. Two sorts of examples will be considered. (1) Prior to the dawn of the bourgeois revolution, visual glosses on musical instruments connect music and aurality to state power and the supporting social order, hence articulating then-dominant aristocratic social organization. (2) By the nineteenth century, and the bourgeois era, visual glosses commonly connect music's aurality to a more localized form of the social, namely, the family, but centered on a contradictory and conflicted projection of gender politics, and an obsession with female sexuality. In both instances, the visual impact of striking, often paradoxical, images affixed to instruments not only anchors and directs musical meaning, but also hinders or prevents aesthetic-semantic free play beyond socially-prescribed cultural boundaries.

CAPTURING THE SERPENT'S GAZE:
SCHUBERT, SCHOBER, AND ICONOGRAPHICAL ALLEGORY
John Glofcheskie
Douglas College, New Westminster, British Columbia

The recent shifting perspectives on Schubert's sexuality have been developed almost exclusively from written sources. Given the artists in Schubert's circle and their intimate knowledge of the composer, it is surprising that iconography remains relatively unexamined. This paper sees new meaning in the structure and context of one of the most frequently reproduced representations of the composer.

In 1821, Schubert's close companion Franz von Schober commissioned an aquarelle from another in their circle, Leopold Kupelwieser. The *Gesellschaftsspiel der Schubertianer in Atzenbrugg* contains what Schober considered to be the most faithful likeness of the composer.

The moment of the charade captured by Kupelwieser represents the syllable *Fall* of *Rheinfall* through a depiction of the Fall of Man in the Garden of Eden. Significantly, the painter himself appears as the Tree of Knowledge. But more remarkable is the gaze of Schober as the Serpent, directed not toward Adam and Eve but toward the composer at the fortepiano. The influence of Schober upon Schubert is well documented in the Schubert literature, most pointedly in the accusation, "Schubert's seducer," and most touchingly in Schubert's own union of the two in the word "Schobert."

Structural analysis of the aquarelle reveals an interlocking pattern of gazes which may unlock a private meaning for the most intimate of the male participants. Since the composer's contraction of venereal disease dates from this period, it is plausible that the allegory of the aquarelle extends beyond the biblical Fall of Man to include the Fall of Schubert himself.

TABLEAUX VIVANTS: LANDSCAPE, HISTORY PAINTING, AND THE VISUAL IMAGINATION IN MENDELSSOHN'S ORCHESTRAL MUSIC
Thomas Grey
Stanford University

The notion of Mendelssohn as musical "landscape painter" is a long-standing fixture in the critical reception of the composer. His skill as a draftsman and watercolorist is well known, as are his manifold ties to important individuals and schools of contemporary painting, or the visual impetus behind such works as *The Hebrides* and the "Scottish" Symphony. Individual movements of the "Italian" Symphony readily suggest specific themes of landscape and genre painting favored by the numerous expatriate artists with whom Mendelssohn associated in Rome, while the "Scottish" and "Reformation" Symphonies resonate more with the subjects and techniques of history painting. Even works of nominally poetic inspiration (*Meeresstille, Die schöne Melusine*) can be construed in terms of visual narrative, as a series of images projected in sounding form.

Lacking the representational specificity of painting, music is able, on the other hand, to animate the aural "pictures" it evokes, arranging them in temporal configurations unavailable to the visual artist, at least according to post-Renaissance canons of pictorial realism. Music generates a kind of *tableau vivant* (to adopt a figure from the realm of contemporary bourgeois recreational sociability). Drawing on studies of visual/pictorial narrativity by Wendy Steiner, Martin Meisel, and Leonard Barkan, as well as recent critical views of nineteenth-century history painting, this paper investigates an alternative model for the narrative capacities of music—one grounded in elements of the public visual culture (academic and popular) of Mendelssohn's milieu, but also broadly applicable to the representational or narrative impulses of much nineteenth-century music in general.

SPECIAL EFFECTS IN THE FIRST PRODUCTION OF *DER FREISCHÜTZ*
E. Douglas Bomberger
University of Hawaii, Manoa

The historical significance of the Wolf's Glen scene from Carl Maria von Weber's *Der Freischütz* was not limited to its musical or literary qualities—the special effects used in this scene were so innovative that they also were widely discussed and imitated. Using Weber's own notes on the scene, plans of the Neues Schauspielhaus in Berlin, and Düringer & Barthels' *Theaterlexicon* of 1841, this paper will discuss the range of visual and sonic effects used in the original production. The "business" in the Wolf's Glen scene was so complicated that it slowed down the production schedule,

requiring an extra rehearsal for that scene alone. In the end the scene was a dazzling—and dangerous—pyrotechnic display. The visual effects, including the burning of chemicals so noxious that the theater had to be flushed immediately after the scene, added elements of danger and realism to the production. Most of these effects are no longer used today, either because of the danger involved or because of changing methods of theatrical production. The myriad of special effects in the 1821 première in Berlin, although ridiculed by Carl Friedrich Zelter and others, played an important part in the unprecedented popularity of the opera. They helped make the supernatural elements of the story believable and thereby contributed significantly to making Weber's work truly a *romantische Oper*.

STYLE AND SUBSTANCE IN TWENTIETH-CENTURY WORKS (AMS)
Glenn Watkins, University of Michigan, Chair

ERWARTUNG'S NEW WOMAN: MUSICAL MODERNISM AND FEMINIST CONSCIOUSNESS IN FIN-DE-SIÈCLE VIENNA
Elizabeth L. Keathley
State University of New York, Stony Brook

Arnold Schoenberg and Marie Pappenheim's monodrama *Erwartung* (1909) has received acclaim as a masterpiece of atonal composition. Yet most interpretations of *Erwartung* have emanated from a frame of reference that privileges Schoenberg's authorship over Pappenheim's, accepts the primacy of Freudian psychology as influential in the work, relies on a tradition of critical interpretation of operatic "madwomen," and reflects cultural assumptions that cast doubt on women's mental stability. This critical context overdetermines the conclusion that *Erwartung*'s sole character, the Woman, is "hysterical" or "mad."

In this paper, I propose an alternative reference frame that selects for attention the authorial role of the librettist, Marie Pappenheim, acknowledges as influential the feminist movements of fin-de-siècle Vienna, and regards melodrama's survivor-heroine as a more appropriate paradigm than opera's "madwoman." This alternative critical context permits a pro-feminist reading of *Erwartung* as a woman's journey not toward madness, but toward self-determination.

My focus on the libretto and its author engages with the question of Pappenheim's political orientation, as revealed by her other published writings and activities, and considers both the published libretto and two earlier drafts, one of which contains Schoenberg's only extant musical sketches for the work.

DEBUSSY'S *JEUX*: MOMENT FORM OR MOVEMENT FORM?
John McGinness
University of California, Riverside

Waslav Nijinsky's copy of the piano score to Debussy's *Jeux*, containing Nijinsky's notes for the choreography, was rediscovered in the early 1980s. On the basis of the first complete translation of Nijinsky's Russian script, this paper reevaluates Debussy's initial reluctance to accept the commission and discusses the high degree of correspondence between music and dance. It then posits that *Jeux*'s mid-century reception by Pierre Boulez and some members of the Darmstadt group has resulted in a misrepresentation of the ballet.

Today, *Jeux* is generally regarded as a work of prescient modernity; even, by some accounts, as a "moment form." Boulez's dismissal of the choreographic markings

helped to insure the ballet's avant-garde status—if *Jeux* was modeled on movement, it would be "less" than it is. This paper addresses the issue of *Jeux*'s contemporaneity in the context of the ballet: it attempts to show that *Jeux*'s recent history is related more to the compositional concerns of the Darmstadt group than to those of Debussy.

In *Jeux*, Nijinsky rebelled against classical dance by means of an experiment with Dalcroze's rhythmic theories (Eurhythmics). Ultimately, the modern advances of the ballet, such as its fragmentation of line and emphasis on short groups of gestures, can be attributed not only to Debussy, but to Nijinsky as well. The discovery of Nijinsky's annotations suggests that *Jeux* deserves a reconsideration in terms of its relation to the Ballets Russes's early modern collaborative efforts.

EXPRESSION IN THE TIME OF OBJECTIVITY: BARTÓK'S FIRST PIANO CONCERTO AND THE HUNGARIAN APPROACH TO NEOCLASSICISM
David E. Schneider
University of California, Berkeley

Neoclassicism is a term often loosely applied and casually defined. Bartók's First Piano Concerto (1926) has frequently been described as "neoclassical" for a few surface features—motoric rhythms, percussive writing for the piano, and an orchestration that relies heavily on wind instruments. These qualities seem to ally it with Stravinsky's Concerto for Piano and Winds, which Stravinsky performed in Budapest immediately before Bartók began to compose his First Piano Concerto.

While Bartók clearly models his Concerto on Stravinsky's (even in details that have gone undetected until now), the work does not exhibit Stravinskian objectivity. It conforms instead to a uniquely Hungarian conception of "ethical neoclassicism" articulated by Bartók's colleague Antal Molnár in *The New Music* (Budapest, 1925). Molnár's version differs in that it calls neither for a radical break with the nineteenth century nor a resurrection of elements from seventeenth- or eighteenth-century music, but stakes its claim to "classicism" on folk music. Reading the first movement of Bartók's First Piano Concerto in this light demonstrates how Bartók remains faithful to Hungarian tradition, which expected an overtly emotional approach to expression, while avoiding the charge of subjectivity by locating the emotional component of the music in folk elements—supposedly communal utterances. In its incorporation of folk music, Hungarian neoclassicism was allied with its French cousin by rhetoric that sought justification for artistic creation outside the suspect emotion of the individual. This, not specific musical characteristics, united a number of musical movements of the 1920s under the slippery rubric of "neoclassicism."

THE RELATIONSHIP BETWEEN TEXTS AND MUSICAL SETTING IN THE *ARIA* OF HEITOR VILLA-LOBOS'S *BACHIANA BRASILEIRA NO. 5*
Stephen A. Sacks
The City College, City University of New York

The *Aria* from Heitor Villa-Lobos's *Bachiana Brasileira no. 5* is the most frequently recorded, and arguably one of the best-loved, works by the Brazilian composer. This movement reaches its dramatic climax in the musical setting of a romantic poem by Ruth Valladares Corrêa, the soprano who gave the work its world première in Brazil in 1939. Valladares Corrêa's text was commissioned by the composer after he discovered that his first choice could not be used for copyright reasons.

Despite this section's prominence, it is hardly mentioned in the existing scholarly literature. Indeed, much of the scholarly debate concerning the *Bachianas* focuses on the degree to which the composer was influenced by Bach as opposed to Brazilian musical sources. The section in question shows little direct Bachian influence, but

obvious Brazilian roots. Though the *Aria* is subtitled *Cantilena*, the name of a nebu-lously-defined Brazilian style, this section is clearly influenced by the *modinha*, a type of aria originally imported from Portugal but long since completely subsumed into Brazilian musical culture.

RACISM, ASSIMILATION, AND DOCUMENTATION IN AMERICAN MUSIC (AMS)
Josephine Wright, College of Wooster, Chair

THE CONCERT SPIRITUAL: MUSIC OF CULTURAL ASSIMILATION
Willie Strong
Yale University

In the decades immediately following the Civil War, the dilemma of cultural as-similation pervaded almost all aspects of African-American society. African-American critics and artists, cognizant of their dual cultural heritage, struggled to de-velop suitable aesthetic guidelines for works that could express the experiences of both slavery and contemporary ventures into the American mainstream. The concert spiritual, from its inception in the 1870s with the Fisk Jubilee Singers through the 1930s in arrangements by African-American composers, is a direct musical expres-sion of cultural assimilation. The journey of the spiritual from the plantation to the concert hall serves as a metaphor for the aspirations of a significant number of African Americans during this time.

Although there is substantial research regarding the importance of the folk spir-itual in African-American culture, the concert spiritual has not received similar at-tention. This paper attempts to fill this lacuna by making use of commentary on the cultural significance of the concert spiritual from both the major social observers of the age (including DuBois and Washington) and African-American composers who arranged concert spirituals (including Dett, Burleigh, and White). Numerous articles by critics and composers in African-American periodicals (such as *The Crisis*, *Amsterdam News*, and *Chicago Defender*) provide additional perspectives on the con-cert spiritual as music of cultural assimilation.

RE-VISIONING THE JUNGLE
IN DUKE ELLINGTON'S *BLACK AND TAN FANTASY*
Lisa D. Barg
State University of New York, Stony Brook

During his tenure at Harlem's Cotton Club from 1927–1931 Duke Ellington's music became closely linked in the popular imagination with "jungle style" jazz. Yet two of Ellington's most defining jungle style pieces, *Black and Tan Fantasy* and *East St. Louis Toodle-O*, were composed and recorded prior to his employment at the Cotton Club. The Ellington band thus adapted the evocative sonic features of these pieces to accompany the Cotton Club's jungle-theme floor shows. Such a "fusion" points towards the larger social meanings in which the very term jungle was em-bedded and which it, in turn, shaped.

In recent years, many important studies of twentieth-century European and American arts and culture have focused on the various and often disturbing facets of modernist primitivism. Yet such studies rarely, if at all, deal with the myriad responses to hegemonic discourses by the imagined "Other." I argue that while "jungle style" effectively engaged the primitivist desires of white audiences and critics (a require-ment), it also served as a "mask" or vehicle through which Ellington and his musicians

could deploy alternative, even subversive expressive practices, ones that reveal the ambiguities and contradictions of black modernism. My findings suggest a social and cultural framework in which the distinctive formal and stylistic hybridity of a piece like *Black and Tan Fantasy* can be understood not only in terms of a generalized "double-voiced" African-American expressive mode, but also as a kind of gazing back, a syncretic vision that ironically mimics "primitive" blackness.

MR. B'S BLUES: THE BILLY ECKSTINE BAND OF 1944 AND THE CULTURAL POLITICS OF EARLY BEBOP
Scott DeVeaux
University of Virginia

Billy Eckstine's 1944 swing dance orchestra, which featured such central modern jazz figures as Dizzy Gillespie and Charlie Parker but made only a few unrepresentative recordings, is usually celebrated in jazz history as a regrettably obscure harbinger of the modernist bebop revolution. In this paper, I will situate the Eckstine band and the emergence of bebop within the cultural politics of race.

Eckstine's band was formed in 1944 to exploit his proven popularity as a blues singer. During its first year, the band played almost exclusively for black audiences at the margins of the white-controlled culture industry. And yet Eckstine, soon to become one of the most celebrated mainstream pop singers of the postwar era, was a reluctant bluesman, deeply resentful of racial typecasting. The band's ill-starred initial tour through the deep south involved complex negotiation between the need to satisfy the demand for blues-based entertainment that would sustain the R&B explosion of the late 1940s, and the musicians' desire to "educate" their audiences through the self-conscious and subversive intricacies of bop.

Bebop was launched in a cultural/economic landscape so distorted by racism that white musicians held an automatic and insuperable advantage. Eckstine's struggle to escape race-based marginalization in 1944 contrasts sharply with the commercial success enjoyed by white bandleader Woody Herman. Herman's "Band that Plays the Blues" achieved a synthesis of bebop ideas and mainstream entertainment comparable to Eckstine's, but benefited from media exposure and a freedom to manipulate racial personae unavailable to its black counterparts.

RUTH CRAWFORD SEEGER AND AFRICAN-AMERICAN FOLK MUSIC: THE WORK OF A NEW DEAL DOCUMENTOR
Judith Tick
Northeastern University

Acknowledged as a major documentor of traditional music in this century, Ruth Crawford Seeger worked in the New Deal urban folk revival. Her "functionalist" approach to tradition emphasized music's reflection of "the reality of people's lives," and documented *process* (singing style) over artifact (the notated tune). In *Our Singing Country* (1941), in the transcription of a "surge song" for G. P. Jackson's *Black and White Spirituals,* and in *American Folk Songs for Christmas* (1952), African-American music played a central role. My talk will survey this role, discussing the following issues: (1) challenges posed by the "exotic" nature of the material (here I shall compare a field recording of a complex tune with her transcription); (2) ideological tensions between Romantic values of the folk as the "childhood of the race" and modernist emphasis on complexity; and (3) gender, as it relates to choice of material about women's lives. Sources from archives and the Seeger family include: (1) a tape of Ruth Crawford Seeger interviewing Elizabeth Cotten as an informant (Cotten was her housekeeper, who after being "discovered" by the family, had a professional career in

the 1960s and 70s); (2) her unpublished treatise, "The Music of American Folk Songs" (1941), a detailed discussion of singing style and transcription process.

SET THEORY (SMT)
David Lewin, Harvard University, Chair

FUZZY SET THEORY, FUZZY MEASURES, AND THEIR APPLICATION TO RESEMBLANCE THEORIES IN MUSIC
Donald Sloan
Ashland University

Over the past three decades, Zadeh, Sugeno, and others have defined the fields of fuzzy set theory, fuzzy logic, and fuzzy measures both as an abstract mathematical field and as an engineering tool for practical applications. Their strengths lie in the ability to model more accurately the vagueness and uncertainty inherent in language. Thus, these should be helpful tools for music theorists who are attempting to quantify relative or vague terms like "similarity," "resemblance," "consonant," "dissonant," or even the concept of one set being partially included in another. The author proposes several fuzzy measures to add to the work of Forte, Morris, Rahn, Lewin, Isaacson, and others who have worked with similarity relations and other resemblance theories. These fuzzy measures include a generalized version of Morris's SIM measure, a proposed contextual measure of dissonance for a given instance of a pc set, and the use of Kosko's degree of subsethood as a kind of similarity relation. Short excerpts from Schoenberg and Crumb will illustrate those measures that apply directly to analysis.

TOWARD A FUZZY THEORY OF MUSICAL CONTOUR
Ian M. Quinn
The Graduate School, City University of New York

Fuzzy set theory, a relatively new branch of mathematics used by computer scientists, has been useful for researchers of artificial intelligence in modeling human thought processes, which often do not conform to the extreme black/white, true/false, on/off dualism of classical logic. It can be used to address a flaw in the musical set theory practiced today by many analysts—namely that the basic epistemology implicitly assumed by that theory is counter to the way we actually cognize musical structures. For instance, consider what we really mean when we say something like "the marimbas' melodic idea in the first movement of Steve Reich's *Sextet*." The term *melodic idea* here refers to a single epistemic entity that does not specifically refer to any particular melody; it refers generally to all of them. Yet a set-theoretic analysis would require a translation of one precise melody into numbers. Fuzzy set theory can be used to allow for precise generalities—models that are more general in their reference, but that are not themselves too general as models to provide the precise information desired by many analysts.

AN ALTERNATIVE TO THE INTERVAL-CLASS VECTOR AND ITS USE IN RELATING ABSTRACT PC SETS
Michael Buchler
Eastman School of Music, University of Rochester

A number of theorists (such as Forte, Teitelbaum, Morris, Lord, and Isaacson) have posited similarity measures that use data from the interval-class (ic) vector, each trying to improve his predecessors' apparatus. This paper examines the possibility that

the defects in such relations do not necessarily arise from their theoretical apparatus, but rather from the usefulness of the ic vector in relating sets. Instead of the simple catalogue of ics which the ic vector provides, a new vector will be demonstrated that shows the *relative* saturation of each ic in a set. The "interval-class saturation vector" (SATV) derives its values by comparing each place in the ic vector to the minimum and maximum values possible for a set of that cardinality.

By its very nature, the SATV adjusts for the idiosyncrasies of each cardinality, thereby avoiding the most serious flaw in previous ic-based similarity relations. In this way, the SATV better represents a set class's musical potential than does the ic vector alone. Almost any ic-based similarity measure can be adapted to work with SATV; this paper will present a SATV-based adaptation of Morris's ASIM (X,Y) relation and demonstrate its analytic usefulness, drawing illustrations from Messiaen's *Catalogue d'oiseaux*.

SUBAGGREGATE BRAIDS
Wayne Slawson
University of California, Davis

Generalizing previous work on subaggregate chains, a structure called a *braid* is defined. A braid is built first by multiply partitioning a representative of a set class. Then other representatives of the first partitioned collection are found such that, when they are arranged in successive rows of a matrix and offset by one cell from the row above, no pitch classes are duplicated in any column. *Regular braids*, in which successive SC representatives in rows are generated by transposing the previous representative by the same interval, have columns that are all representatives of a single set class. Braids are canonic in the sense that the partitions are strictly ordered, but the order of the pitch classes within a given cell is unconstrained. Regular braids can be realized compositionally with music that progresses in a convincingly audible way. Braids can be used in structuring compositions in a variety of ways, including as tropes in a twelve-tone combinatorial design.

SMT POSTER SESSION
PRACTICAL APPLICATIONS: TUNING AND PEDAGOGY

HOW SHALL I TUNE MY ARCHICEMBALO?
Ronald A. Hemmel
Westminster Choir College

Although a number of authors have focused on the archicembalo of Vicentino, none has been able to arrive at a satisfactory explanation for its tuning. This presentation will illustrate the instrument and propose a solution which will satisfy the outlines given by Vicentino in his *L'Antica musica ridotta alla moderna prattica* of 1555 and, by logical extension, provide an elegant and musical temperament. In addition, a software-based sequencer coupled with a MIDI-compatible sound source shall be employed to demonstrate the tuning using Vicentino's motet "Musica prisca caput."

The temperament used is a thirty-one-note equal temperament plus five additional notes (those of the sixth order). The sixth order is tuned a quarter comma (five cents) higher than the first. This is the only solution that will allow for perfectly tuned fifths to be found on the instrument, a possibility indicated by Vicentino.

While it may be impossible to know exactly what Vicentino heard, or wanted to hear, from his archicembalo, from the similarly tuned arciorgano, or from his choral ensembles, this demonstration will show his ideas of tuning and temperament to be

quite effective. It also provides a sensible and usable solution to the formerly puzzling tuning of the sixth order.

TAKADIMI: A BEAT-ORIENTED SYSTEM OF RHYTHM PEDAGOGY
Richard Hoffman, William Pelto, and John W. White
Ithaca College

Instructors of courses in music theory and aural skills face new challenges in teaching rhythmic skills. Not only do music students need more remedial attention, but the level of rhythmic complexity at which they are expected to function continues to rise. Teachers of theory, therefore, need pedagogic techniques that not only teach elementary concepts and skills, but also provide a strong foundation for professional musicians who will practice their art well into the next century. In order to address these concerns, we suggest that an effective rhythm pedagogy should promote accuracy and musicality in performance, should require and reflect understanding of rhythmic/metric structures, should facilitate aural identification of rhythmic patterns and meters, should provide precise and consistent language for the discussion of temporal phenomena, and should accommodate various musical styles.

We propose a system of rhythmic "solfege" that addresses these goals. The system features two related sets of syllables, one for simple meter (subdivision = "ta-ka-di-mi") and one for compound (subdivision = "ta-va-ki-di-da-ma"), that correspond to attack points within each beat of a meter. Based fundamentally on aurally perceived rhythmic patterns, the syllables transfer among meters, division types, and complex combinations of the two. Thus, the system promotes rhythmic fluency in aural, visual, and written contexts in traditional and nontraditional styles. It has proven effective in several years of classroom application throughout our music theory curriculum.

BLACK MUSIC IN NEW YORK: 1900–1955 (CBMR)
Robert W. Stephens, Montclair State University, Chair

IMAGINATION AND IDENTITY
IN THE SONGS OF WILL MARION COOK
Marva Griffin Carter
Georgia State University

Will Marion Cook was a pioneer composer of black musical comedies whose life spanned most of the century following Emancipation. He was at the center of the black theatrical movement, etching a future for blacks on Broadway and beyond. He left a body of songs that merits attention, particularly as significant contributions to the history of black musical theater in America, and was inspired by universal longings for one's mother, home, and homeland.

Just as Norman C. Weinstein's *A Night in Tunisia* explored the images of "Africa" in hundreds of recordings linking jazz to Africa, in this study Will Marion Cook's songs will be examined for their musical and pictorial images linking black musical comedy to Africa. Particular attention will be given to the historical musical *In Dahomey* (1902), for which the piano/vocal score by London's Keith, Prowse and Company is the only one of its kind for an American black show in this period. Since Cook never visited Africa during his lifetime, *In Dahomey* represented an imagined ancient kingdom off the west coast of Africa. The musical helped to elevate the portrayal of blacks on stage by expanding the boundaries of minstrelsy to include African motifs.

Other nostalgic songs from the *Bandanna Land* (1908) and *Darkydom* (1911) musicals portray images of home and mother. These songs follow a successful formula of sentimental songs that date back to the popularity of John Payne and Henry Bishop's "Home! Sweet Home!" in 1823. Cook's "Mammy" preceded by some five years, and probably greatly inspired, the rendition of the famed Mammy song performed by Al Jolson.

IN SEARCH OF WILL VODERY
Mark Tucker
Columbia University

William ("Will") Henry Bennett Vodery (1885–1951) is one of the legendary names in twentieth-century American music. Composer, arranger, conductor, and bandleader, his career stretched from the early 1900s into the 1940s and brought him in contact with some of the leading theatrical and musical talents of his day. He is most often cited as an arranger of outstanding ability. For example, Ellington recalled the "valuable lectures in orchestration" he received from Vodery. Yet for all of Vodery's prominence in the recollections of various musicians and entertainers, his own musical achievements remain frustratingly obscure. In part, Vodery has met the fate of countless other arrangers whose behind-the-scenes efforts went uncredited at the time and became either forgotten or vaguely recalled after the fact. But also, since Vodery worked extensively in the worlds of musical theater and nightclub revues, his arrangements—unlike those of his contemporaries in jazz and popular music—seldom achieved permanence in the form of recordings.

This paper attempts to redress the problem by seeking to preliminarily identify the nature and dimensions of Will Vodery's art. Among the sources to be discussed are Vodery's 1922 orchestration for Gershwin's one-act opera, *Blue Monday*; published stock arrangements and sheet music; selected songs and spiritual arrangements from the James Weldon Johnson collection at Yale University; and extant recordings of arrangements traceable to Vodery. I aim both to clarify Vodery's achievements as a musician and to gauge more precisely his position in the world of New York entertainment, between 1914 and 1930.

IN THE WAKE OF A RENAISSANCE:
MUSIC IN BLACK MEGALOPOLIS, 1935–1955
Guthrie P. Ramsey, Jr.
Tufts University

The rubric "Negro Renaissance" defines a period that witnessed vigorous and diverse activity in literature, music, and the visual arts among African Americans during the 1920s. Much of this cultural awakening took place in Harlem, although similar flowerings appeared later in other metropolitan centers throughout the United States, including Chicago and Philadelphia. Although exact dates remain unclear, many scholars mark the Great Depression of the 1930s as the end of the movement. Furthermore, some historians recognize historical watersheds like the Renaissance as historical fictions. Despite ambiguities surrounding Renaissance literature, the notion of black culture being "reborn" has proven itself a tenacious and powerful idea among historians of the period.

If we accept historians' consensus that "renaissance" provides an accurate picture of the activities produced in this period, then how should we characterize subsequent black art, especially music? Perhaps the most dramatic shift that occurred in African-American expressive culture following the Renaissance happened in the 1940s when the jazz idiom called bebop appeared, significantly changing the landscape of jazz

performance, composition, reception, and literature. In this paper, I argue that, as a "black megalopolis," Harlem continued for many reasons to provide spiritual leadership in the cause of cultural nationalism, although with important distinctions from earlier years. Furthermore, bebop, as I will show through the music of pianist Bud Powell, constituted Renaissance ideals by joyfully exploiting the essentials of black vernacular expression while, at the same time, dressing itself in high modernism.

NINETEENTH-CENTURY STUDIES: FORM (SMT)
Robert Gauldin, Eastman School of Music, University of Rochester, Chair

FROM CONFLICT TO SYMBIOSIS: THE RECONCILIATION OF SCHUBERT'S INNOVATIVE SONATA PRACTICE AND SCHENKER'S CONCEPTION OF SONATA FORM
Gordon Sly
Eastman School of Music, University of Rochester

Franz Schubert's music in sonata form incorporates striking innovations in design, particularly as regards its large-scale tonal organization. In several movements, the tonal schemes involve thematic returns in other than the tonic key.

Heinrich Schenker's approach to musical form views voice-leading as determinate. He describes sonata form in terms of a two-part fundamental voice-leading structure: an interruption thwarts the initial motion toward closure, which is achieved only following reestablishment of the primary tone and the motion it initiates. It is this recovery of the primary tone and the tonic scale step that for Schenker defines the onset of the recapitulation.

If Schenker's account of sonata form is to be reconciled with Schubert's frequent practice, then some sort of misalignment between a work's compositional design and its voice-leading structure must be understood to obtain. This paper focuses on the opening movements of the Fourth Symphony and the Piano Trio in B-flat major—two movements that share a number of important common features. Both are organized by entirely novel overarching tonal designs that respond to their own clear and internally consistent set of imperatives. In both cases these imperatives dictate that the thematic return be supported by a non-tonic key. Further, their large tonal plans both appear to be configured chiefly as reflections of the organization of their movement's opening music. I will argue, however, that only in the trio is the resulting tonal design compatible with an underlying divided sonata structure—only there is this idea of misalignment analytically tenable. I will also suggest that the strategies of accommodation employed in the trio between these two aspects of compositional organization, allowing the normative workings of the sonata-defining divided structure, are representative of a general direction in Schubert's evolving sonata practice.

FORMAL PROCESS IN CHOPIN'S BALLADES
Adriana Ponce
Brandeis University

Chopin's Ballades have traditionally been interpreted in terms of sonata form or in connection with a literary referent. Interpretations in reference to sonata form come closer to tracing a historical filiation than to providing formal understanding. Interpretations in connection with literary referents are determined to a much higher extent by the literary model than by the musical process.

Rather than presenting a comprehensive model, I will discuss two forces which, I believe, define form in the Ballades: a sense of circularity or continuous return, and

an accelerating sense of direction forward. The first element is created through a process of thematic recurrence which emphasizes the feeling of "return" over that of "arrival"; through certain surface, circuitous harmonic processes which create parenthetical passages; and through the structure of some of the thematic material. The sense of direction forward is created through the delay of the structural V discussed by Schenker and Samson, and through the use of thematic transformation, as a means of creating motion and accumulation.

An interpretation of the Ballades in these terms is not only more adequate than any previous interpretation, but also reflects a conception of form as the result of a confluence of idiosyncratic elements. It also points toward a unique, large-scale, melodic-processive form where elements characteristic of Chopin's and of the early Romantic style are constitutive, rather than peripheral.

NINETEENTH-CENTURY STUDIES: RHYTHM AND REGISTER (SMT)
Peter Kaminsky, University of Connecticut, Chair

BEETHOVEN'S THEMATIZATION OF MUSICAL SPACE: THE CASE OF THE "APPASSIONATA"
Zohar Eitan
Tel Aviv University

Blatant registral shifts are patently characteristic of Beethoven's op. 57. These shifts often produce a specific pattern: a graded ascending structure, initiated at an extremely low register, composed of three distinct registral levels. This configuration, stemming from the piece's opening gesture, receives a thematic significance. Throughout the sonata, it generates registral structure in diverse units, ranging in size from a three-note cell to an entire movement. In the opening movement this "registration motive" is featured in nearly every substantial group, either through overall registral structure or as a conspicuous detail. In the following Andante con moto it constructs the spatial configuration of the movement as a whole. In the last movement it shapes large-scale registration in the opening and closing sections.

The registration motive of the "Appassionata" has significant structural ramifications. It generates distinct registral connections in and among segments; it enhances mobility in harmonically static areas; it serves as a "sign" for structurally significant beginnings. Most important, the omnipresence of this registral configuration depicts groups of disparate melodic, harmonic, and rhythmic constitution as variants of a single "spatial" gesture. This gesture thus serves in a cohesive role analogous to that ascribed in traditional thematic-motivic analysis to melodic or rhythmic motives.

SCHUMANN'S RHYTHMIC REVISIONS OF PAGANINI'S CAPRICES
Harald Krebs
University of Victoria

Paganini's Caprices for Solo Violin, op. 1, are quite inventive in terms of rhythm, particularly in their use of metrical conflict or "dissonance." In transcribing twelve of these Caprices for piano (in his opp. 3 and 10), Schumann retains most of the existing metrical dissonances; however, he frequently intensifies them, and, at times, adds dissonances not in the corresponding Paganini passages. Most interestingly, he sometimes elevates Paganini's metrical dissonances from the status of haphazard occurrences to motivic significance by employing much more frequently, and/or by transferring to more rhythmic levels, particular dissonances found in Paganini's work. Schumann's opp. 3 and 10 reveal, in comparison to Paganini's Caprices, an immense increase in sophistication in the use of metrical dissonance.

HISTORIOGRAPHY (AMS/CBMR)
Richard Crawford, University of Michigan, Chair

INTERPRETATION OF MUSIC AS CULTURE, OF CULTURE AS MUSIC
Leo Treitler
The Graduate School, City University of New York

I shall speak from the midst of writing a book on the invention of a European music culture, considered as two projects: first, the representation of what I consider to be an actual complex of events, inventions, practices, and traditions operating under beliefs, values, ambitions, interests, and self-images, all of which came together in the Carolingian era as the foundation of a music culture, that constitutes one of the principal roots of present-day Western music culture; second, a project that focuses on what beliefs, values, ambitions, interests, and self-images are active in the representation, particularly in the conceptual vocabulary (e.g., the concepts of "Europe," "culture," even "music," especially "music" in relation to "culture"), the modes of representation, and the values underlying the description of music. I intend to try to mark the precarious boundaries between relativism and skepticism, on one side, and what I will still make bold to call objectivism, on the other, as my point of departure.

Aspects of my two projects can overlap with historiographical issues in the study of black music. For instance, the history of the idea of Europe is inextricably bound up with the history of the idea of Africa as a cultural Other; and the consideration of the centrality of performance, especially in oral traditions, is important to both my projects as well as to black music historiography. My projects, like the historical study of black music, must circumvent domination by the conventions of historical study of the high art music of post-medieval European cultures.

COSMOPOLITAN OR PROVINCIAL? IDEOLOGY IN EARLY BLACK MUSIC HISTORIOGRAPHY, 1878–1940
Guthrie P. Ramsey, Jr.
Tufts University

When James Monroe Trotter published *Music and Some Highly Musical People* in 1878, he began black music's historiographical tradition, establishing himself as America's first African-American music historian. Trotter wrote the book to "perform a much needed service, not so much, perhaps, to the cause of music itself, as to some of its noblest devotees and the race to which the latter belongs." Trotter's theme of racial pride together with the central position Trotter gave the Western art music tradition in his survey, sowed the seeds for an important ideological dichotomy present in subsequent black music historiography, especially in those writings by African-Americans themselves.

Recently, Richard Crawford has written of two "musical ways of life" in eighteenth-century America that inspired two significant tendencies among historians of American music. He labels these outlooks "cosmopolitan" and "provincial," and as he has shown, they still order our view of America's musical past. I explore how this paradigm helps us understand early black music historiography specifically. I also trace the development of the field vis-à-vis other related discourses, including the historiography of African people in the United States and the field of American music broadly conceived. Moreover, I argue that pan-Africanism (or what historian Sterling Stuckey has called "the rhetoric of African consciousness") is a persistent theme in this literature, one which sharpens our view of America's black musical past and helps us untangle the "Western" and the black of this dynamic literary tradition.

SMT POSTER SESSION
CURRENT RESEARCH IN MUSIC COGNITION
AND AURAL TRAINING
SMT Music Cognition Group
Philip Baczewski, University of North Texas, Organizer

COGNITION OF MUSICAL FORM IN PERFORMANCE: ANALYSIS OF MIDI-DATA ACROSS CONTRASTING FORMAL CONCEPTIONS
Mina Miller
University of Kentucky

The large-scale formal structure of the first movement of the Schumann Fantasy has been the subject of inquiry for over a century. A survey of existing analyses of the movement reveals contrasting approaches to the explication of its form. To a large extent, discussion has centered on the relationship of the movement's "Im Legendenton" to the whole. This section has been viewed alternatively as a self-contained development section (Solomon 1967), as an interlude within a development (Chissel 1967, Newcomb 1987), and as an interlude/episode within the recapitulation (Daverio 1987). To date, Marston (1992) has been singular in his refusal to invoke a particular formal paradigm for the movement as a whole, and has argued instead for a single-movement fantasy comprising three large sections.

This poster investigates the impact on musical performance of these contrasting conceptions of the movement's large-scale formal structure. It draws empirically on data retrieved from six interpretations of the work as recorded on a Yamaha Disklavier at the University of Sheffield. Three of the performances were modeled on a sonata-based conception, treating the Legend as an interlude within the development. The other three interpretations were based on a view of the work as a three-part sectional form with the Legend as a separate second section.

Preconceived interpretive decisions aimed at projecting the two contrasting formal structures included points of large-scale formal articulation (for example, the beginning and ending of "Im Legendenton"). Preliminary analysis of the data suggests that differences in performance at these junctures do not constitute the only means for formal expression. Global features and expressive components of musical interpretation also appear to be salient discriminating components.

COMPUTER-ASSISTED INSTRUCTION IN TWENTIETH-CENTURY EAR-TRAINING
John Schaffer
University of Wisconsin, Madison
Edward Pearsall
Texas Tech University

This poster outlines a method for teaching twentieth-century ear-training. The method is based on the premise that compositions representative of the various schools and styles of the twentieth century exhibit common threads at the constructive level that differ only in the way they are applied. Among these threads is the tendency of composers to employ motives as the basic generating force behind their compositions. For the purpose of developing aural skills we define motives generally as the most pervasive perceivable musical idea or ideas used in creating a composition. Such motives can consist of (1) pitch/interval groupings, (2) rhythmic groupings, (3) recognizable shapes or contours, or (4) any combination of the above.

Motives can be manipulated by common twelve-tone operations as well as other more amorphous operations such as interval saturation. Using these approaches as a springboard, we launch a series of exercises designed to guide students to an aural recognition of the concepts we discuss. These exercises are available in a computer learning environment that we will demonstrate in our presentation.

A NEW METHOD OF AURAL SKILLS TRAINING BASED ON PERCEPTUAL RESEARCH
Sheryl Skifstad
Arizona State University

Although recent research in music perception has yielded insights into naturally acquired aural skills and specific mental processing patterns for human hearing, the results have not been widely applied to the practical arena of music training. In particular, the approach to the teaching of ear-training at the college level, especially of pitch-related aural skills, could benefit from the results of this research, which has been conducted primarily by psychologists. Diana Deutsch's 1987 study of the "tritone paradox," for example, has identified an anomaly of interval perception that has ramifications for ear-training exercises in interval and chordal identification. Other research into tonal memory has implications for how melodic dictation is presented. A survey of the research has identified those reports that are most relevant to interval, chordal, melodic, and tonal perception. Potential applications of these studies to the specific types of skills used in ear-training are presented, and recommendations for instruction in these skills are made.

MOTHERS' AND FATHERS' SONGS TO INFANTS
David Hill, Sandra Trehub, and Stuart Kamenetsky
University of Toronto

The singing of a parent to an infant is one of the most basic forms of music, and indeed, of human communication. We studied the recordings of fifteen mothers and fourteen fathers who performed a song of their choice in two ways: once simulating the way they would sing to their infant, but with the infant not present; and once actually singing to the child. Paired excerpts of these two performances were played to adult listeners, who were asked to determine which performance was infant-directed. These listeners identified the infant-directed excerpts at higher than chance levels. In a further study, naive adult listeners judged the emotional engagement of the parent in each of the infant-directed and simulated samples. Preliminary data analysis reveals that these ratings of emotional engagement are significantly higher in the infant-directed excerpts and are highly correlated with the previous listeners' accuracy of identifying the performing context. Finally, evaluation of the tempo of these performances revealed that the infant-directed versions are sung more slowly than their simulated counterparts, and that fathers sing more slowly than mothers.

CONTEXTUAL LISTENING: APPLICATION OF CD-ROM TECHNOLOGY TO AURAL SKILLS
Timothy Nord
Ithaca College

Most current software used in aural skills courses relies on one of two methods for sound reproduction, either computer-generated sound or a MIDI keyboard. While this is useful for many types of skill building, it can also be limiting in terms of the breadth of material available for study. With the ever-increasing use of CD-

ROM drives, this limitation is overcome through the abundance of high-quality recorded material.

I will demonstrate a program that uses standard CDs as source material for the development of advanced aural skills. Not only are traditional drills such as melodic and harmonic dictation possible, but more advanced practice with elements such as texture, timbre, orchestration, and formal structure are also available. This program contains a built-in authoring module which allows instructors to design listening lessons using any available audio CD. This offers the advantage of instructors being able to design their own CAI lessons as well as using high-quality recorded performances as source material.

AN EXAMINATION OF ERROR FREQUENCY AND MAGNITUDE IN THE MELODIC DICTATION OF PROFESSIONAL MUSICIANS
Philip Baczewski and Rosemary N. Killam
University of North Texas

This presentation examines data resulting from the authors' methodology that enables the capture of professional musicians' notation through three identical performances of a musical stimulus. Previously, analysis has shown that correct responses within this task tended to follow the musical structure, and that interactions could be observed in the relationship of correct and incorrect responses. The continuation of this research examines the frequency and magnitude of error occurrences. Of particular interest are whether notation errors in earlier transcriptions relate to corrected responses in later transcriptions, whether subject errors relate to tonal or to metric structure, and whether the magnitude of error relates to tonal or to metric structure. This and previously reported research provide a more complete understanding of the successful strategies used by trained musicians when faced with the task of transcribing a complex musical stimulus into music notation.

SMT SPECIAL SESSION
NETWORKING:
INITIATIVES IN MUSIC SCHOLARSHIP
ON THE INTERNET
Lee A. Rothfarb, University of California, Santa Barbara, Chair
Claire Boge, Miami University, Oxford, Ohio
John Howard, Harvard University
Ann McNamee, Swarthmore College
Eleanor Selfridge-Field, Center for Computer-Assisted Research in the Humanities

International networking, offering world-wide discussion forums on hundreds of topics, timely dissemination of current research through electronic journals, and access to library catalogs and databases, has in a short time become an essential resource for modern scholars. This special session begins with a talk by Eleanor Selfridge-Field on issues in Internet publishing generally, addressing fundamental questions such as intellectual property and copyright in the new circumstances brought about by electronic publishing. The session continues with a report by Lee Rothfarb on the origins, present state, and future possibilities of SMT networking (the SMT E-mail Conference, online bibliographic database, and the electronic journal *Music Theory Online*), and a description of their software foundations. Demonstrations by Ann McNamee and Claire Boge, showing *MTO* as a World-Wide Web publication that integrates text, graphics, sound, and video, are included. The session concludes with an account by John Howard regarding the current status of RISM on the Internet.

SMT SPECIAL SESSION
TRIPTYCH SYMPOSIUM:
BRAHMS, "IM HERBST," OP. 104, NO. 5
David Loberg Code, Western Michigan University, Chair

Panel II: Analysis
Hallgjerd Aksnes, University of Oslo
Daniel Harrison, Eastman School of Music, University of Rochester
Marianne Kielian-Gilbert, Indiana University
Wayne Slawson, University of California, Davis
Larry Zbikowski, University of Chicago

The Triptych Symposium comprises three separate "panels" (with "hinges" in between) constituting a single work of art (in this case, "Im Herbst"). Attendance at Thursday's Pedagogy Panel is not a prerequisite for participation on Friday. The final Performance Panel takes place as a noontime session on Saturday.

This Analysis Panel begins immediately with small discussion groups facilitated by the panelists. Abstracts prepared and distributed by the facilitators will serve as the focal point for each discussion group. A variety of topics will be represented, including the non-traditional use of augmented-sixth chords, the contrapuntal construction of the piece, the text-setting of Groth's somber poem, and the historical context of the Brahms composition. Participants may choose a discussion group on the basis of the abstracts. After 30–40 minutes of discussion in small groups, the participants will convene as a whole. A representative from each group (not the facilitator) will briefly summarize the salient aspects of the discussions.

Hinge: At the end of the Analysis Panel, participants will be encouraged to contribute written performance suggestions based on the analytic perspectives generated from their discussions. These will be posted on the bulletin board and incorporated into Saturday's Performance Panel.

ECCLESIASTICAL INSTITUTIONS AND MUSICAL REPERTORIES
IN THE FIFTEENTH CENTURY (AMS)
Rob C. Wegman, Princeton University, Chair

FOUNDATIONS OR INSTITUTIONS? NEW HISTORIOGRAPHICAL APPROACHES TO MUSIC IN NORTH EUROPEAN CITIES
Barbara Haggh
Royal Holloway College, University of London

The musical landscape of north European cities in the centuries preceding the Reformation was formed by numerous foundations and endowments, transfers of money, land, or other property to civic institutions that introduced chapels, altars, masses, processions, and singers. Yet recent histories of music in cities have emphasized the patronage of courts, churches and their leaders instead; very few foundations have been studied in their own right or even within an institutional context.

When the history of music in a city is written primarily as a history of foundations, emphasis falls on individual contributions and influences on music, on distinguishing factors, and on exceptions. This permits a more precise treatment of music patronage and repertory, and allows the many threads that make up daily life in institutions to be disentangled. A city's unique musical identity can be revealed and generalizations are avoided.

Here, a foundation-based history is justified and four tasks are explored using fifteenth-century foundations in Ghent as examples: the establishment of a typology

of foundations for polyphonic music (reflecting founders, administration, location and content); methods for recovering music for particular foundations (a *Mandatum* foundation in Ghent serves as one example); issues pertaining to the chronology of foundations; and analysis of music's contribution to the agendas of foundations. Similar foundations documented in other north European cities, such as London, Brussels, Utrecht, Liège, and Cambrai, will be used for comparison.

RELIGIOUS REFORM IN THE LOW COUNTRIES: THE SISTERS OF ST. CLARE
Mary Natvig
Bowling Green State University

Polyphonic compositions, along with other "luxuries" such as painting, book decorating, and ostentatious architecture, were considered to be works of pride by a powerful and popular reform movement that swept the Low Countries during the fifteenth century. The movement was known as the *Devotio moderna* and Denis van Rijkel, a follower of the reform, considered the singing of polyphonic music to be a sign of a broken soul.

This paper investigates the role of religious reform on the musical/liturgical practices in the convents of the Sisters of St. Clare, Franciscan nuns who were influenced by the *devotio moderna*, as well as other reform movements. Those who favored reform, and therefore shunned modern luxuries, were known as the Poor Clares. In contrast, those who resisted reform were nicknamed the "Rich Clares." Some of these non-reformed institutions were involved in musical activities such as commissioning polyphonic masses and hiring musicians on a regular basis. This ended, however, when the reform movement gained ascendancy. Since the reformers had great influence on many of the ecclesiastical institutions in the late fifteenth century it is important to understand their influence on the cultural milieu of that time.

COMPOSERS AT THE CHURCH OF OUR LADY IN ANTWERP IN THE FIFTEENTH CENTURY: REPLENISHMENTS, REVISIONS, AND SYNTHESIS RESULTING IN A CONTEXTUAL STUDY
Eugeen Schreurs
Catholic University, Leuven

In the fifteenth century, Antwerp expanded to become an influential economic center in the Low Countries, competitive with the other important Flemish commercial centers, Bruges, Ghent, and Brussels. Religious musical life began to flourish in the Collegiate Church of Our Lady with the establishment in 1410 of a professional music ensemble that would grow into one of the foremost in the area. Between 1406 and 1477 contacts intensified with the Burgundian Court. Moreover, musicians at the Church of Our Lady traveled widely and made their music known throughout Western Europe.

In 1978 the city archivist of Antwerp, J. Van den Nieuwenhuizen, published his pioneering article on the music at Our Lady's Church that disposed of many misconceptions ("De koralen, de zangers en de zangmeesters aan de Antwerpse O.-L.-Vrouwekerk tijdens de 15ᵉ eeuw"). More recent studies (including that of K. Forney on Antwerp music at the end of the century) also revealed interesting new material. Now, the systematic investigation of all archival sources (including wills and inventories of property), comparative research in other musical centers (Utrecht, Bruges, Lier), and the study of the music of composers active in Antwerp, result in many new insights and corrections, particularly regarding the (alleged) presence in the Antwerp collegiate church of singers/composers such as Ockeghem, de Domarto, Pullois, de

Vinea, Martini, Barbireau, Obrecht, and Alamire. The archives also help to recon-
struct the social context in which these composers worked.

THE CHURCH MUSIC OF FIFTEENTH-CENTURY SPAIN
Kenneth Kreitner
University of Memphis

Our understanding of Spanish church music around 1500 has come a long way
in recent years; but the research so far has tended to evade questions of chronology,
lumping everything from, say, 1460 to 1530 together as "music from the time of
Ferdinand and Isabella" and paying most of its attention to music written after 1500.

This paper intends to redress the balance in two ways. It establishes, through manu-
script, biographical, and circumstantial evidence, a handlist of seventy-three pieces of
Latin sacred music written in Spain between 1400 and 1500. And it surveys the reper-
tory in some detail with a view to identifying a series of archetypes that may help to
illuminate both the character of this music and its role.

Five archetypes—*fabordones*, chant harmonizations, song-style motets, complex
polyphony, and chant arrangements—account (with some variation and combi-
nation) for virtually the entire repertory. But of particular interest is the propor-
tion of chant harmonizations in a relatively simple homophonic style, which
seems to represent the central tradition of sacred polyphony in fifteenth-century
Spain, a tradition that underwent revolutionary change, but did not suffer extinc-
tion, in the first decade or two of the sixteenth century. This archetype may be at
the root of everything we have come to call Spanish in the sacred music of the
renaissance.

ANXIETIES OF INFLUENCE IN SCHUMANN AND BRAHMS (AMS)
Walter M. Frisch, Columbia University, Chair

ALLUSION AND THE SLOW INTRODUCTION
TO SCHUMANN'S SECOND SYMPHONY, OP. 61
Jon W. Finson
University of North Carolina, Chapel Hill

Because melodic allusion is an age-old compositional conceit, musicologists have
employed it as a tool to uncover both musical and extra-musical meanings. From the
banquet of melodic allusions suggested for Robert Schumann's Second Symphony
one small crumb provides sufficient food for thought about the problems involved
in using allusion as an exegetical device. This morsel comes from the very beginning
of the symphony, where, according to Anthony Newcomb, Schumann alludes to the
slow introduction of Haydn's "London" Symphony.

Several kinds of evidence bear on the question of whether the melodic simi-
larity of Schumann's opening to Haydn's constitutes a significant allusion. One
comes from the composer's own writings about such imitation, another from
those of contemporary critics who wrote copiously about op. 61, and yet a third
comes from the compositional process seen in both the sketches and the newly
rediscovered autograph of the score. Admittedly, Schumann did draw on various
symphonic models for his Second Symphony, but none are revealed in any sig-
nificant way by melodic allusion. All of the evidence suggests that Schumann
probably did not cite Haydn's "London" Symphony at the beginning of op. 61.
Instead, he was concerned about creating musical rhyme with the end of his last
movement. By considering this argument, we discover that the criteria for estab-

lishing melodic allusion include more than just the musical similarity and distinctiveness. Identifying an allusion rests heavily on the plausibility of the motivation we attribute to the composer, a process that inevitably entails an element of circularity.

CONTEXTS OF ALLUSION IN THE NINETEENTH CENTURY: THE CASE OF BRAHMS'S FIRST SYMPHONY
Mark Evan Bonds
University of North Carolina, Chapel Hill

One of the recurring questions scholars confront in dealing with specific instances of musical allusion is whether or not a particular reference was actually perceived by contemporaneous listeners. A wide-ranging survey of reviews of nineteenth-century symphonies reveals that critics were indeed finely attuned to issues of imitation and originality in new works of music. In fact, new symphonies in which allusion plays a central role almost inevitably evoked polarized receptions, with detractors criticizing an over-reliance on an existing model and advocates of the new work denying the very existence of any model at all. In the case of Brahms's First Symphony, this polarized reception has persisted to the present day. A number of scholars continue to regard the similarity of the finale's main theme with the "Ode to Joy" from Beethoven's Ninth as merely coincidental. Yet Brahms had been criticized repeatedly in earlier years for a reputed lack of thematic originality. Even supporters like Schubring and Hanslick had taken the composer to task for a far more subtle thematic parallel between the Serenade op. 11 and Beethoven's Second Symphony. Within the context of this critical tradition, instances of allusion as strong as that in Brahms's First Symphony acquire added significance and legitimacy. At a time when epigonism was considered among the most deadly of all artistic sins, Brahms's evocation of the "Ode to Joy" constituted nothing less than an open challenge to his critics.

BRAHMS AND HIS MUSICAL SEED-CORN: THE CLAIMS OF (UN)CONSCIOUSNESS
Christopher Alan Reynolds
University of California, Davis

Regarding the creation of musical motives, nineteenth-century composers occasionally acknowledged musical debts by identifying them with titles (Variations on a theme by. . .), by annotations in the score, or by blatant quotations of chant or folk songs. Otherwise composers described the birth of a motive as the result of an unconscious process, such as divine inspiration (Brahms) or dream-like, somnambulistic moments (Wagner, Schubert, E. T. A. Hoffmann). These explanations derive from views of the unconscious and creativity that began to emerge in the late eighteenth century.

I will focus of George Henschel's report from 1876 of a conversation he had with Brahms about the creative impulse, an unusually detailed account that cites the opening motive of the song "Die Mainacht." This report is particularly interesting because, for the very motive that Brahms cited as an example of a heaven-sent, self-germinating "seed-corn," Brahms arguably had an earthly model in Chopin's Impromptu no. 2, a piece that Brahms follows in motives and structure. I will briefly examine similarly strong correspondences between two other of Brahms's songs and instrumental works: "Wehe, so willst du mich wieder" (from Mendelssohn); and "Über die See" (from Clara Wieck Schumann).

In relating the detailed musical parallels to claims of unconscious inspiration, I will take into account (1) Romantic traditions of texting instrumental works,

(2) modern theories of allusion (Allan Pasco, Linda Hutcheon), and (3) nineteenth-century associations of the unconscious, creativity, and originality. The views attributed to Brahms are particularly close to those of Goethe.

SCHUMANN'S PRESENCE IN BRAHMS'S LIEDER
Heather Platt
Ball State University

Both in life and death Robert Schumann occupied a central place in Brahms's psyche, yet his impact on Brahms's compositional technique is still little understood. This is particularly true of Brahms's lieder, in which sources close to the composer, including Max Kalbeck, suggest that Schumann's influence is negligible. A close analysis of the tonal and motivic structures of these two composers' songs, however, reveals that Brahms used similar musical metaphors to his mentor, and that a number of his songs, including "Auf dem Schiffe" (op. 97, no. 2) and "Kein Haus, Kein Heimat" (op. 94, no. 5), may have been modeled on specific songs by Schumann.

In his youth, Brahms set a number of texts that had also been used by Schumann. These early songs, "In der Fremde" (op. 3, no. 5) and "Mondnacht" (WoO 21), have a number of superficial similarities with the Schumann settings, but they are marred by unconvincing closings and they do not follow Schumann's lead in using the tonal structure as an expressive device. During the 1880s Brahms assisted Clara Schumann with the publication of her husband's songs, and it is possible that, once again, Robert's works fueled Brahms's creative process. In particular, Brahms's "Auf dem Schiffe" has a similar tonal and motivic structure to Schumann's "Mondnacht" (op. 39, no. 5). By contrast to Brahms's early setting of "Mondnacht," "Auf dem Schiffe" demonstrates his complete mastery of the tonal language and internalization of the Schumann model.

(HOMO)EROTIC ENIGMAS (AMS)
Elizabeth Wood, New York University, Chair

SCHUBERT, PLATEN, AND THE MYTH OF NARCISSUS
Kristina Muxfeldt
Yale University

When Schubert's friend Franz Bruchmann returned to Vienna from his university stay in Erlangen he brought with him numerous copies of August von Platen's poetry, including the Persian-style *Ghaselen* just off the press. Soon after, Schubert set two Platen texts and the poet delighted in receiving a copy of "Die Liebe hat gelogen" through the mail. A reviewer for the *Allgemeine Musikalische Zeitung* singled out this song as particularly incomprehensible and bizarre—"This reviewer does not trust himself to decide whether the tone-combination three bars from the end of op. 23, no. 1 should be considered as truly new and original, though quite dreadful, or as a printer's error, *though he has considerable reason for believing the former.*" He found Schubert's daring harmonies to be unmotivated by the texts. The harmonic language of the second Platen song has struck even recent critics as exceptionally radical, more characteristic of music to be written some fifty or sixty years later. Have the texts which inspired this original music been adequately understood? Both poems concern tragically ill-fated homosexual love, "Du liebst mich nicht" most explicitly, if obliquely: the poem is a veiled reflection on the myth of Narcissus. This myth held

tremendous personal significance for Platen, who drew on it repeatedly in his poetry and in his diaries as a symbol for his own homosexuality. Schubert's radical music responds with astonishing acuity to the nuances of language which point to these (evidently) covert meanings.

THE DARK SAYING OF THE ENIGMA: HOMOEROTICISM AND THE ELGARIAN PARADOX
Byron Adams
University of California, Riverside

Although his popular reputation as a Kiplingesque apologist for Edwardian imperialism dies hard, recent scholarly attention to Elgar opens new avenues for a more insightful approach to the man and his music. Elgar's achievement depends upon the contradictory nature of his aesthetic, which embraces the confessional mode prevalent at the end of the nineteenth century while simultaneously distancing the listener from the emotional import of the music through a series of insoluble riddles, enigmatic epigraphs, and rapidly changing masks. Indeed, the mood of unsatisfied yearning which pervades much of Elgar's music arises from the tension between his impulse to reveal himself and his obsessive need to shield his inner life from close scrutiny. Despite speculation from biographers concerning Elgar's tormented, volatile personality, this duality has rarely been mentioned, let alone thoroughly addressed.

This paper investigates the paradoxical core of Elgar's aesthetic by a consideration of homoerotic themes—musical, textual, and contextual—that wind their way like a submerged leitmotif throughout his oeuvre. Works such as *Falstaff*, the "Enigma" Variations, and the First Symphony provide the main musical examples, supplemented by an analysis of gender roles in the texts of *The Dream of Gerontius*, *Sea Pictures*, and the autobiographical choral work *The Music Masters*. In addition, I will cite the memoirs of Osbert Sitwell, W. H. Reed, Siegfried Sassoon, and others in order to elucidate Elgar's position within the homosocial milieu that surrounded his close friend and patron Frank Schuster.

GROHG, COPLAND'S FIRST BALLET SCORE
Howard Pollack
University of Houston

Since Copland's death in 1990, many of his early scores, long suppressed, have come to light, revealing the full measure of the composer's precociousness. Copland undertook the most ambitious of these scores—the ballet *Grohg* (1922–1925) to a scenario by his friend Harold Clurman—as an extended orchestration project for Boulanger. Although Copland used much of the music in later scores more or less familiar to listeners, the ballet's sophistication and power astonished critics following its première in 1992 and subsequent recording in 1993.

Copland and Clurman took their inspiration for *Grohg* from Friedrich Murnau's 1921 horror film, *Nosferatu*. Annotators have been puzzled by the oblique relationship of these two works, especially regarding plot. This presentation, which includes vignettes from the film, argues for correspondences, deeper than plot, that concern such matters as sexual deviance and anti-authoritarianism.

Stylistically, *Grohg* sums up the composer's early manner, including the use of the octatonic scale, quarter-tones, and polyrhythms. The work's seminal importance is exemplified by the many later works derived from portions of the ballet and even by excised sections of the work. As a historical document, *Grohg* offers a telling musical

expression of the "lost generation" in Paris, comparable in many ways to Hemingway's *The Sun Also Rises*.

FANTASIES OF THE CLOSET IN *GASPARD DE LA NUIT*
Lloyd Whitesell
University of Virginia

Maurice Ravel's penchant for nearly absolute privacy has guaranteed that any search into his biography for the lineaments of his sexual life meets little but silence. Yet silences are also acts full of meaning. Eve Kosofsky Sedgwick and other cultural historians have characterized the turn of the last century as a pivotal period in the formation of modern categories of sexual identity—specifically in the choice between disclosure and sequestration. It is possible to explain aspects of Ravel's life by recourse to the notion of the closet, and to interpret Ravel's music in the light of this accommodation.

I will discuss two pieces from *Gaspard de la Nuit* (1908), a work for piano based on poems by Aloysius Bertrand. Both "Ondine" and "Scarbo" evoke nocturnal apparitions, one of an amorous waterwoman, the other of a tricky goblin. These pieces can be taken as exploring metaphors of the closet: a sheltering room; a solitary temptation or delusion; a teasing at the barriers. Aspects of Ravel's general musical style can also be related to the closet. His music's glittering surfaces create an impeccable facade, maintaining a cultured, exquisite distance from "sincere" expression. The music's rhetoric is suffused with eroticism, yet some kind of irony always seems to haunt the fulfillment of desire. Within an evasive, aestheticized space Ravel wields the power of seduction.

SMT SPECIAL SESSION
SCHENKERIAN APPROACHES TO RHYTHM REVISITED
Frank Samarotto, University of Cincinnati, Chair

REPRESENTING RHYTHMIC DIVERSITY
Frank Samarotto
University of Cincinnati

When Joel Lester chose to title a book *The Rhythms of Tonal Music*, he rightly pointed to an inescapable diversity of musical rhythm. This heterogeneity of rhythm is certainly in evidence in the many conflicting analyses and opposing theoretical stances that can be easily found concerning such basic matters as locating primary hypermetric accents (or even simply metric accents). It is no exaggeration to say that in rhythmic and metric analysis theorists often find themselves at either end of a divide that makes disagreement in tonal matters seem trivial by comparison. Worse still, Schenkerian analysis can often seem particularly ill suited to representing conflict and ambiguity, in rhythmic matters no less than in tonal.

I hope to demonstrate that a Schenkerian approach is still the most effective tool for bringing underlying rhythms to the fore and for showing how conflicting interpretations can live comfortably within a single analysis. To illustrate, I have chosen a perennial of rhythmic analysis, the Adagio cantabile of Beethoven's *Sonate Pathétique*, op. 13. I will show an underlying gesture whose conflicting accents and temporal play suggest that at a deep level durational reduction, while probably still possible, is perhaps not the point. A greater appreciation of rhythmic diversity can at times be more easily gained by transforming the telescope of Schenkerian reduction into a microscope gazing into music's teeming inner life.

ADJACENCY AND COUNTERSTRESS:
APPLYING DURATIONAL REDUCTION TO BAROQUE MUSIC
Channan Willner
New York Public Library and The Graduate School,
City University of New York

Like the hypermeter it is called upon to reveal, durational reduction depends on an essential display of periodicity, however minimal, for its existence. The application of durational reduction to Baroque music is problematic because in this repertoire periodicity is often limited to two-bar or four-bar groups, or is altogether absent. I shall examine the range of durational reduction's applicability by focusing on counterstress—a textural, registral, or melodic accent that accrues to a weak beat or hyperbeat—and determining the extent to which it challenges the actual hegemony of the adjacent, stronger beat or hyperbeat. At deeper levels, the *adjacency* of large-scale stress and counterstress, on the successive downbeats of strong and weak measures or at the juncture of unequal groups of measures, points to the outer limits of both hypermeter and reduction. I shall draw on the instrumental music of J. S. Bach just because the notion of counterstress appears to contradict its characteristically seamless flow: the obstacles of counterstress in fact regulate its flow by offering accentual and durational frames of reference for its articulation at various levels.

DURATIONAL REDUCTION: A PERSONAL HISTORY
William Rothstein
Oberlin College Conservatory of Music

I first used durational reduction in 1976, in a paper on the opening of Beethoven's "Waldstein" Sonata. I used the technique there to illuminate deviations from symmetry in the first group, and to relate the rhythms of the first group, including those deviations, to certain contrapuntal norms (specifically, passing motions and the 5-6 technique). My point was distinctly Schenkerian in spirit: to show that underlying norms, rhythmic as well as tonal, can retain their essential identity under transformation.

In this presentation I will focus chiefly on those questions that durational reduction—in my work, at least—has tried to answer. Those questions involve such issues as the nature of musical meter at various levels; symmetry and deviations from symmetry (including, especially, expansions); the pacing of events within a composition; and the relation between actual and "normalized" initiation points for various kinds of musical events. To illustrate, I will discuss three additional durational reductions, two from the late 1970s and one (my most recent) from 1993; all are unpublished. The two older reductions raise issues that are common to what Schenker called one-part or undivided forms; the more recent reduction returns to the concerns of my "Waldstein" analysis—especially expansions and underlying symmetries—but on a much larger scale.

IDIOSYNCRACIES OF PHRASE RHYTHM IN CHOPIN'S MAZURKAS
Carl Schachter
Queens College and The Graduate School, City University of New York

In the early 1980s, after having completed work on the last article in my series "Rhythm and Linear Analysis," I set out to try out my ideas about rhythm on the Chopin Mazurkas, largely because they unite in seeming paradox an almost unvarying big pulse in four-bar hypermeasures with highly varied and unpredictable patterns of accentuation and grouping, both within the bar and within the larger durational units. Together with my student David Stern, a good deal of work was done in 1983 and 1984, but remains unpublished.

I shall draw on this study by discussing passages from a number of Mazurkas, mainly concentrating on two points: (1) Tonic harmonies and other structural chords often fall on the *second* bar of a four-bar group, creating a conflict between what I call tonal and durational rhythms. This feature is a peculiarity of the mazurka as a genre, but it relates to larger problems in the analysis of rhythm and meter, specifically to the inference of downbeats whose priority is not confirmed by sonoric emphasis or tonal structure. (2) Twelve-bar phrases are unusually frequent in the Mazurkas, adding considerable complexity to the hyper-hypermetrical level. These long phrases show the most varied kinds of inner organization. From one perspective they can all be understood as 4 + 4 + 4, but none of them is simply that. My examples will include op. 24, no. 3, which I shall discuss as a whole, and which contains a "rhythmic dissonance" of two against three on the largest possible scale.

NEW APPROACHES TO RECENT MUSIC (AMS/SMT)
Paul Lansky, Princeton University, Chair

THE REALIZATION OF *RE-MERGER*: COMPOSITIONAL AESTHETIC IN THE EARLY MUSIC OF CHOU WEN-CHUNG
Eric Lai
Baylor University

While most composers of our era see stylistic diversity as a major phenomenon in twentieth-century Western art music, Chou Wen-chung (born 1923) believes that a fusion (or *re-merger*) of Eastern and Western musical cultures is taking place, resulting in the formation of a new tradition. This paper will examine Chou's concept of re-merger and its manifestation in his music of the 1950s. Studies of his published writings reveal how he employed Chinese artistic principles and musical procedures within the context of contemporary Western composition. For example, the chromatic inflections of pentatonic pitches are analogous to the minute deviations in ancient *qin* music. These deviations, which appear as foreground elaborations of thematic material, have a structural role to play in pitch organization. Subtle changes in timbre serve to evoke a "contrapuntal" fabric in musical space. The variations in texture and density in the brushwork of Chinese calligraphy are reflected in the spatial transformations of sonorities and the motivic interactions between linearity and verticality.

Chou's knowledge of contemporary Western techniques results primarily from his study with Edgard Varèse. The idea of sound mass, its transformations, and the concept of form as a process of crystallization that are important in Varèse also play a significant part in Chou's music. The assimilation of Chinese and Western elements are evident in pieces such as *The Willows Are New* (1957) and *Soliloquy of a Bhiksuni* (1958). Even in his most recent works, which are significantly different in style, the philosophical bases underlying re-merger remain unchanged.

NOH RECOMPOSED:
TOSHIRO MAYUZUMI'S *ESSAY FOR STRING ORCHESTRA* AND THE *TSURUKAME* MODEL
Steven Nuss
The Graduate School, City University of New York

In his book, *Remaking the Past,* Joseph Straus shows how a number of Western twentieth-century composers based some of their compositions on specific works of earlier composers. These "recompositions" do not simply incorporate abstract formal procedures or stylistic traits from earlier historical periods, but are new works, writ-

ten in defiance of or in homage to the earlier works with which they share striking likenesses at all levels of musical organization. The use of a compositional "template" for a "recomposition" is also found in the world of twentieth-century Japanese music. Without a long tradition of Western-style composition, however, contemporary Japanese composers have quite a different musical past to recompose than that of their Western counterparts.

Many Japanese composers of the twentieth century have returned to their country's own traditional genres as the basis for creating what many perceive to be a uniquely "Japanese" music. Using a knowledge of the theory and practice of music for the Japanese Noh theater as well as Western rhythmic and melodic contour theory, I will show that Toshiro Mayuzumi's *Essay* (1963) for a Western string orchestra is a recomposition of the music for the famous Noh play, *Tsurukame*.

The analysis will focus on aspects of form, melody, and rhythm in both works and will show how the delicate balance Mayuzumi maintains between general musical similarities to Noh and composition-specific references to *Tsurukame* reflects the austerity and restrained power of the traditional work while avoiding mere imitation. As Japan's position on the world stage continues to grow in importance, it is essential that studies of twentieth-century Japanese music make efforts to understand the complex music-historical roots from which it springs. This paper represents one such effort.

THE SOUNDS OF THE SOUNDS THEMSELVES: ANALYZING THE EARLY MUSIC OF MORTON FELDMAN

Catherine Costello Hirata
Columbia University

Morton Feldman has characterized the experience of his early music in terms of each sound being "erased" from memory by the next. Essentially, the idea is that, instead of hearing progressions of sounds, we hear the individual "sounds themselves." We do not relate the sounds; rather, we are always "very fresh into the moment." Certainly some sense of this music is captured in this characterization. However, the implication that, given two sounds, our experience of the second one is more or less what it would have been had we not experienced the first, is misleading. In this paper I propose that, though we have little sense of holding onto sounds in our memory, each sound nevertheless marks us in a certain way such that we hear the next sound with a particular perspective. We do not have *direct* perceptual access to the relations between sounds, but we do have access to the many qualities conferred on the individual sounds by way of those relations. In the absence of any overall pattern to the music, the relations involved are of a large number and of many different kinds—including seemingly nonsensical ones. The music's almost unbearable refinement is a direct consequence of its refusing to impress upon us some relations more than others.

TOWARD THE PERCEPTIBLE SURFACE

Anton Vishio
Harvard University

The music of Milton Babbitt troubles us as much for its refusal to reconcile all its details as for its famed complexity. The paper proposes that the experiences of paths taken and then abandoned in listening to Babbitt's music can usefully be modeled by "experiential designs," which share a kinship with Robert Morris's "compositional designs." Drawing in part on observations by Andrew Mead, experiential designs are proposed for Babbitt's Third String Quartet and *Composition for Guitar*. Ramifications of this approach for current trends in music cognition are explored.

ENGLISH MUSIC, 1662–1840 (AMS)
Ellen T. Harris, Massachusetts Institute of Technology, Chair

TOWARD A NEW PURCELL CHRONOLOGY: THE VIEW FROM THE MANUSCRIPTS
Robert Shay
Lyon College
and Robert Thompson
London, England

It is a happy coincidence that several manuscripts in Henry Purcell's handwriting have been newly discovered or identified in time for the tercentenary of the composer's death. The process of relating these to known autographs has, however, raised questions about just how well we know Purcell's original manuscripts.

Beginning with Purcell's three great manuscript scorebooks (Cfm Mus. 88, Lbl Add. 30930, and Lbl R.M.20.h.8), which were begun by about 1680, we have analyzed handwriting and paper types more thoroughly than has been done before, and compared certain works to other autograph and important non-autograph copies. This has led to much new information: we have identified those works entered at the time of composition and those representing edited drafts; we have noted specific changes in Purcell's hand that allow us to determine dates of copying and at times composition; and we have begun to develop a more detailed picture of Purcell's relationship to the copyists in his circle.

Specifically, by comparing Cfm Mus. 88, which we now believe was begun by John Blow (in a calligraphic hand) and later passed on to Purcell, and Lbl R.M.20.h.8, which contains a number of dated ceremonial pieces, we have produced a new chronology for most of Purcell's sacred and ceremonial music. For some works this has meant a substantial rethinking: for example, the great eight-part fragment "Hear my prayer O Lord" may well have been composed in 1685, significantly later than previously assumed, as the first part of an unfinished funeral anthem for Charles II.

THE VOCAL APPOGGIATURA IN ENGLAND CA. 1780–CA. 1830: A REGIONAL PERSPECTIVE AMIDST A PAN-EUROPEAN DEBATE
Robert Toft
University of Western Ontario

Recently, Neumann and Crutchfield have discussed appoggiaturas in Mozart's music from a pan-European perspective. Significantly different conclusions emerge, however, if a single geographic region is examined and the sources of more than one composer's music are studied. My paper presents the practices employed in England and is based on seventy-five vocal tutors and 725 editions of music. I focus on two areas which concerned Neumann and Crutchfield, prosody and lower appoggiaturas.

Tutors describe a flexible grace that was indispensable for turning skeletal melodies into vehicles for expressive communication. Frequently, its length and character were determined by the affective connotation of the words—it could be as short as a thirty-second note or, especially in recitative, as long as the principal note. Words denoting sweetness and love as well as those involving more forceful expressions, such as "crudele," carried the appoggiatura. Moreover, the grace was emphatic by nature and was linked to prosody. Practical sources indicate, however, that the extent to which the prosodic appoggiatura was employed in *piano*, *sdrucciolo*, and *tronco* line-ends was dictated by the predilection of the singer. The lower appoggiatura was

employed in recitative from at least 1750, and in both recitative and aria the grace moved by either step or leap.

The pan-European approach has failed to capture the breadth of practices employed in even one country. A study of English sources, many of them Italianate, reveals the diversity of performing practices actually associated with the grace.

ANTON WEBERN: COLLABORATION AND REVISION (AMS)
Anne C. Shreffler, University of Basel, Chair

ANTON WEBERN'S CANTATA OP. 31/VI AND HILDEGARD JONE'S *DAS NEUGEBORENE*: CHRONICLE OF A CREATIVE FRIENDSHIP
Lauriejean Reinhardt
Chapel Hill, North Carolina

In his later years, Webern turned for poetic inspiration exclusively to the works of his friend Hildegard Jone. While the basic facts of this friendship have long been a matter of record, the true nature of the artists' relationship—in particular, the issue of collaboration—remains unclear. Are Webern's Jone settings the product of a genuinely collaborative effort? If so, what patterns of creative interaction emerged between poet and composer, and how might this interaction have influenced the texted settings that resulted?

This paper reconsiders Webern's creative friendship with Jone by examining the sixth movement of his Cantata op. 31, a setting of Jone's poem *Das Neugeborene* that was revised at the composer's request. The complex, intertwined histories of Jone's poem and Webern's movement are traced through a series of documents, including Webern's sketches and related autographs, Jone's private poetry journals, and unpublished letters. The broader significance of Webern's collaboration with Jone is then discussed, more specifically, in terms of the composer's unusual approach to sketching in the movement (atypically brief and telling for the train of thought it suggests) and the equally unusual strophic nature of the final score. The paper concludes by considering Webern's possible reasons for asking Jone to revise the poem and the compositional problem he faced in making the request. Webern's solution reveals much about his musical reading of Jone's poem and the genesis of the larger cantata, and suggests the type of artistic cross-fertilization that may have contributed to other of the Jone settings.

AGGREGATION, ASSASSINATION, AND AN ACT OF GOD: THE IMPACT OF THE MURDER OF ARCHDUKE FERDINAND UPON WEBERN'S OP. 7, NO. 3
Wayne Alpern
The Graduate School, City University of New York

Webern's famous remark that by 1911 he "had the feeling, 'when all twelve notes have gone by, the piece is over' " suggests that he may have anticipated the serial concept of aggregation before Schoenberg. Unique among Webern's works, the 1910 composition of op. 7, no. 3 appears to support that conclusion: it actually unfolds a single aggregate and ends precisely once all twelve pitch classes are heard.

This paper explores the remarkable history of op. 7, no. 3, and examines how and why it came to embody a single aggregate. Following the assassination of Archduke Ferdinand in Sarajevo in 1914, Universal suspended its imminent publication of op. 7 under an "Act of God" condition in its publishing agreement. Previous analyses have all addressed the 1922 post-war publication. Based on new research at the

Webern archives, analytic comparison between the published score and Webern's original pre-war manuscript reveals that he made critical revisions in 1922. These revisions are scrutinized from the perspective of both set theory and a new analytic model for assessing aggregational unfolding in a non-serial atonal work. The result shows that unlike the revised version, the original consisted of two aggregate cycles rather than one. Op. 7, no. 3 only became a uniaggregational piece through revision in 1922, long after Webern's aggregational feeling of 1911.

This analysis probes the credibility of Webern's famous remark, his anticipation of Schoenberg's twelve-tone idea, and possible reasons for his curious revision of this atonal work to embody a single aggregate years after it was composed.

OPERA: BLACK COMPOSERS AND BLACK SUBJECTS (CBMR)
Andrew Frierson, New York City, Chair

A PANORAMIC VIEW: OPERAS BY AFRICAN-AMERICAN COMPOSERS
Celia E. Davidson
North Carolina Central University

Over a century ago, the [Denver] *Rocky Mountain News* reported the première performance of *Epthelia* on February 9, 1893. The work, now lost, was composed by Harry Lawrence Freeman. The young Freeman (1869–1954) premièred his second opera, *The Martyr*, later in the same year at Denver's German Theatre and formed an ensemble to perform this work at the World's Columbian Exposition in Chicago (October 1893). His best known opera was *Voodoo*, which was broadcast on radio in May 1928.

Freeman's successes in spite of horrendous odds undoubtedly encouraged other young African Americans to explore this art form. The very thought of African Americans composing and/or performing operas was extensively ridiculed by most of the influential musical public. However, several noted cultural critics have written that the African American's sense of the dramatic has been evidenced throughout history. John Lovell wrote in detail on the fusion of music and drama in his definitive study of the Negro spiritual. Mark Fax, composer of several operas, wrote that the black man's "speech uttered under severe emotional impact [and the] lengthening of speech into musical sounds and the 'acting out' which inevitably accompanies the process, continuously brings into being living art which flourishes all about us."

This paper will briefly discuss the following: (1) the concept of opera, as seen from the African-American perspective; (2) the unique problems these composers encountered; (3) opera music and plots; and (4) trends in African-American operatic composition.

OPERA, ETHNOGRAPHY, AND "ATMOSPHERE": CHRONICLING THE CREATION OF *OUANGA!*
Michael Largey
Michigan State University

In 1928, two African-American professors from the West Virginia Collegiate Institute made a six-week trip to the republic of Haiti. Composer Clarence Cameron White and librettist John Frederick Matheus went to Haiti in search of musical inspiration for an opera about Jean-Jacques Dessalines, one of Haiti's important early leaders. Two years later, White traveled to Paris on a Rosenwald Fellowship to finish

the opera. During his European stay, White explained his reasons for writing an opera about Haiti while living in Paris. According to White, "the answer is usually summed up in one word: atmosphere." This paper will use White's opera *Ouanga!* as a starting point for a discussion of how concepts such as ethnography, inspiration, and imagination work together in the process of writing an opera based on historical events.

OPERATIC TRADITION AND DRAMATIC STRUCTURE
IN STILL'S *TROUBLED ISLAND*
Orin Moe
Nashville, Tennessee

Troubled Island is the only opera William Grant Still composed to a libretto by a major black author, Langston Hughes. A careful study will be made of the libretto's evolution from an earlier play and its reflection of the events of Haitian history that inspired it. Still came to the composition of opera with an extensive knowledge of the standard repertoire, and this is clearly reflected in *Troubled Island*. This paper will examine his manipulation of this tradition to project the dramatic values of the text as well as the incorporation of stylistic elements of the African-American musical tradition, particularly their use at higher structural levels.

NEW SOURCES FOR EIGHTEENTH-CENTURY
CHURCH MUSIC (AMS)
Mary Cyr, University of Guelph, Chair

CANTIQUES COMPOSÉS EN LATIN POUR ÊTRE MIS EN MUSIQUE:
THE DISCOVERY OF A SOURCE
FOR FRANÇOIS COUPERIN'S LATIN MOTET TEXTS
Orhan Memed
Paris, France

The sources of the non-biblical and non-liturgical texts of Couperin's Latin motets have remained unidentified. This paper demonstrates that Couperin, composing in the 1680s and 1690s, found a contemporary source for ten of his known *petits motets* in the *Cantiques* (1685) written by the priest Pierre Portes, containing over a hundred texts expressly intended to be set to music. Moreover, other composers can now be shown to have drawn on this collection.

In his long and exceptionally interesting preface, Portes outlines his overall motive for writing these texts, mixing "prose ordinaire" with *petits couplets* in free verse, or "prose rimée." He discusses the musical nature of certain vowels and is very particular about the way in which words are to be set to music. Each canticle is given a full title identifying the particular feast to which it belongs, information often missing in the musical sources. More importantly, Portes makes clear the structural divisions of each verse, indicating precisely which voice he intends to sing each couplet.

Many of the structural aspects of Couperin's motets can now be traced back to details in Portes's own texts. A comparison with the composer's settings reveals that though Couperin followed Portes's divisions closely, he often disregarded his musical instructions by setting the texts for different forces and by occasionally omitting sections. The discovery of the *Cantiques* and its link with Couperin confirms the young composer's originality, not only in the choice of texts, but also in his musical decisions.

C. P. E. BACH'S PASTICCIO PASSIONS:
NEW FINDINGS AND THEIR CONSEQUENCES
Ulrich Leisinger
Bach Archive, Leipzig

Although passion compositions formed the core of the repertory during Carl Philipp Emanuel Bach's tenure as a music director in Hamburg (1768–1788), these works have been dismissed as "patchwork" ever since C. F. Zelter discovered that Bach had borrowed movements from other composers' works. A reevaluation seemed impossible because the original materials were almost completely lost.

A systematic survey of Bach's musical library leads, however, to the rediscovery of more than thirty hitherto unknown recitatives, arias, and choruses by G. A. Homilius and G. Benda that Bach used for his Hamburg passions. Most notably, two passion compositions by Homilius form the skeleton of the 1770 and 1773 passions respectively.

Bach carefully reworked the borrowed movements (new text underlay, additional parts, musical refinements, etc.). This makes it evident that Bach took his duties far more seriously than generally believed, and leads toward a better understanding of his position in Hamburg: (1) Bach was not expected to fulfill his duties with compositions of his own; (2) there was no censorship regarding text or music in Hamburg; and (3) aesthetic criteria can be developed which allow arrangements, parodies, and pasticcios to be evaluated without prejudice. Finally, these findings will pose new tasks for the C. P. E. Bach Edition: to what extent can and should works such as the Hamburg passions be reconstructed? and how can Bach's models and their revisions be represented in a scholarly edition?

COMPOSITION AND ANALYSIS (AMS/CBMR/SMT)
Noel da Costa, Rutgers University, Chair

POWERS OF BLACKNESS:
AFRICANIST DISCOURSE IN MODERN CONCERT MUSIC
Lawrence Kramer
Fordham University

After about 1909, European and American concert music begins to refer occasionally to African-American musics—blues, spirituals, ragtime, and jazz. Most of the references function as limited citations of a foreign idiom, the idiom of the other, even when they fill out entire pieces. On the surface, such citations serve as appropriations of a musical vernacular within a high-art style, and in that capacity serve variably to signify modernity, cosmopolitanism, or American national identity. Below the surface, the same citations serve as musical projections of complex social relationships of domination and desire. Amid much individual diversity, the citations suggest a consistent ideological profile. They function as what Toni Morrison calls "Africanisms," signs of blackness through which the normative European or American subject can define itself as colorless, and therefore as universal. Musical Africanisms are supposed to remain outside the essence of the musical artwork. They accordingly tend to carry a slight but telling sense of distance from the black musics they cite. In order to appear in the high-art medium, black vernacular music must be filtered, mediated, through technical procedures and/or other layers of allusion that neutralize its blackness. The power of blackness is identified with the power of origins, musical and cultural—a power meant to be sublimated and elevated by subsequent progress. This process, however, does not always run smoothly, nor is it always meant to. The motives for musical Africanisms are often mixed, internally divided, caught up in discursive cultural practices beyond individual control—as will become evident in music by Debussy, Ives, and Tippett.

RECENT DEVELOPMENTS IN "MAINSTREAM" MUSIC THEORY AND ANALYSIS OF AFRICAN-AMERICAN TRADITIONS
Jay Rahn
York University, Ontario

Contrasting recent developments in music theory with ways in which Africa-derived rhythms have been analyzed previously, the present report addresses the following topics: (a) the "subject matter" (or "domain") of musical analysis and theory (e.g., acoustical events or "music sound," auditory events or acts of hearing, symbolic "inscriptions" or "scores," and "meaning," "images" or "associations"); and (b) possible consequences or outcomes of analysis and theory (e.g., for musical "criticism" or "representation," as well as for musical practice, including pedagogy). Central to this discussion is the idea that technical analysis of rhythms in jazz and closely related idioms raises questions that, though quite relevant to "mainstream," Europe-derived music theory, have received there rather incomplete attention.

MUSIC COMPOSITION FROM THE STANDPOINT OF THE AFRICAN-AMERICAN TRADITION
Olly Wilson
University of California, Berkeley

As the source of Verdi's music lies deeply imbedded in the collective sensibilities of the Italian people, black composers approach their task from a perspective from which they are consciously aware of the black music tradition, although they are also influenced by the Western European tradition. Writing works that are, on the one hand, indistinguishable in general musical style from works written by their non-black contemporaries, and, on the other, works that are clearly derived from traditional African-American musical practices, the stylistic range of black composers, as a group, is significantly diverse. Since the former approach is well known, it will be the purpose of this paper to discuss the role of traditional African-American musical genres in shaping the approach to music composition by African-American composers. The paper will develop ideas I introduced in my essay "The Heterogeneous Sound Ideal in African-American Music" (*New Perspectives on Music: Essays in Honor of Eileen Southern*, 1992). It will include a review of traditional underlying musical concepts and their relationship to compositional strategies and idiomatic surface features, including, for example, the manifestation of the heterogeneous sound ideal of diverse timbres between and among lines and within single lines; a broad continuum of vocal sound, ranging from speech to song; and judicious use of timbral and rhythm nuances—all in the African or African-derived way—as they are made manifest in the work of contemporary African-American composers. Finally, the paper will discuss the impact of these ideas on American music in general.

TWENTIETH-CENTURY SKETCH STUDIES (AMS/SMT)
Severine Neff, University of North Carolina, Chapel Hill, Chair

STRAVINSKY'S CONTENT-BASED APPROACH TO MUSICAL FORM
Lynne Rogers
Oberlin College Conservatory of Music

Igor Stravinsky once defined musical form as "the result of the 'logical discussion' of musical materials." These evocative words may be understood not only as a definition of form, but also as a description of its creation in his compositional process: a work's form is not predetermined, but rather apprehended in the course of composition.

That this was indeed the case is demonstrated vividly by the compositional history of the third movement, Aria II, of Stravinsky's Violin Concerto (1931). The composer's musical manuscripts and correspondence with his publisher document that the ternary-form movement, in which two similar outer parts frame a contrasting central passage, first emerged as a ritornello form that contained only the published version's outer parts. Stravinsky nearly sent the movement in ritornello form to his publishers for printing; however, his last-minute realization that the "logical discussion" lacked a necessary argument spurred him to continue composition and create the middle section. This major alteration of the movement's form, necessitated by the demands of its content, not only reshaped the Aria II and provided a previously absent contrast, but also rendered explicit significant relationships that were merely latent at earlier compositional stages.

These findings support the notion of Stravinsky's compositional process as content-based rather than *Formenlehre*-based (using these terms as James Hepokoski has defined them), and suggest that the traditional forms Stravinsky borrowed for some of his Neoclassical works could be viewed as responses to, rather than containers for, their musical materials.

FORMBILDUNG IN THE CASTELLIO MOVEMENT OF DALLAPICCOLA'S CANTI DI LIBERAZIONE

Graham H. Phipps
University of North Texas

Archival sources for twelve-tone works of Luigi Dallapiccola typically consist of a single fair copy and a page of completed row charts. An exception in the Fondo Dallapiccola Florence, Italy, is the constellation of manuscript materials from the year 1952 documenting the interdependency between the piano "notebook," *Quaderno musicale di Annalibera*, and the first movement of the choral triptych, *Canti di liberazione*, based upon a text from Sebastiano Castellio. Extant manuscript materials include: (1) four pages of sketches and row charts; (2) a small notebook that includes two complete movements and a fragment of a third; (3) two different complete manuscript versions of *Quaderno musicale*; and (4) three different complete manuscript versions of the Castellio movement of *Canti di liberazione*.

The study concentrates upon the first completed work of this group, the Castellio movement, tracing its origins from six movements of the earlier version of *Quaderno musicale*. The three manuscript versions of the Castellio movement demonstrate Dallapiccola's *modus operandi* for a nondevelopmental twelve-tone musical language. A comparison of the three versions illustrates: (1) use of previously composed closed musical forms to create a larger musical movement; and (2) means for adjusting the tonal plan of the larger movement through changes of transposition level of these closed forms. Previous studies of this work (Nathan, Vlad, Brown, Kämper) have drawn their conclusions solely from the published score. Consultation of the three manuscript sources has made possible a new understanding of Dallapiccola's manner of creating larger musical form.

AMS SPECIAL SESSION
NEW ISSUES IN RUSSIAN MUSIC
**Anne Swartz, Baruch College and The Graduate School,
City University of New York, Moderator
Malcolm Hamrick Brown, Indiana University
Laurel E. Fay, New York City
Margarita Mazo, Ohio State University
Mark Slobin, Wesleyan University
Richard Taruskin, University of California, Berkeley**

The disintegration of the former Soviet Union has raised new issues in every field of intellectual inquiry. In music, scholars are rethinking the composer's role within the broader Russian and Soviet worlds. The panelists will expand on current musical thought as they test new approaches drawn from the social sciences and cultural studies, while simultaneously attending to emerging archival issues.

Malcolm Hamrick Brown considers hazards and possibilities in the adapting of scholarly models from other disciplines to the study of Tchaikovsky. Laurel E. Fay explores the controversies in Shostakovich scholarship and presents a revisionist view of the composer and his works. Margarita Mazo examines pertinent musical and scholarly issues in Russian music of the past decade. Mark Slobin surveys the cultural coding of music in Soviet socialist realist film. Anne Swartz investigates how imperial patronage helped to shape the character of musical production in romantic Russia. Richard Taruskin discusses the myth of "otherness" in Russian music.

SMT SPECIAL SESSION
MUSICAL MICROSTRUCTURE IN EXPRESSIVE PERFORMANCE
**David Lidov, York University, Ontario, Chair
Manfred Clynes, Microsound, Sonoma, California
Robert Cogan, New England Conservatory
Michael Coghlan, York University, Ontario
François Delalande, GRM, Institut National de l'Audiovisuel, Paris
Pascal Gobin, Laboratoire Musique et Informatique de Marseille
Robert Hatten, Pennsylvania State University
Alexandra Pierce, University of Redlands**

Musical nuance that standard notation cannot specify conveys much of the import of music in its actual performance. For some years now and with rapidly increasing facility, computer technologies have allowed us to bring precision, repetition, articulation, and experimentation to the study of these nuances. Complementing these studies are others grounded in movement analysis and in philosophic investigations. Through analytical descriptions, theoretical perspectives, reflections on performance pedagogy, and experimental artifacts in the form of synthetic performances, this session provides an interdisciplinary view of musical microstructure studies. The participants will address questions of structure, function, and representation in performance nuance. Robert Cogan will discuss his spectrographic studies regarding differing performances of the same work; Michael Coghlan will speak on the personal rhythmic styles of prominent performers; François Delalande and Pascal Gobin will take up the subject of time forms as semantic units; Manfred Clynes will describe his discoveries regarding music beyond the score, leading to a new understanding of the language of music; David Lidov will examine the coordination of

microstructure and macrostructure; and Robert Hatten and Alexandra Pierce will demonstrate and explain a movement-based pedagogical model of musical performance.

SMT SPECIAL SESSION
CURRENT NEUROBIOLOGY, BRAIN THEORY, AND MUSIC COGNITION
Richmond Browne, University of Michigan, Chair

MAPS OF MAPS OF MAPS:
GERALD M. EDELMAN'S THEORY OF NEURONAL GROUP SELECTION AND WHAT IT MAY MEAN FOR MUSIC THEORY
Richmond Browne
University of Michigan

Theories of music are not theories of musical cognition; the latter entail a theory of cognition itself, which is embodied in the brain. Edelman's global theory of how the brain works via degenerate maps of neural groups accounts for its evolution, epigenesis, and lifelong development. The central process is categorization (of an uncategorized world); the core questions involve the computational metaphor (for brain processes), the behavioral premise (for research), and the notation-based epistemology of (most) music theory. Some ideas of musical process and image formation are discussed, leading to the other papers in this special session: Epstein on real-time musical functioning and Smoliar on musical ontology.

EDELMAN AND MUSICAL AFFECT: A CONFLUENCE OF IDEAS
David Epstein
Massachusetts Institute of Technology

My focus is the control of musical timing and its expressive, affective aspects exerted by the brain in its periodic organization of behavior. Strategies for acting and re-acting in real time demonstrate flexibility of periodic neural timing involving at least three fundamental tempo paradigms (see also Epstein, *Shaping Time*, 1995): (1) proportional tempos (with discrepancies); (2) tempo rubato; and (3) large-scale ritards and accelerandos. Gerald Edelman's picture of the way the brain operates, as a continuous mechanism for refashioning the past to cope with the present and model the future, fits well with my studies of timing in musical performance modes, drawn from many sources. Among the most recent notions I have discussed with Edelman is the precise way in which the brain coordinates its memories and current perceptions to synchronize action on many levels and among several persons—thus, its role in communication.

TOWARD AN ONTOLOGY FOR MUSIC THEORY
Stephen W. Smoliar
National University of Singapore

What are we talking about when we talk about music? How do we arrive at the objects and relationships of music without which we could not hope to have a music theory? The ontological relevance of music notation to music theory is seen to be questionable, as are attempts to use language as an alternative. A more viable approach might be to seek out a medium which is just as non-verbal as music. However, when we try to approach the auditory experience of music by way of anal-

ogy to what we already know about visual perception, we find that biological evidence is not encouraging. An alternative appeal to biology is to found an ontology for music theory on Gerald Edelman's model of perceptual categorization. Edelman's model already accounts for how sounds can be categorized to support linguistic behavior, so it is quite straightforward to assume that they may also be categorized to support music behavior, which is similarly concerned with both hearing and making sound. We need to ask how perceptual categories of music experience are formed, particularly in light of the roles that value schemes contribute to the formation process.

RESPONDENTS for session: David Butler (Ohio State University), Edward Pearsall (Texas Tech University), and Janna Saslaw (University of North Texas)

AMS/SMT SPECIAL SESSION
WOMEN AND SCHOLARLY CAREERS IN MUSIC
AMS/SMT Committees on the Status of Women
Linda Austern, University of Notre Dame, and
Deborah Stein, New England Conservatory, Chairs

The Committees on the Status of Women of the AMS and SMT present a joint session on the topic of women and careers in music. An invited panel will address many of the issues confronted by women in their career development: music administrators will discuss problems of getting jobs, promotion, and tenure; AMS and SMT members involved in publication will describe the publication process and give suggestions about how to begin one's publication career; an attorney from New York City will talk about issues of sexual harassment and tenure denial on grounds of sexism; and the last panelist will consider issues that marginalize women in their career development, discrimination because of sexual preference, status as a single mother, and similar factors. The panel presentations will be brief in order to ensure ample time for questions from the audience and general discussion of the topic. Members of the AMS Committee are Linda Austern (Chair), Suzanne Cusick, Catherine Parsons Smith, Judy Tsou, and Miriam Zack; members of the SMT Committee are Deborah Stein (Chair), Lyn Burkett, Lori Burns, David Loberg Code, Marion Guck, Rosemary Killam, John Rahn, Nancy Rao, Elizabeth Sayrs, and Janet Schmalfeldt.

JOSQUIN AND HIS COMPETITORS AND SUCCESSORS (AMS)
Pamela F. Starr, University of Nebraska, Chair

THE *MISSA MATER PATRIS* RECONSIDERED
M. Jennifer Bloxam
Williams College

When Petrucci published his third book of Josquin masses in 1514, he gave the *Missa Mater patris* pride of place as the first work in the volume. Yet despite Petrucci's apparent vote of confidence, modern scholars have wrestled with the attribution of this mass for over a century now: Ambros, Pirro, Osthoff, and Noble have all expressed some degree of doubt about the piece. Nevertheless, the *Missa Mater patris* remains among the eighteen masses now included in Josquin's canon.

Beginning with an evaluation of its source transmission and its model, this reconsideration of the *Missa Mater patris* dwells in particular on stylistic and formal features that on the one hand evoke Josquin's voice and on the other raise doubts about its attribution to that composer. On the basis of the musical profile that emerges from this analysis of the mass, a new candidate for the authorship of the work presents himself: none other than Antoine Brumel, to whom the motet on which the mass is based is attributed. A concluding exploration of stylistic and structural intersections between the *Missa Mater patris* and several masses by Brumel builds a case for the proposed reassignment of the *Missa Mater patris* to Josquin's younger contemporary.

GALEAZZO MARIA SFORZA, THE MADONNA OF MERCY, AND JOSQUIN
Patrick Macey
Eastman School of Music, University of Rochester

That Josquin des Prez spent a portion of his early career in the 1470s at the court of the duke of Milan, Galeazzo Maria Sforza, has recently received fresh confirmation from Lora Matthews and Paul Merkley, who presented newly recovered documents at the AMS national meeting in 1994. Drawing on documentary and musical evidence, I will explore further material regarding Josquin and his colleagues in relation to the Sforza chapel repertory. A close reading of a well-known passage from Bernardino Corio's *Storia di Milano* (Milan, 1503) casts new light on Galeazzo as a patron, and shows how he appears to have taken a direct hand in commissioning works for his chapel. Cycles of *motetti missales* by Weerbeke, Compère and Josquin each prominently feature a particular acclamation to the Madonna of Mercy that Galeazzo prescribed for daily performance by his singers. A votive tradition to the Madonna of Mercy extends back several generations to Galeazzo's Visconti ancestors, and indicates the importance of the acclamation for the duke. Finally, stylistic similarities between two of the cycles, Compère's *Missa Galeazescha* and Josquin's *Vultum tuum deprecabuntur*, provide a point of musical contact between the two composers.

JOSQUIN AT WORK ON HIS LADY MASS
Alejandro Enrique Planchart
University of California, Santa Barbara

Sometime ago Richard Sherr demonstrated that Josquin's *Missa de Beata Virgine* was a composite work, and that Josquin had written the mass in three different stages. Still, the mass has always been considered a coherent whole in terms of its tex-

tural consistency and its modal structure, the last having been carefully analyzed by Leeman Perkins.

And yet at first glance the original two movements of the work, a four voice *Gloria de Beata Virgine* and a five voice canonic *Patrem de Village*, could hardly be more disparate. The first is built upon a late chant, a mode seven melody that has much in common with the ecstatic writing one finds in the sequence repertory; and the second is built on Credo 1, a pre-modal melody that borders on a recitation tone.

In writing the remaining movements Josquin's strategy seems to have been to use the Kyrie to create a context whereby the joining of the Gloria and Credo can be understood as a believable rhetorical gesture, and to write in the Sanctus and the Agnus a resolution in terms of modality, texture, and compositional strategy to that rethorical gesture. This resolution carries further some formal procedures he had used in the *Missa Ave maris stella*, but in most aspects the *Missa de Beata Virgine* remains an exceptional work and at the same time a display of compositional virtuosity in terms of its large-scale structure.

DO NOT UNTUNE THE SKY
Peter Urquhart
University of New Hampshire

In their search for perfect harmony at all times, modern commentators on Renaissance music, and modern editors who attempt to follow their precepts, have long assumed that a wash of editorial accidentals is necessary in order to adjust the vertical component after creating a score. Passages by the theorists Tinctoris and Aaron among others have been used as evidence in favor of this modern practice: "when vertical tritone problems clash with linear tritones," correction of the former takes precedence. However, a close reading of these theorists, with attention toward their assumptions about singers, solmization, and signs, will show that the passages by Tinctoris and Aaron point to precisely the opposite conclusion: singers would generally sing according to the linear aspects of their part, and would not adjust the nonharmonic intervals that sometimes result with other lines, unless expressly told what to do by explicit signs. Evidence found in the repertoire supports this viewpoint, and furthermore, points to a wider interpretation of what was harmonically available to composers ca. 1500. The repertoire and the theory taken together indicate that modern editorial assumptions, and the downward modulatory spirals espoused by the most ambitious proponents of these assumptions, result in misunderstanding the intentions of composers of the time. Willaert's celebrated "Chromatic Duo," *Quid non ebrietas*, will be examined and shown to be a counter-example to the very phenomenon it is supposed to portray: it demonstrates the priority of linear over vertical coherence.

VOICES AND GENDERS IN THE BAROQUE (AMS)
Lydia Hamessley, Hamilton College, Chair

DOUBLY TAINTED, DOUBLY TALENTED: THE JEWISH POET SARAH COPIO (D. 1641) AS A HEROIC SINGER
Don Harrán
Hebrew University, Jerusalem

Doubly tainted for being *ebrea* and female, Sarah Copio succeeded, against all odds, in proving herself doubly as a poet and singer. Her story may stand as an example of

the integration of Jewish women into the mainstream of Venetian cultural life in a period when their prospects were severely delimited not only by their sex and religion but also by constraints upon women's activities within the Jewish community. The untold musical side of Sarah's story may be reconstructed from various writings of hers and others. A dominating figure in Venetian society, Sarah awakened respect and admiration for her many talents, which included, beyond her lovely singing voice, the ability to accompany herself on a "melodious 'lyre' " (*canora cetra*). She was wont to sing epic poetry, hence the locution "heroic singer" in the title. Sarah raises interesting questions about Jewish women as poets and musicians in her times: about the contacts, intellectual and musical, between educated Christians and Jews in an era of rabid anti-Semitism; about the place in Jewish circles of the literary salon, where Sarah shone at her best; and about the use of music in poetry of the early Baroque as a metaphor for its new power (Sarah was in fact compared to Orpheus), and consequently as an affirmation of the capacity of the poet, in this case a Jew and a female, to hold a captive audience.

LA DONNE DI POCHE PAROLE COMMENDATA: ARIANNA'S CURSE AND THE PROBLEM OF FEMALE ELOQUENCE IN OPERA

Wendy Heller
Arlington, Massachusetts

In 1663, at the height of opera's popularity in Venice, the Paduan Paolo Botti published *La donne di poche parole commendata*, in which he spends nearly three hundred pages advising women to remain silent that they might ensure their own chastity and more readily enrich the world with their beauty and grace. Botti's formula for female virtue finds a curious conflict with the newly emerging genre of opera, which by necessity obliged women to substitute eloquence for silence, and chose its heroines from the ranks of female exempla for whom chastity was at best unfamiliar.

I shall argue that what we have come to regard as conventional constructions of femininity in opera are a direct result of a conflict between the contemporary standards for female virtue and the rhetorical prowess of the operatic heroine that is fundamental to the genre. Taking into account early modern writings on women's virtue, I shall demonstrate the ways in which this contradiction, symbolized by Arianna's denial of her curse, was mediated during the genre's formative years through the development of dramatic and musical conventions which systematically censored illicit representations of female eloquence in favor of more appropriate models of behavior. Moreover, I will argue that the channeling of female eloquence into acceptable modes—manifest in later periods by the purification of reforms, the castrato's abduction of the female voice, and even the infamous "undoing" of women—remained a central concern for the genre, testifying to the perpetual danger and allure of a woman's speech.

THE "MASCULINIZATION" OF FRENCH SONG: A TRANSFERENCE OF LULLY'S OPERATIC STYLE TO THE SEVENTEENTH-CENTURY SERIOUS AIR

Catherine E. Gordon-Seifert
Providence, Rhode Island

The serious airs from Ballard's *Livres d'airs de différents autheurs* (1658–1694) evidence a stylistic transformation, triggered by the composers' search for a new musical language that stretched the expressive capacity of the repertory. This new musical language was predictably borrowed from Lully opera, but its use in these airs served a specific expressive function—the need to represent men with "masculine"

musical tones—and reflects an increasingly masculinized public sphere that several scholars identify with the reign of Louis XIV. Thus these airs, which are translations of amorous situations that present stereotypic images of males and females, are an important source for documenting an alteration in musical taste linked to changing attitudes toward gender representation.

Between 1658 and 1694, a reversal in the representation of the sexes occurred. To verify this contention and support my interpretation of texts and music, I refer to contemporary treatises that describe amorous scenarios and prescribe certain traits and sentiments for each gender. Whereas mid-century airs endowed "galant" males who lament the loss of a beloved with an effeminate display of emotion, they depicted women as "honnêtes femmes" who boldly shun the improper advances of men. Yet by the 1690s, men had become "honnêtes hommes" who express indignation towards the "coquette" who betrays their affection, and women were made to suffer in love with over-sentimentality. To facilitate this change, composers reserved the "old" style for female characterizations but incorporated a "new" style—borrowing specific musical elements from Lully—to effect a uniquely masculine expression.

THE THREE FACES OF DEJANIRA: "HYSTERICAL MELANCHOLY" AND HANDEL'S *HERCULES*

David Ross Hurley
Chicago

The mad scene for Dejanira in Act 3 scene 3 of *Hercules* constitutes one of the most dramatically riveting moments in all of Handel's works. Having learned that she has unwittingly brought her husband Hercules to his death, Dejanira goes mad, displaying her virtuoso vocal technique in an electrifying scene that thwarts the listener's expectations of normative musical procedures at every turn. My aim is to elucidate this scene within the specific context of *Hercules*, as well as within one strand of the larger socio-cultural realm of early eighteenth-century England: namely, widespread beliefs about the nature of hysteria in women. I will argue three main points. First, Dejanira's madness cannot be understood solely in relation to the classical sources for the libretto of *Hercules*—Sophocles's *Trachiniae*, Ovid's *Metamorphoses*, and Seneca's *Hercules Oetaeus*—but rather through the appropriation of those sources into a body of beliefs revealed by eighteenth-century medical treatises on melancholy whose relevance for music drama has before now remained unexplored. Second, as described in works by Thomas Sydenham and Nicholas Robinson, this eighteenth-century view of "hysterical melancholy" influenced several aspects (including the very structure) of the *Hercules* libretto. Finally, over the course of the oratorio Dejanira undergoes a psychological progression whose culmination is enhanced by Handel's principal compositional revision of the mad scene.

NINETEENTH-CENTURY BIBLIOGRAPHY AND SOURCE STUDIES (AMS)
Robert Bailey, New York University, Chair

THE TEXTS OF BEETHOVEN'S "ARCHDUKE" TRIO
Seow-Chin Ong
University of California, Berkeley

It has been known for some time that the autograph of Beethoven's "Archduke" Trio dates not from 1811, when the work was completed, but from 1814/15, when Beethoven wrote it out for publication. (The parallel first editions by Steiner in

Vienna and Birchall in London appeared in 1816.) The following questions arise as a consequence. Did the composer revise the 1811 text of the work when he was preparing it for publication? If so, to what extent was the "Archduke" a voice of 1815?

In 1988, Sieghard Brandenburg reported that an 1811 copy of the piano part of the "Archduke" was preserved in the *Gesellschaft der Musikfreunde*. It has since come to light that the two string parts belonging to the same set are also housed there. Written almost completely in the hand of Beethoven's trusted copyist Wenzel Schlemmer and containing evidence of use in performance, this set of parts once belonged to the Archduke Rudolph himself. It contains many corrections in the composer's hand.

Comparison of the Schlemmer parts with the autograph shows that Beethoven had indeed attempted to make several changes to the 1811 text in 1815. Yet in almost every single instance of revision—including all those that are more extensive—the composer later changed his mind and reinstated the original text.

In my paper, I examine some of these revisions, speculate on why Beethoven would want to make them, and also on why he would often retain the text of 1811.

THE FIRST PRINTED EDITION OF ANTON BRUCKNER'S FOURTH SYMPHONY: COLLABORATION AND AUTHENTICITY
Benjamin Marcus Korstvedt
University of Pennsylvania

For more than fifty years the first printed edition of Anton Bruckner's Fourth Symphony (1889) has been rejected as a corruption of the composer's intentions. Although this edition appeared with Bruckner's approval, most scholars believe that it was so thoroughly influenced by external editors that it is "inauthentic." As a result of this dismissal, this version of the symphony has been written out of the canon of Bruckner's works. In this paper, I rehabilitate this text by proposing a new textual history of it based on both documentary research and recent methodological developments.

My research shows that Bruckner was fully involved in the preparation of this edition: he revised the *Stichvorlage* extensively (virtually every page reveals his handwriting) and there are clear, if previously unrecognized, references in Bruckner's personal calendars to these revisions. It is undeniable, however, that this edition was produced only with the assistance of copyists, editors, and advisors. Rather than dismissing the text for this reason, this paper reframes the problem. Drawing upon the recent work of Jerome McGann and others in literary textual criticism, I contend that the collaborative dimension of the first edition is not evidence of textual contamination. If both authorship and textual production are placed in historical perspective, it is clear that such collaboration was an inevitable element of the process of publication and, as such, a crucial aspect of Bruckner's final compositional intentions. Thus, this late published text, rather than earlier manuscripts, should be accepted as Bruckner's definitive version of the symphony.

A NEW MANUSCRIPT SOURCE FOR MAHLER'S FIRST SYMPHONY
Stephen McClatchie
University of Western Ontario

Until recently, the earliest known manuscript source for Mahler's First Symphony was thought to be that in the Osborn Collection at Yale University. Although this autograph manuscript dates from 1893 and incorporates Mahler's revisions of that year, sections of it are written on older, non-Hamburg paper, and have generally been deemed to represent the original version of the symphony performed in Budapest

in 1889. I have recently discovered a copyist's manuscript of the 1889 score in the Mahler-Rosé Collection at the University of Western Ontario. At some unspecified later date, this score was used by Mahler during the revision process, for it contains many autograph directions, alterations, and changes in instrumentation.

The first movement begins without the string harmonics familiar in the final version (thus confirming Bauer-Lechner's comment) and the transition before the coda in the final movement is considerably different from the published score, incorporating a recapitulation of the opening material of the movement. Although a cancellation in the Yale manuscript alerted scholars to this intended recapitulation, three autograph folios inserted into the newly discovered manuscript reveal that Mahler sketched the new transitional material found on Hamburg paper in the the Yale manuscript at some earlier date before he decided to omit the recapitulation of the opening.

My paper will offer a description of the new source and fit it into the symphony's manuscript history by relating it to the other two known sources.

A NEW SOURCE FOR DELIBES'S *LAKMÉ*
Charles Cronin
Orinda, California
and Betje Black Klier
Palo Alto, California

Historians have attributed two important operas of the late nineteenth century to stories by Pierre Loti: Puccini's *Madama Butterfly* and Delibes's *Lakmé*. Puccini's opera was in fact based upon an event witnessed by an American missionary in Japan, and it is a curious coincidence that recently found documents from the middle of the nineteenth century indicate that *Lakmé* has also been misattributed to Loti.

The common understanding is that Delibes based his opera on Loti's *Rarahu* (1880). An article published in a provincial journal in 1933, however, recalls librettist Gille stating that the inspiration for *Lakmé* was a short story chanced upon while he was browsing among the *bouquinistes*. First published in the late 1840s, over thirty years earlier than *Rarahu*, it is the tale of a young Englishman, visiting India, whose sacrilegious actions undo the spiritual achievement of a Brahmin named Nilakantha and his daughter Roukminie. The story is strikingly similar to that of *Lakmé*, which retains the name Nilakantha for the vengeful Brahmin. Without question it—and not *Rarahu*—was the primary derivation of Delibes's opera.

The goal of this paper is to present new information about the source of *Lakmé*, and to establish similarities of plot, setting and characters between the two works. The paper will also provide information about the life and work of the author of the underlying story, and will discuss *Lakmé* within the context of exoticism and orientalism that pervades opera in the late nineteenth century in France and elsewhere.

PERFORMING TRADITIONS (AMS)
Mary Ann Smart, State University of New York, Stony Brook, Chair

SEMPRE LIBERA:VIOLETTA IN PERFORMANCE
Elizabeth Hudson
University of Virginia

Investigations of performance have profound implications for operatic criticism: for performance can interact and interfere with the composer's and librettist's conception, overwhelming the nature of operatic meaning as we usually conceive it. The

early fortunes of Verdi's *La traviata*, for which the prima donna played a crucial—even a determining—role, illustrate this premise vividly. Fanny Salvini-Donatelli, who first created the role, is often held responsible for the failure of the opera's première in Venice; Maria Spezia-Aldighieri's performance, a year later, in the same city, "saved" the opera's reputation. Available evidence makes it clear that both of these singers were talented; yet only one (Maria Spezia) had the appropriate voice, looks, and public persona to create the role of Violetta as Verdi (and, apparently, the public of the time) conceived it.

To demonstrate one way these issues can affect our critical perspective, and to suggest how meanings created in performance shift across time, I will contrast this historical perspective with an examination of a reinterpretation of the role by Maria Callas, whose performance subverts the very meanings that singers like Maria Spezia established a century before. My conclusions, in which I offer two radically different interpretations of Violetta's Act I aria, challenge the basis of our critical readings of opera, and insist that meaning lies not "in" the work, but in an often elusive interaction between work and performance.

TOWARD A VERDIAN IDEAL OF SINGING
Roger Freitas
Yale University

This study attempts to reconstruct the vocal style that Giuseppe Verdi expected to be applied to his operas. While Will Crutchfield has explored ornamentation, other perhaps even more important aspects of technique and interpretation have not been widely investigated. To combat the natural difficulties of describing vocal production, I have considered several types of evidence, including Verdi's scores and correspondence, contemporary vocal treatises, reports of performances, and, most engrossingly, the earliest recordings of singers. A critical assessment and coordination of these materials leads to some striking conclusions: the expected tone color of Verdi's period was much brighter than is acceptable today; vibrato was far less prominent; soft singing was more common and important, especially to Verdi; a greater variety of articulation styles was employed, with a prodigious use of portamento; and finer shadings of tempo manipulation, including rubato, were assumed. In general, then, clarity, flexibility, and subtlety seem to have been admired where today we esteem richness, power, and broad effect. Whether or not attempts at resurrecting this earlier approach are judged desirable, musicologists and performers alike must acknowledge the enormous disparity between the vocal methods of Verdi's experience and those typically employed in his music today.

PERFORMANCE, ANALYSIS, AND METAPHOR: COMPENSATING RUBATO IN FURTWÄNGLER'S RECORDINGS OF THE "EROICA"
Sarah Martin
University of Southampton

Since the early eighteenth century, rubato has frequently been described in terms of compensation. According to this principle, slowing down at one point is compensated by a commensurate degree of quickening at another, so that a theoretically steady pulse is maintained. Empirical tests of performance timing, however, have shown that this definition is not borne out in practice. Why, then, have so many prominent performers insisted upon it?

In this paper, I follow up a claim made by pianist and musicologicst Roy Howat that he can hear compensating rubato at work in Furtwängler's recordings of the "Eroica"; what, I ask, might be the basis for such a perception? I argue that it is best

understood not as a description of what performers actually do, but as a metaphor that captures aesthetically significant aspects of good performance. Specifically, I suggest that it represents a summation of tempo and dynamics (I refer to this as energy level), perceived in relation to structural features of the music. This can be expressed in terms of Sundberg's concept of "harmonic charge," a quantitative measure of the remarkableness of a chord; what is heard as compensating rubato takes place when the energy levels in a performance balance the harmonic charge.

What is the value of hearing music this way? I argue that hearing a performance in terms of compensating energy fluxes reinforces the metaphor of an underlying steady pulse, and draw a parallel between this metaphor and Schenker's theory of prolongation.

LISTENING TO HISTORY:
SOUND RECORDINGS AND THE SOCIAL MAINTENANCE
OF PERFORMANCE PRACTICES IN HAWAIIAN HULA SONGS

Amy K. Stillman
University of California, Santa Barbara

Using Hawaiian hula songs as a case study, this paper proposes (1) to explore the significance of historical perspectives of performance practice in music history, and (2) to demonstrate the value of using sound recordings as evidence for music history. Findings are based on aural analysis of commercial recordings that date from 1905 and field recordings from the 1920s and 1930s. The performance practice of hula songs, as documented in sound recordings throughout this century, involves both a persistance of vocal techniques and changes in accompaniment styles. These findings argue for a historical dynamic in the social maintenance of the hula song tradition, one that parallels, moreover, stylistic changes in song composition.

This case study has broader ramifications for integrating historical inquiry of performance practice into music history. Attention to performance practices shifts focus away from understanding and historicizing music through compositional style and repertoire as preserved in notated sources, to ways in which music is maintained, and can be historicized, as musical sound. This shift allows inquiry into the aural dimension of music and its role in historicizing compositional style and music repertoire.

METHOD AND EXPERIENCE (SMT)
Edward Murray, Cornell University, Chair

THEORIES IN SCIENCE AND MUSIC:
SHARED ISSUES AND A PROGRAM FOR RESEARCH

Richard S. Parks
University of Western Ontario

While the field of music theory has deep historical roots, its present form is a relatively recent development, and the discipline's growing pains are evident in debates over its methods and concerns. One sign that it is maturing is our growing self-consciousness toward the way we practice scholarship and research, and about our underlying assumptions regarding what can be known about music and what is the task of the music theorist: Do we abandon our long-held preoccupation with musical structures in favor of accounts that emphasize the individuality and uniqueness of musical experience, a path that is attracting a growing number of our colleagues? Or do we continue to formulate structural descriptions that offer explanatory accounts of a music which we believe engages but is nonetheless distinct from our experiences?

In this paper I cite a number of important commonalities that music theory shares with science. I provide a brief overview of epistemological and ontological issues from the philosophy of science that I believe are relevant for music theory. I assert that current modes of thought and approaches to research in music theory correlate well with a number of philosophy of science's "isms," such as atomism, Corpuscularianism, determinism, logical empiricism, realism, and constructivism, and that understanding these different ontological and epistemological positions is helpful in assessing the meaning and significance of our research. I also identify some issues that address the way we practice music theory and which intersect with concerns in the sociology of knowledge. I propose a number of areas of research in what could be characterized as philosophy or sociology of music theory that appear likely to foster a better understanding of our discipline.

CONCEPTUAL AND NONCONCEPTUAL MODES OF MUSIC PERCEPTION
Mark DeBellis
Columbia University

The perception of music lies at the intersection of aesthetics, the philosophy of mind, and the philosophy of language. Theories of musical understanding enrich and widen our conceptions of mind and mental representation; conversely, an understanding of the logical and epistemic relations between perception and theoretical knowledge is prerequisite to a full account of the nature of musical appreciation and informed enjoyment, and helps to illuminate the foundations of music theory and music psychology.

The goal of the paper is to characterize a kind of cognition or understanding typical of an ordinary listener (of tonal music, say) and to distinguish it from more theory-laden or explicit kinds of understanding. Most accounts of such a distinction, insofar as they go beyond merely labeling the problem, appeal to the notion of consciousness, construing the difference between levels of musical understanding as one of conscious versus unconscious mental representation. The present paper takes a different tack: it is *conceptualization* that does the explanatory work here. The paper sketches a couple of senses in which the perception of music by non-theoretically trained listeners may usefully be thought of as nonconceptual, and explains how such perception contrasts with the conceptual, theory-laden hearing enjoyed by trained listeners.

TONAL MOTION AND KIVY'S RESEMBLANCE THEORY OF MUSICAL EXPRESSION
Roger Graybill
University of Texas, Austin

In his widely known work, *The Corded Shell: Reflections on Musical Expression* (1980), Peter Kivy posits a theory of musical expression that indirectly engages issues with which many music theorists are also concerned. In encountering Kivy's theory of expression, the sympathetic theorist is compelled to consider its relationship with the theoretical models that we use to explain music. Can Kivy's ideas be easily adapted to our modes of theoretical discourse?

Kivy's theory essentially depends on a *resemblance* between gestural shapes in the music and expressive human behavior. After noting his omission of tonal motion (i.e., the interplay of consonance and dissonance) as a contributing factor to his theory, I go on to inquire whether tonal motion *could* be described as expressive according to his theory. I conclude that the answer is no, but in reaching this negative

conclusion we encounter intriguing differences between gestural motion and tonal motion that might have otherwise escaped our notice. The talk concludes with a brief comparison between Kivy's theory and alternate approaches by Tovey and Meyer that do attribute expressive values to tonal motion.

BODILY HEARING: PHYSIOLOGICAL METAPHORS AND MUSICAL UNDERSTANDING
Andrew Mead
University of Michigan

Until the advent of recording and electronic transmission, virtually every musical sound one heard was the direct product of human action. Intensity, duration, attack, rhythmic placement, and so forth, were an immediate index of a player's skill, strength, and dexterity, either directly embodied in the human voice, or mediated by the otherwise inert mechanism of an instrument. The fact that most music is *made* in this way invites us to consider music in light of the physiology of its making. The paper outlines some of the ways physiology, the study of bodily function, inhabits how we talk and think about music, both directly and metaphorically. Drawing variously on the work of Cusick, Maus, Johnson, Guck, Lewin, Brower, and others, it examines how we think of different types of musical spaces and instrumental arenas of action. By reflecting on the fact that most listeners are or have been historically makers of music themselves, it posits the notion of kinesthetic empathy as a significant contributor to our musical understanding. Finally, it considers how a physiological viewpoint can inform our thinking about larger issues of musical syntax and structure, by drawing on a body of music usually regarded as particularly cerebral. Emphasizing the physical side of playing music by Webern and Babbitt, the paper seeks to enlarge our appreciation of their music as human action.

HISTORY OF THEORY (AMS/SMT)
Floyd Grave, Rutgers University, Chair

HOMAGE AND BETRAYAL: THE CITATION OF CLASSICAL RHETORIC IN EIGHTEENTH-CENTURY ACCOUNTS OF MUSICAL FORM
Peter A. Hoyt
Wesleyan University

Although several seventeenth-century theorists had compared the structure of the musical work to that of an oration, Johann Mattheson (1681–1764) and Johann Nikolaus Forkel (1749–1818) argued the analogy in unprecedented detail, invoking the six-part model of the formal discourse outlined by ancient authorities. Recent scholarship maintains that these accounts reflect the influence of Classical rhetoric upon composition in the late eighteenth century.

A close examination of sources, however, reveals that then-prevailing conventions of musical form influenced the manner in which oratorical concepts were cited; both Mattheson and Forkel introduced significant modifications to Classical precepts in order to accommodate contemporaneous practice. The need for such changes—which clearly disregard the aesthetics of Cicero and Quintilian—indicates that eighteenth-century composers were not arranging music according to rhetorical conventions; rather, theorists were adapting their rhetorical images to the conventional procedures of music.

By allowing musical customs to take precedence over rhetorical models, these writers inevitably diminished the integrity of their putative sources of authority.

Therefore, the appropriation of rhetoric—which initially appears as a tribute to Greek and Roman ideals—actually served to undermine those ideals. Paradoxically, the detailed analogies of Mattheson and Forkel reflect the declining position of the *ars oratoria* within Enlightenment thought.

TONAL CONSCIOUSNESS IN FÉTIS'S HISTORY OF MUSIC THEORY
Thomas Christensen
University of Iowa

The *Esquisse de l'histoire de l'harmonie* of François-Joseph Fétis (Paris, 1840) can arguably be counted as the first comprehensive "history" of music theory. Yet Fétis's aim in writing this was not simply to validate his own notion of *tonalité* as a culmination of this history in the spirit of Comte's positivism. Impressed by Hegel's metaphysics of history, Fétis attempted to present historical music theory as a processive unfolding of tonal consciousness. Because tonality itself was phenomenological in nature, tonal consciousness in certain historical periods may paradoxically be more acutely manifest in theoretical treatises than in any contemporaneous musical repertoire, leading to Fétis's surprising and unprecedented elevation of music theory within his idealist conception of tonal evolution.

THE INFLUENCE OF MUSICAL STYLE ON SCHENKER'S METHODOLOGY
Joseph Lubben
Oberlin College Conservatory of Music

In discussions of the development of Schenker's theory, too little attention has been given to the ways in which changes in his methodology were driven by the musical features of the specific pieces he analyzed. In the early stages of the development of his mature theory, differences in the nature of the music under study yielded widely varying results. This is most evident in *Der Tonwille* (1921–24), where Schenker brought abstract or only partially reified versions of his familiar analytical premises to bear on a large number of analyses. These premises included a valorization of unity-within-variety *(semper idem, sed non eodem modo)*, an assertion of strict counterpoint as a foundation for effective tonal composition—both as arbiter of melodic fluency (stepwise motion predominating) and as guide to intervallic succession (resolution of dissonances, closure functions for perfect consonances, proper voice-leading)—and an ideal of the composer as clairvoyant transmitter of revealed musical truth. This paper will trace the influence of musical styles on the development of Schenker's methods by examining the shifting roles of motive, the *Urlinie*, and voice-leading in embodying these ideals in different musical contexts. This will reveal less of a clear evolution of a musical theory and more of a web of multiple developmental paths, each corresponding to a certain set of stylistic constraints, and each proceeding through its own curious twists and turns.

RIMSKY KORSAKOV, TCHAIKOVSKY, AND THE GERMANS: TONAL SPACE IN LEADING NINETEENTH-CENTURY HARMONY TREATISES
Larisa P. Jackson
Columbia University

Beginning in the eighteenth century, theorists initiated the exploration of the large-scale logic of key changes within a movement or complete composition by measuring the relative distances of secondary keys from the central key. During the

nineteenth century, the relationships of keys were further explored in theoretical treatises by such German scholars as Weber, Marx, Dehn, Lobe, Richter, Hauptmann, Oettingen, and Riemann. In Russia, Tchaikovsky (*Rukovodstvo k prakticheskomu izucheniiu garmonii* [*Guide to the Practical Study of Harmony*], 1872) and Rimsky-Korsakov (*Prakticheskii uchebnik garmonii* [*Practical Manual of Harmony*], 1884) issued their own harmony manuals. These immediately achieved the status of definitive works in the field and laid the grounds for harmony training in Russia's two major centers, Moscow and St. Petersburg, for generations to come.

How do Rimsky-Korsakov's and Tchaikovsky's treatises conform to the pervasive German tradition? This paper will focus on Rimsky-Korsakov's perception of tonal space as presented in the system of key relationships developed in his harmony manual. Then, a brief examination will be made of the work of German theorists and their influence on Rimsky-Korsakov's system of key relationships. Finally, a comparative analysis will be offered of the distinctive views on tonal logic of Rimsky-Korsakov, Tchaikovsky, and the German authors.

MOTIVIC RELATIONS (SMT)
David Gagné, Queens College, City University of New York, Chair

MOTIVIC MODULATION
Wayne C. Petty
University of Michigan

Motivic modulation refers to a process by which motivic elements presented at or near the opening of a piece are enlarged and reharmonized to make a structural modulation. Schenker discovered this technique in the 1920s and used it in some of his most brilliant analyses, such as that of Beethoven's Piano Sonata, op. 57. Following Schenker's lead, several authors have described instances of motivic modulation, notably Oswald Jonas, Ernst Oster, and more recently Roger Kamien, Edward Laufer, Carl Schachter, and others. This paper explores motivic modulation in an earlier repertoire than these authors discuss: the music of J. S. Bach and especially C. P. E. Bach.

For these composers, motivic modulation became a way to modulate by enlarging elements of the opening phrase or subject. Just as significant as these relations between structure and detail, however, are the musical ways in which these composers draw the ear to these relations. This paper will focus equally on the relations between motive and enlargement and on the ways in which the composers make these relations audible to the sensitive listener.

ON THE NATURE OF ENLARGEMENT
Brian Alegant and Don McLean
McGill University

This paper focuses on the commonality of *enlargement* as a motivic transformational technique across repertoire domains. Given that composers have always been fascinated with the idea of relating the small to the large, and that theorists have always been drawn to such "organicisms," it seems peculiar that no studies focus specifically on enlargement as a compositional technique. No one has asked: What kinds of things can be enlarged? How do composers enlarge them? And how do these enlargements interact with formal structure?

The paper shows that enlargements of surface motives often unrecognized or disavowed on reductive-formalist grounds can play vital roles in compositional designs.

It considers the nature of enlargement in tonal, atonal, serial, and extended-tonal contexts, and concludes by offering generalizations about enlargement as a universal compositional technique that spans tonal and subsequent repertoires.

PERFORMANCE PRACTICE (AMS/CBMR)
Rae Linda Brown, University of California, Irvine, Chair

AN AGGREGATION OF IDIOMS
Margaret Murata
University of California, Irvine

Investigation into the way musicians made music at the court of Louis XIV and at New York's Cotton Club at its height would seem to have opposite goals: in one case, the realization of incomplete scores from a dead musical culture; in the other, the capture of a largely unscored but living musical practice. But research in both depends on evaluating the relation between unwritten aspects of performance and such aids of transmission as have been preserved. In fact the oral, improvisational model of jazz performances has provided an imaginative analogue for early music performers seeking to resolve questions of sound, ensemble, rhythm, articulation, ornamentation, etc.

Different combinations of sonority, timing, bowing, dynamics, accent, etc., along with differing amounts and kinds of improvisation all affect both the language and the message of a performance. In early music, issues of authenticity or preference have too often obscured criticism of the totality that a performance has offered. And when Dizzy Gillespie, commenting on Parker's rhythms and rhythmic patterns, said, "What makes the style is not what you play but how you play it," he was talking about performance practice.

Whether considering trumpet tonguing in the manner of Fantini or Armstrong, Couperin's suspension of the beat or Monk's rhythmic phrasing, performance techniques must always be evaluated in terms of content. What choices must the practitioner make? How have specific choices affected individual performances? What aspects of performance contribute to the performer's representation of the performing self? Such questions apply equally to singers of Handel and to Lena Horne.

IMPROVISED MUSIC AFTER 1950:
AFRO- AND EUROLOGICAL PERSPECTIVES
George E. Lewis
University of California, San Diego

The need to confront improvisation has only recently been rediscovered in the European and Euro-American musical landscapes, due mostly to the success of "jazz," the African-American musical constellation most commonly associated with the exploration of improvisation in the West. Through "jazz," the reevaluation of the possibilities of improvisation has posed potent challenges to Western notions of structure, form, communication and expression. Professor Lewis explores the nature of improvisation in late twentieth-century European and African-American musical forms, examining its role as formal element and as a locus for cultural and social contention.

The essay analyzes notions about improvisation in the work of a number of postwar African-American musical workers, including the contemporaries of Parker, Coleman, Taylor, and Coltrane, as well as the composers involved with the Association for the Advancement of Creative Musicians. Broad areas of contrast and influence are explored between this musical art world and various European and European-

American musical movements, including those of Cage and the post-Cage composers; European composers seeking to incorporate improvisatory elements into newly emergent postwar musical forms; European "free jazz" and the contemporaneous emergence of "classical" (sic) European free improvisation; and the European-American-based group of "downtown" improvisors.

More recently, the advent of intercultural improvised music proposes a view of improvisation as a medium of real-time cultural and personal exchange, thereby bringing the notion of fixed tradition itself into question.

BLACK MUSIC IN NEW YORK: HIP HOP CULTURE (CBMR)
Portia K. Maultsby, Indiana University, Chair

RAP AND MUSIC THEORY: M. C. HAMMER'S "DO NOT PASS ME BY"
Teresa Shelton
University of Tulsa

Scholarship within the field of music theory has traditionally been confined to the study of music in the European common-practice tradition. While music theorists have developed sophisticated methods to analyze music in the European canon, tools appropriate for the analysis of improvisatory, overtly ethnic black music have yet to be developed. This paper discusses one possible approach to the analysis of black music by examining M. C. Hammer's "Do Not Pass Me By" in terms of three types of process—conversational play, play of mediums, and temporal play. Written from a music theorist's perspective, this study balances cultural contextualization with a close examination of the music's mechanical aspects.

PARENTAL ADVISORY: PORTRAIT OF A RAP SYMPHONY
Gregory T. S. Walker
University of Colorado, Denver

Although rap is a relatively recent development, much has already been written for and against this sometimes controversial genre. When music is analyzed, it must be reduced to parts which, if reassembled, do not always regain their sum total. Theorists may be able to afford this collateral damage, but artists must recreate the essence of their music, something which, in the case of popular ethnic musics, may defy compositional, even sociological description. On January 11, 1994, the Colorado Symphony joined forces with rappers Jeannie Madrid and Theo Lord of Word Smith to première Gregory T. S. Walker's *Dream N. the Hood*, the first rap symphony by an African American committed to harnessing extended-orchestral resources for the purposes of rap music. Dr. Walker has been no stranger to controversy, since his previous orchestral work, *Xucuoykcufa*, was banned from its own scheduled première in Colorado after its ciphered text was publicized. Walker will present excerpts from *Dream N. the Hood* and discuss the sometimes volatile fusion of symphonic and hip hop genres, as well as the essence of each of their potentially diverse worlds.

RAP'S MUSICAL GEOGRAPHY
Robert Walser
University of California, Los Angeles

In a previous paper I argued that the music of hip hop is receiving too little attention by scholars and that a nearly exclusive focus on rap lyrics among commentators and critics of rap has resulted in a significant distortion: the skills and positive

accomplishments of hip hop producers and rappers have become invisible amidst the flurry of debate over strictly verbal signification. I presented a fairly detailed analysis of one song by Public Enemy, discussing the component parts and rhetorical effects of the Bomb Squad's complex groove and Chuck D's virtuosic rapping, and I argued that the social significance of rap music cannot be understood apart from an appreciation of the social significance of the musical choices made by its composers and performers.

In this paper, I want to continue this line of investigation while broadening its scope. That rap has developed distinct regional discourses is common knowledge. Yet little of such discussion has included specific engagement with the musical details deployed by those involved in these scenes. Are the lyrics, images, and ideals which define East and West Coast rap accompanied by corresponding musical differences? Do producers on the West Coast tend to sample from a different repertoire from that drawn upon by East Coast producers? Have rappers developed distinctly different rhetorical strategies? If so, how and why? Without eliding the tremendous internal variations within local scenes, I would like to map more precisely the musical discourses of hip hop and their relationships to social geography.

THEORY OF SCALES (SMT)
Richard Cohn, University of Chicago, Chair

SELF-SIMILAR PITCH STRUCTURES, THEIR DUALS, AND RHYTHMIC ANALOGUES
Norman Carey
Eastman School of Music, University of Rochester
David Clampitt
State University of New York, Buffalo

A self-similar structure is one that exhibits parallel construction at different levels of scale. Notions of self-similarity have often been invoked in organicist explanations of musical compositions, but in this paper we begin by noting a kind of self-similarity exhibited by the diatonic set. The general result we show is that for a class of sets sharing a basic feature of the diatonic set, the distribution of a given step interval within an interval of any span (diatonic length or generic size) approximates as well as possible the distribution of that step interval within the whole set.

Another corollary of this line of investigation is that there is a reciprocal relationship between the multiplicities of the step intervals and the spans of generating intervals for any set with a generator of constant span. We obtain the dual of such a set by reversing the roles of the step-interval multiplicities and the generator spans. Self-similar duals give rise to a compositional idea for realizing analogues of self-similar pitch structures in the rhythmic domain.

SCALES, SETS, AND INTERVAL CYCLES: A TAXONOMY
John Clough and Nora Engebretsen
State University of New York, Buffalo

Recent studies in the theory of scales by Agmon, Balzano, Carey and Clampitt, Clough and Myerson, and Gamer have in common the central role of the interval cycle. Drawing largely on scale features described in these studies, the authors propose a taxonomy for the special category of pitch-class sets (pcsets) that correspond, collectively, to the interval cycles. The taxonomy addresses complex interactions

among features that theorists have defined for different purposes. It also serves to strengthen relationships among the three concepts of the title: ideas from the theory of scales are cast across pitch-class space, and as a result we discover anew the place of the interval cycle as a pervasive and unifying theoretical notion.

The paper takes up the matter of scale versus set, provides definitions of scale features, and studies implicative relationships among the features. Twelve sets of features, called F-sets, that correspond to actual pcsets (in chromatic universes of any size) are rostered as a basis for classification, which is then accomplished as a mapping from the pcsets onto F-sets. Algorithms for production of pcsets corresponding to F-sets are also provided. While the principal objective is to unify recent contributions to the theory of scales, the authors suggest possible connections to analytical work in late nineteenth- and early twentieth-century music and to compositional theory.

SMT SPECIAL SESSION
TRIPTYCH SYMPOSIUM:
BRAHMS, "IM HERBST," OP. 104, NO. 5
David Loberg Code, Western Michigan University, Chair

Panel III: Performance
Paul Hillier, University of California, Davis
Joel Lester, The City College and Graduate School,
City University of New York
Elizabeth West Marvin, Eastman School of Music, University of
Rochester

The Triptych Symposium comprises three separate "panels" (with "hinges" in between) constituting a single work of art (in this case, "Im Herbst"). Attendance at Thursday's and Friday's panels is not a prerequisite for participation on Saturday.

This final panel centers on the issue of performance interpretation and will have the atmosphere of an open rehearsal or master class. The theorist-panelists will discuss different interpretations of the song derived from both the analytical discussions of the previous day and a comparison of recorded performances. A quartet of singers will be present to demonstrate specific interpretations. As the final act of the Triptych, Paul Hillier will "rehearse" the audience-chorus for a performance of the piece, and will open the floor to a discussion of performance-related issues.

SMT KEYNOTE ADDRESS

REFLECTIONS ON SCHENKER
Charles Burkhart
Queens College and The Graduate School, City University of New York

SOURCES AND TRANSFORMATIONS
IN OPERA SERIA AND BUFFA (AMS)
Mary Hunter, Bates College, Chair

OPERA AND EMPIRE IN REVOLUTIONARY VENICE
Martha Feldman
University of Chicago

In 1792 a new society of Venetian noblemen founded a theater devoted to opera seria. Affirming an established social institution, La Fenice conjured up a lavish emblem of Venice's thousand-year-old oligarchy. But the moment was fragile. When the republic was conquered for the first time ever in May 1797 its symbols were called on to evoke meanings undreamed of by the theater's founders. New authorities exploited the institution's impresarial and festive machinery to have the scheduled opera, Sografi and Zingarelli's *La morte di Mitridate*, doctored with revolutionary choruses and ballets and crowned with public dancing in Napoleonic garb.

This paper asks how opera and empire collided to transform a genre that had long allegorized the claims of ruling groups once their claims were suddenly denied;

and how its function could be fractured among different listening constituencies. To this end I reconstruct the hasty rewrites of *Mitridate* and the summer season ordered for the arrival of Napoleon, which glorified Brutus and Joan of Arc as rebel-heroes. Drawing on new evidence—from broadsides, pamphlets, patriotic hymns, pictures, scores and librettos, to the archives of the Bureau of Public Instruction—I show how opera seria in revolutionary Venice became a pawn in the bid for a new historicity and communal identity. Finally I adduce an obscure revolutionary pamphlet, "On the New Institution of a Civic Theater," to suggest that Venetian theatrical reforms were implicated in broader imperatives of self-rule and self-control that marked a new bourgeois spectatorship.

VIENNESE PASTICCIO PRACTICE IN MOZART'S VIENNA: CONTEXT, REFORM, AND JOSEPHINIAN OPERA BUFFA
Kay Lipton
University of California, Los Angeles

Although Viennese opera of the late eighteenth century is not generally associated with the pasticcio, recent research reveals that such applications were not disdained and may have played an important role in the evolution of opera buffa in Vienna at the time. While several studies have examined Viennese opere buffe during this period from a number of perspectives, none has undertaken an investigation of pasticcio applications within the Viennese repertory. An examination of an Italian opera composer's scores performed in Vienna between 1768 and 1793, several of which served as core operas for newly-created pasticci, reveals the nature of the pasticcio procedures and their contribution to the formation of a genre ultimately associated with Mozart and Da Ponte between 1786 and 1790.

An isolated sampling of Pietro Alessandro Guglielmi's (1728–1804) later opere buffe performed in Vienna—with contributions by Mozart, Cimarosa, Paisiello, and others—reveals an assortment of pasticcio procedures that disclose both the musical and political exigencies that motivated characteristic alterations. At issue are how particular adjustments within the broader pasticcio construct affected Guglielmi's original Neapolitan operas and how these changes contributed to the transformation of works in an attempt to conform to a Josephinian opera buffa ideal.

Studies such as this one confirm that pasticcio practices in Vienna warrant a closer look; it is likely that future investigations from similar vantage points will corroborate the central position of the pasticcio in the evolution of eighteenth-century opera buffa historiography.

THE ORIGINAL PERFORMANCE PARTS AND SCORE FOR MOZART'S *LE NOZZE DI FIGARO*
Dexter Edge
University of Wales, Cardiff

One of the most astonishing results of a recent comprehensive investigation of Mozart's Viennese music copyists is the rediscovery of original performance material from the first production of *Le nozze di Figaro* in Vienna in 1786. The original orchestral parts, almost all of which survive, document revisions that are not evident in the autograph and are otherwise unknown. The parts show, for example, that the third-act finale was reorganized to compensate for the omission of the Fandango, and they also preserve earlier versions of subsequently reorchestrated passages in the sextet and in Susanna's "Deh vieni." The rediscovered material includes previously unknown wind parts for Marcellina's aria and for Figaro's "Aprite," and a full orchestral accompaniment for the planned (but probably cut) fourth-act reprise of Cherubino's

"Voi, che sapete." In addition, these parts are the best surviving sources for wind parts missing in the autograph, and they provide new information about cuts and tempi. Insertions from the 1789 Viennese revival also survive, including the only known authentic sources of the orchestral parts for Susanna's "Al desio," and for the revised versions of "Dove sono" and the Count's aria in Act 3.

Approximately two-thirds of the original performance score of *Figaro* also survives, comprising all the second act except the finale, and the entire third and fourth acts. This score substantiates many changes and cuts in the parts, and contains autograph entries indicating that Mozart (perhaps in 1789) considered giving the Countess the higher of the two soprano parts in the ensembles.

SALIERI'S *SCOLA DEGLI AMANTI*: NEW LIGHT ON THE ORIGINS OF *COSÌ FAN TUTTE*
Bruce Alan Brown
University of Southern California

Despite recent progress in identifying sources for the libretto of *Così fan tutte*, the work's origins have remained obscure. A commission to Mozart from the moribund emperor Joseph (as was rumored) is unlikely, and the libretto's heavy indebtedness to Renaissance epic and pastoral poetry would seem uncongenial to a composer who held that an opera buffa was no place for anything "learned."

John A. Rice's recent discovery of an attempted setting of *Così* by Antonio Salieri substantially confirms a little-heeded statement by Constanze Mozart, that "Salieri's enmity arose from Mozart's setting the *Così fan tutte* which he had originally commenced and given up as unworthy musical invention." This autograph torso, which shares a paper-type with Mozart's score, preserves a completed setting of the opera's second number, and a fragmentary draft of the first, with intervening recitative. Though musically rather impoverished, Salieri's setting is of considerable interest, hinting (through manipulation of the text) at the libretto's derivation from Ariosto, earlier and more directly than in Mozart's version.

Da Ponte's memoirs help clarify the chronology of events. His refusal early in 1789 to cast Salieri's protégé Catarina Cavalieri in a pasticcio ended their friendship, and with it their "molte ore dottamente felici" (passed in literary pursuits) and, evidently, this project. The libretto (presumably still called *La scola degli amanti*) then fell to Mozart, who seems to have demanded considerable alterations (affecting even the title), as is suggested by the quite different texts of the scene 1 recitative in his and Salieri's settings.

ASPECTS OF VERDI OPERAS (AMS)
David Lawton, State University of New York, Stony Brook, Chair

THE VISUAL ASPECT OF VERDI'S OPERAS
Pierlugi Petrobelli
University of Rome, "La Sapienza"

The extraordinary development in recent years of Verdi research has not given due credit to some important aspects of the composer's conception of musical theater. In a performance of a Verdi opera, the settings, staging and acting had relevance equal to that of the singing, playing and conducting.

In Verdi's creative process, often the first stimulus was visual. Two instances may be cited from among various others: (a) in a letter to Commarano from Paris (14 February, 1849), written when Verdi was considering setting Guerrazzi's *L'assedio di*

Firenze, he describes the opening as he "sees" it, and says why he thinks the scene so appropriate to his dramatic conception; and (b) in various letters from the *Carteggio Verdi-Boito*, especially those concerning the staging of *Otello*'s second act, Verdi insists on the two-level division of the stage, and consequent movements of the characters, which he had in mind while composing.

Much information exists about this particular aspect of Verdi's production—set designs, costume designs, and *disposizioni sceniche*, etc. Only a few of these documents have been investigated in the context of the composer's dramatic concept. In order to understand their significance, we must remember that the visual component of a nineteenth-century performance had the same "definitive" character as the libretto and the score. In this respect, the visual documentation can also be strongly relevant from a contemporary point of view, not so much to be imitated or reproduced, but rather as a source of information for our knowledge and understanding of Verdi theater.

READING *LIVRETS*, RESISTANT SUBJECTS
Roger Parker
Oxford University

Nineteenth-century production books, the French *livrets de mise-en-scène* and their Italian sisters, the *disposizioni sceniche*, have for some time been the objects of scholarly research and critical discussion. Much has been discovered about their extent and diffusion, their authorship, and the aesthetic conditions that brought them into existence. There has also been interesting speculation about how their prescriptions might be transferred to the modern stage, and even a few brave attempts at such putatively "authentic" stagings. However, in the midst of all this activity, certain aspects of these texts seem to have been left unexplored. For one thing, the *livrets* create a complex challenge for those who would attempt to establish a definitive operatic text, hovering as they do in a space somewhere above the traditionally fixed line between "creation" and "reception." Perhaps in part because of this uncertain position, these little books display a range of rhetorical strategies intended to uphold their authority, one of the most interesting of which is to marshal the techniques of the novel—in particular the issue of psychological motivation—in order to write around those moments of operatic discourse in which the contemporary language of staging encountered a resistant subject: a musical language it found difficult to understand. This paper will explore these issues, using as its focus the production books written for Verdi's later operas, both in France and Italy.

STAGING *LES VÊPRES SICILIENNES*: A CONTRIBUTION TO THE ICONOGRAPHY OF THE PARISIAN PREMIÈRE
M. Elizabeth C. Bartlet
Duke University

In 1855 the Parisian public eagerly awaited the première of *Les Vêpres siciliennes*. Verdi was no unknown stranger, for several of his operas had been performed at the Théâtre Italien, and at the Opéra *Louise Miller* and particularly *Jérusalem* (a reworking of *I Lombardi*) had received critical and popular acclaim. Still, the prospect of an entirely new work written for France's *premier théâtre lyrique* by this rising international star (in collaboration with that veteran librettist of *grand opéra*, Scribe, and Duveyrier) aroused considerable interest.

The administration clearly considered it the cornerstone of the season. Unlike other works that mostly reused existing sets, *Les Vêpres* was guaranteed a lavish new production on the orders of the director with the approval of the government minister. Only the opening scene, the public square in Palermo, reused existing materials

(touched up). The rest of the opera required no fewer than five sets prepared in three different ateliers. This paper will present an overview of these as representative of mid-nineteenth-century Parisian lyric theater design and offer a more detailed analysis of the second set for Act 3 based on Despléchin's sketches, *plantations*, backdrop and other materials at the Bibliothèque de l'Opéra and the Archives Nationales. They and the surviving costume designs by Lormier and Albert serve to illustrate the concern for a creative reconstruction of the medieval setting and the luxury that the public had come to expect.

WATCHING OPERA: THE STAGING OF *UN BALLO IN MASCHERA*
David Rosen
Cornell University

A well-mined topic in Verdi studies is the relationship between a given opera and its literary model. These studies have generally focused on the three primary operatic systems: "dramatic action, verbal organization, and music" (Pierluigi Petrobelli). In this talk I invoke a fourth system: the visual aspects, here, primarily, the stage action.

The principal source for *Un ballo in maschera* (1859) is Scribe's libretto for Auber's *Gustave III* (1833), the source of at least two other operas, a ballet, and a stage play. In *Un ballo in maschera* Scribe's stage directions are recycled in interesting ways, at times even serving as a *canovaccio* for the libretto, although the significance of the scenic effect may differ from the model. New effects are invented too, such as the momentary disappearance of Ulrica at the end of her incantation scene. And, as Harold S. Powers has noted, one important visual effect derives not from Scribe's text, but from one of the operas based on it, Mercadente's *Il reggente*.

Besides the directions in the autograph score and in the libretto, the most important source for the contemporary staging of *Un ballo in maschera* comes from the Ricordi *disposizione scenica* based upon the initial production of the opera. While such documents are by no means an integral part of the artwork, they can be suggestive to an intelligent stage director. As a conclusion, I shall compare the staging of a few brief moments in a video-recorded Met production with the suggestions of the *disposizione scenica*.

ROCK AND POST-ROCK (AMS)
Charles Hamm, Dartmouth College, Chair

FANS AND CRITICS: WRITING THE HISTORY OF ROCK AND ROLL
Mark Mazullo
University of Minnesota

Since its inception in the mid-1950s, rock and roll has been attended by a cultural apparatus concerned with defining and monitoring its position in American society. The ideological tendencies of this "institution of rock and roll" are especially evident in influential histories written in the mid-1970s. For many, this was a period of crisis, in which the "authenticity" of rock and roll was thought to be waning in the face of an increasingly heterogeneous—and seemingly apolitical—music industry. At this time, a group of critics centered around *Rolling Stone* magazine began to write rock and roll's history from this rock-institutional perspective. This paper is concerned not with the factual content of these writings but with their value as documents of American intellectual life.

Books such as Greil Marcus's *Mystery Train* (1975) and *The Rolling Stone Illustrated History of Rock and Roll* (first edition, 1976) adopted several strategies that reveal the institution's agenda. First, they claimed that the only legitimate rock-and-roll critic

was the rock-and-roll fan. Second, their engagement with long-standing tenets of American "exceptionalism" encouraged them to tell the story of rock as a democratic, national language, one that could be removed from commercial interests to speak to an idealized community of fellow egalitarians. Finally, because these strategies were used to construct the history of "authentic" rock and roll as primarily an anti-establishment phenomenon, it would appear that this aspect of rock's meaning flourished institutionally only after the 1970s had triggered this response from a generation in search of its own cultural legitimacy.

THE MOTHERS OF INVENTION AND *UNCLE MEAT*: ALIENATION, ANACHRONISM, AND A DOUBLE VARIATION

James Grier
Yale University

During the late 1960s, the Mothers of Invention, under the direction of Frank Zappa, led the field of avant-garde rock music by combining the styles and instrumentation of rock music, jazz improvisation, and the melodic, harmonic, and rhythmic vocabulary of contemporary art music. *Uncle Meat*, a double album issued in 1969, was their most complex and ambitious project. The impact of the album is affected, however, by two disorienting elements. First, Zappa seeks to shock and alienate the prospective buyer and listener with the cover art, which consists of collages of bizarre images including dental x-rays, and with the recorded monologues and dialogues, sometimes obscene, that are interspersed through the album. Second, similarly interspersed are parodies of 1950s-style rock songs that stand in stark contrast to the more experimental (largely instrumental) tracks that predominate. These elements conspire to disguise the long-range structure of the album, which is borrowed from the common-practice art tradition, namely the double variation. The two themes, with their variations, are presented in the conventional interlocking fashion, alternating with unrelated interludes such as the spoken passages and '50s parodies mentioned above. Moreover, the second theme first appears in its most varied form and is then progressively "unvaried" until the end of the album when it is presented as a theme. I shall explore the ways in which this double variation emerges from the disorienting layers of material, and how it shapes the complex structure and meaning of the album.

POWER, SEX AND THE BUILDING OF ROCK MYTHS: LED ZEPPELIN'S *DAZED AND CONFUSED*

Susan Fast
McMaster University

In his book *Rock the Primary Text*, Allan Moore observes that in progressive rock there "is an implicit, but none the less strong, ideology which is gnostic in nature." Led Zeppelin's *Dazed and Confused* offers a rich text for the exploration of this idea, charting a journey in which the protagonists lose themselves to the power of experiences at once spiritual and sexual. I wish to examine how this narrative is musically encoded—in fact, how the music serves to raise the journey to mythic status—through analysis of the following parameters: the formal design, derived from a jam session, allowing for the free play of musical ideas; the stylized use of the blues as a symbol of authenticity; guitarist Jimmy Page's use of the violin bow to play the electric guitar and his other sonic experimentations; the sexually-charged dialectic between Page and singer Robert Plant; and intertextual references. These elements exist in embryonic form in the studio version, recorded in 1969 at the beginning of the band's career, but they were realized more fully—visually as well as aurally—when the piece was reinvented in live performance (the work served as the centerpiece of the band's live show

for nearly a decade); and so I will draw brief examples from four performances in addition to the studio version: the concert film *The Song Remains the Same* (1973); Earl's Court, London (1975); Los Angeles Forum (1977); and Knebworth Festival (video; 1979).

GERMAN OI: MUSIC, POLITICS, AND VIOLENCE
David Schwarz
Amherst College
and Marie-Luise Gaettens
Southern Methodist University

In this paper we examine the history, politics, and musical structures of contemporary German Oi music. We approach this music as one kind of post-rock—an unstable pastiche of sounds, melodic structures, forms from the history of rock and roll including '50s rock and its antecedents in the blues, country western, and Tin Pan Alley, and later developments including Ska, psychedelic rock, punk, and heavy metal.

The political dimension of the paper focuses on right-wing appropriation of left-wing materials during the Nazi era in Germany, on the one hand, and on the link between Oi music and acts of violence against foreigners in contemporary German society, on the other. Within selected songs from the history of Oi, we discuss explicit and implicit right-wing structures in the lyrics and their supporting musics that cannibalize particularly the "black" sounds of rock and roll. We argue that right-wing Oi music represents a more general Oi subjectivity—a lethal mixture of hatred for the other and hatred for the self that can never be reconciled with ambivalent relationships to the nation "Germany."

AMERICAN STUDIES (AMS)
J. Peter Burkholder, Indiana University, Chair

REMEMBRANCE OF DISSONANCES PAST:
THE TWO PUBLISHED EDITIONS OF IVES'S *CONCORD SONATA*
Geoffrey Block
University of Puget Sound

In 1920 and 1921 Ives published and distributed his first magnum opus, the Second Piano Sonata ("Concord, Mass., 1840–1860"), at his own expense. Eight years after John Kirkpatrick's widely-heralded 1939 première, *Concord Sonata* was published a second time. This paper will map out and interpret the labyrinthine manuscript trails leading to the 1947 edition, including several compositional dead-ends on seventeen revised first edition copies between 1921 and 1940.

According to Elliott Carter's often-quoted recollection, Ives made a practice of retrospectively "jacking up the dissonance" when he returned to his earlier music later in life. *Concord Sonata* manuscripts show, however, that Ives's added dissonances in the second edition as well as arguably more significant changes of mind (such as the addition or deletion of the Beethoven Fifth Symphony motive), were most often *restorations* of ideas from earlier sources, especially the abandoned *Emerson Overture* (ca. 1907–14) and the 1919 sonata ink autograph. The paper will also demonstrate that the main revisions of the 1947 edition (including the added dissonances) were not only mainly completed in theory by 1926 but were also adopted in Kirkpatrick's early performances and 1945 recording and the excerpts Ives recorded in 1943. It is hoped that the paper will generate further discussion on the criteria by which we assess the relative merits of other first editions and their revisions.

CHARLES IVES AND THE AMERICAN CHORAL TRADITION
Gayle Sherwood
Yale University

Recent research on the chronology of Ives's choral works contributes to the re-assessment of the "Ives legend" by providing a more accurate portrait of the composer's early compositional style and its relationship to contemporary American music.

Paper type and handwriting analysis indicate that Ives's little-known sacred anthems were written during his studies at Yale (1894–98), instead of his teenage Danbury years (late 1880s–early 1890s) as previously thought. Similarly, the experimental choral psalms have been redated from the mid-1890s to the end of the Yale period and later. These findings confirm that Ives's choral style in the mid-1890s was exclusively conservative.

The anthems reflect the opposing influences of Ives's two teachers, Dudley Buck (1839–1909) and Horatio Parker (1863–1919), who were the leading American choral composers of successive generations. Ives attempted to blend the amateur or "Victorian" style of Buck with the academic tradition of Parker and the Second New England School; the resulting stylistic struggle is most apparent in *The Celestial Country* (1898–99).

Reconnecting Ives with the late-nineteenth-century American choral tradition involves a further modification of the Ives legend by contradicting the image of an isolated, experimental composer; on the contrary, these works indicate his direct involvement with the contemporary mainstream style. Moreover, the redated anthems confirm that Ives's music developed gradually through his Yale training, and only later became experimental. Reclaiming Ives's conservative style leads not only to a greater appreciation of the originality of the later works but also a fuller recognition of the distance Ives traveled in achieving them.

HENRY COWELL'S *NEW MUSICAL RESOURCES*
David Nicholls
Keele University

Cowell's self-styled "theory of musical relativity" was published in 1930 and is regarded as a classic of its kind—a compendium of compositional possibilities, both practical and fanciful. *New Musical Resources* has had widespread influence and its ideas have been assimilated by several generations of composers. In 1959, in volume 5 of *Die Reihe*, Mauricio Kagel hailed it as "one of the few documents to treat concretely and shrewdly the ideas about musical theory developed during the first half of the twentieth century."

Cowell had written *New Musical Resources* in 1916–1919, and it has generally been assumed that the manuscript and published texts are essentially the same. Indeed, a note from Sidney Cowell among the manuscript materials states that the original version was "Revised in presentation and cut in 1929 for publ[ication] . . . But no essential change Henry thinks." Recent archival research, however, has shown that there are substantial and important differences between the two texts—not least that very little was cut, and a great deal added and altered, in 1929. The revisions demonstrate the far greater breadth and depth of Cowell's scientific and musical knowledge in 1929, accumulated during a decade of experimentation and discovery. But they also suggest a deliberate attempt on Cowell's part to exaggerate his historical precedence in certain areas.

The paper will focus on the differences between the two versions of *New Musical Resources*, the reasons underlying them, and Cowell's subtle but significant rewriting of history.

GERSHWIN'S SKETCHES FOR *PORGY AND BESS*
John Andrew Johnson
Harvard University

George Gershwin is among America's best-known composers, but the compositional techniques that yielded his widely-admired works are still little appreciated. The abundant and varied sketches for *Porgy and Bess* now at the Library of Congress reveal the "sure hand" of Gershwin's later years, in which popular song and larger musico-dramatic organization provided a context, via a network of motives of various types (character, mood, and textual commentary), for more progressive elements (i.e. Cowell's "new musical resources" and Schillinger's "method") and for learned contrapuntal ideas. The colorful style this mix of forces produced explains the work's lasting popularity, and when coupled with its African-American connections, its intrigue.

This study of the sketches reveals four main types: (1) rough sketches, usually skeletal; (2) outline sketches, relying heavily on verbal cues; (3) working sketches, containing corrections; and (4) copy sketches, i.e. fair copies of the working drafts. Sorting out the chronology of these is problematic since Gershwin was only as consistent as he needed to be: material for the "crap game fugue," for instance, is found in each permutation, whereas most of the songs are not developed until the score stage. But looking beyond the sketches does reveal the chronology of the work's genesis. The short and full scores are natural continuations of the sketch process, and along with correspondence, help to explain how the work was put together and why it behaves as it does, revealing Gershwin's popular-serious duality more vividly than before.

INSTRUMENTALITIES (AMS)
Cynthia Adams Hoover, Smithsonian Institution, Chair

A NEW PARADIGM FOR THE EVOLUTION OF INSTRUMENTS
Laurence Libin
The Metropolitan Museum of Art, New York

Contrary to common belief, musical demands are not the chief force motivating the evolution of Western instruments. Commercial and technological imperatives (e.g., simplifying manufacture or exploiting new materials to reduce cost) and popular desire for product novelty are equally if not more important forces, largely unrelated to composers' and performers' needs and sometimes even opposing them. The conventional biological model for instrument evolution posits the gradual, successive branching of an *Urform* (e.g., a primal flute or plucked string) into a multiplicity of forms in response to musical style change. This view is demonstrably incomplete or false.

A new paradigm, based on recent research in paleontology but supported by the history of technological innovation, indicates a much more sudden and rapid development of types in response to the fortuitous conjunction of various favorable "environmental" factors, nonmusical as well as musical, and a comparably quick "die-off" of most novelties, leaving only a few viable survivors for musicians to exploit. Style change alone cannot explain or predict the process. An important implication of this theory is that instrument innovation commonly precedes compositional demands for greater range, sonority, expressivity, etc., which influence inventors less than has generally been assumed. Successful forms such as the piano, invented about 1700; the saxophone, ca. 1840; and the Moog synthesizer, 1964, foster new idioms; their invention anticipates musicians' desires and pushes style in new directions.

WOMAN AND INSTRUMENT, WOMAN AS INSTRUMENT:
THE GLASS HARMONICA
Heather Hadlock
Princeton University

This paper considers the glass harmonica, which enjoyed a brief vogue in late-eighteenth-century Vienna, as a case study of the overdetermined associations between women and musical instruments in European culture. Freia Hoffmann has documented the socio-historical connections between the "ladylike" harmonica and its female *virtuose*, amateurs, and audiences (1991). The instrument's sound was also equated with the female voice, as I will discuss with reference to Hasse's cantata *L'Armonica* for soprano and glass harmonica.

Medical science and popular wisdom specifically linked the harmonica and the feminine nervous system. Dr. Franz Mesmer used it in his "magnetic" therapies; E. T. A. Hoffmann, remarking on the swoons its tones inspired, noted satirically, "Of the use made of the instruments by Mesmer I prefer not to think!" Amateur and professional players also suffered from "permanent nerve damage" from contact with the harmonica, a vague malady that resonated with emerging Romantic notions about the dangers music could have for women.

The affinity of woman and instrument intensified in the Romantic era, when the harmonica's popularity faded and its sound was appropriated for metaphors and metaphysics: in literature, the harmonica's timbre, like the idealized soprano voice, invokes uncanny or transcendent effects. Both harmonica and soprano are credited with a primitive magic, the product of their sonorous *bodies* rather than the "rational content" of the music they articulate. Finally, I consider how Romantic narratives of damage and death contained this threatening magical power.

BLACK MUSIC COLLECTIONS:
SOURCES AND RESOURCES FOR RESEARCH (CBMR)
Suzanne Flandreau, Center for Black Music Research,
Columbia College Chicago, Chair

SCHOLARLY ACCESS TO BLACK MUSIC COLLECTIONS
Thomas L. Riis
University of Colorado, Boulder

Each of the words in this title is problematic. "Scholarly" implies some sort of special privilege. "Access" sounds sufficiently technical to be intimidating. Defining "black music" has long been a topic guaranteed to generate considerable discussion. And "collections" come in so many shapes and sizes that the precise meaning of the term is quite fuzzy.

Doing research in African–American culture—and black music in particular—also poses some unique challenges and often requires exploration in places less obvious to musicians than to other writers in the humanities or social sciences. This presentation will call attention to some of these less visible but still important resources, tools, and venues.

We are entering a hopeful period in scholarship concerned with African-American music, with issues of class, taste, degrees of blackness, Du Boisian double-consciousness, and individuality being faced squarely and rigorously. Within musicology we are finally beginning to incorporate cultural analyses dealing with gender, race (as well as *racism*), and popular culture. The best of the next generation of work in our field promises to be enlightening. We have significant opportunities, if we can

only lay our hands on the sources and devote ourselves whole-heartedly to close, critical, exhaustive, and creative readings of them.

BLACK MUSIC COLLECTIONS
Deborra A. Richardson
Smithsonian Institution

This paper will provide an overview of five major research repositories oriented toward African-American music and will discuss common situations and problems that impact research use.

ELLINGTON, SCHOENBERG, BUSNOIS, BESSIE SMITH:
BLACK MUSIC RESEARCH IN A GENERAL MUSIC LIBRARY
Wayne D. Shirley
Music Division, Library of Congress

The Library of Congress has unique resources for the study of black music, resources that are not immediately obvious from standard reference sources, or even from the Library's own catalogs. This paper will discuss what can—and cannot—be discovered from the Library's holdings and will provide advice on fruitful research approaches to the collections of the Library of Congress.

SMT INVITED SPECIAL SESSION
CONTEMPORARY THEORY AND THE "NEW MUSICOLOGY"
Patrick McCreless, University of Texas, Austin, Moderator

THEORISTS AND "THE MUSIC ITSELF"
Scott Burnham
Princeton University

The music theoretical enterprise notably trades upon the common sense notion of "music itself" and, for so doing, has been increasingly taken to task as obsolete, wrongheaded, ideologically degraded, and—worst of all—no longer interesting.

In the face of such professional calamity, why would any group of reasonable people persist in making just this sense of music explicit? Answering this question will involve discussion of musical prototypes (how and why we tend to generalize about music), musical training in academia (how and why we tend to internalize those generalizations), and, finally, the provenance of the professional music theorist and the nature of his or her presence in the field.

The argument will be made that the claims of "music itself" are still active for all of us—in our shared and largely unquestioned assumptions about music's materiality—and that addressing these claims can help us continue to discover not just what music means but how it can have any coherent meaning or value at all for any of the agendas it now serves.

MUSIC LOVING, OR THE RELATIONSHIP WITH THE MUSICAL WORK
Marion A. Guck
Washington University, St. Louis

Some recent musicology and theory has opened scholarly discourse to examination of issues long considered private, subjective, even embarrassing. This paper examines a complex of such issues related to the transformation of childhood music-lovers into adult music scholars. Various individuals have described the replacement of

musical experience either by "separating it off from the scholarly endeavor" (Tomlinson), musicology's solution, or by creating a *"substitute* for sensitive, evocative description" (Maus), theory's solution. I claim that this replacement occurs in reaction to powers music has to engage and change those who become intensely involved with it, powers that may attract the child performer but that may eventually disturb the increasingly autonomous adult. However, Suzanne Cusick's account of music as a sexuality proposes a more positive view of music's powers as powers to create pleasure through intimacy. These ideas suggest ways of describing my sense of intimacy with the opening solo and tutti of the Adagio of Mozart's A-major Piano Concerto, K. 488, a sense of intimacy shared by virtually everyone I mention the piece to.

ADRIFT ON NEURATH'S BOAT:
THE CASE FOR A NATURALIZED MUSIC THEORY
Matthew Brown
Louisiana State University

This paper reconsiders the methodological challenges leveled against traditional music theory by so-called new musicology. Part 1 describes some of the reasons why new musicologists denounce positivist methods and sketches some of their alternative strategies. Part 2 suggests that while positivism is extremely problematic, there are more benign forms of empiricism that can accommodate their criticisms. Following Quine, this is where we will introduce Neurath's boat. Part 3 then uses this image to show how music theory can be recast in what Quine and others refer to as a naturalized form. This approach provides theorists with a way to adapt formal methods to a postmodern environment.

ON GETTING DECONSTRUCTED
Joseph Dubiel
Columbia University

Rose Rosengard Subotnik's extended critique of "structural listening," particularly her opposition of structure to "style," "sound," and the "sensuous," and her invocation of "necessity" to ground structure, prompts articulation of a more nuanced sense of "structure" as symbolizing any relationally determined identities attributed to sounds. The notion that "everything functions structurally" need be no more restrictive or neurotic than the notion that "everything has a meaning"—because the two are analogous: neither represents a factual claim so much as it does the motivating assumption of a kind of interpretation, the intention to seek significance everywhere. Or, as factual claims they are equally empty, and so they direct attention to interpretive questions: what function? what meaning? what kind?

It remains unclear why "structure" should ever be considered an appropriate concept to do this work. At the very least, its connotations are misleading with respect to the account given above (and these run wild somewhere in every discussion of the subject). The concept of structure is particularly indefensible when used to rule out certain kinds of significance—to cede them to "sound" or "style," or to rule them out of hearing altogether. In this sense, however, what is hard to justify is not the concept of structure itself, but the oppositions in which it is supposed to be involved.

ANALYZING MUSIC UNDER THE NEW MUSICOLOGICAL REGIME
Kofi Agawu
Yale University

One feature of the new musicology is its failure to acknowledge the historical contingency of its own practices. By appropriating an "anti-foundationalist" and

"anti-essentialist" rhetoric, the new musicology ensures that its frames are perceived as being fresh and not burdened by "old" meanings. In executing its analytical program, however, the new musicology frequently—and curiously—falls back on familiar, indeed conventional techniques, none of them deployed with exemplary competence or stunning originality. The question then arises: Is it possible to continue to analyze music (i.e., observe the coherence of its patterns) while subscribing fully to the (often unacknowledged) tenets of the new regime? This paper points out some paradoxes and contradictions in the (putative) analytical agenda of the new musicology and suggests that only by thematizing such paradoxes can we begin to meet the challenge of post-structuralist (and now post-disciplinary) thinking.

ORALITIES (AMS)
Stephen Blum, The Graduate School, City University of New York, Chair

THE CONUNDRUM OF THE UNUSED SCORE: THE RELATIONSHIP BETWEEN ORAL AND WRITTEN NOTATION IN A CHINESE ENSEMBLE MUSIC
Helen Rees
New College, University of South Florida

Throughout China's southwestern province of Yunnan, local literati have traditionally formed musico-ritual associations which hold ceremonies honoring major Chinese deities. The important musical component of these ceremonies includes chanting, singing and instrumental music, with a large ensemble of strings, wind, and percussion. Focusing on one county's associations, I examine the role of musical notation in the transmission and performance of their instrumental music.

Scores do exist and are highly esteemed, but are never referred to in performance or instruction. Moreover, there is no immutable *Urtext*: each score differs somewhat in the pitches represented. Such differences exist because these scores are merely precipitations of an oral notation: before even taking up instruments, students learn by ear to sing pieces according to Chinese solfege syllables, only later writing out a version of each piece learned. Because there is a wide range of acceptable options for filling in the gaps between the main pitches of the melody, no musician ever sings or plays exactly the same pitches twice running. Hence a score represents one possible version of a piece by one tradition-bearer on one particular day. For the everyday performance and transmission of this musical repertoire, the solfege score is irrelevant, while the oral solfege notation is indispensable as a mnemonic.

The score can be useful as a reference if a musician has not played for a while; but it is also a cultural artifact which lends validity in a highly literacy-conscious culture to an otherwise oral tradition.

CHANSONS PLUS MÉNÉSTRIÈRES QUE MUSICIENNES: SINGING TO TIMBRES IN LATE SIXTEENTH-CENTURY FRANCE
Kate van Orden
University of Chicago

A new musical genre emerged in late-sixteenth-century France which set the classicizing verse of the Pléiade poets to popular timbres and dance tunes. Known as the *voix de ville*, it defies the constructs separating high and low in our cultural histories of music. The *voix de ville* circulated in multiple written musical forms transcribing the oral practices of minstrels: lute intabulations; monophonic chansons; and polyphonic chansons. In addition, a whole corpus of *recueils de chansons* with no music at all purveyed *voix-de-ville* texts, citing the timbres to which they were to be

sung. As precursors of the *Bibliothèque bleue de Troyes*—a literature printed for a large urban readership—these *recueils* are a valuable record of song-singing within non-dominant culture. My study brings to light chansons contained in Parisian and Lyonnaise *recueils* from 1565 to 1585, representing a music far more widely dispersed than polyphony. Sold through *colportage* and at markets, these collections reflect the urban culture of the *voix de ville* in their musical style and print formula.

Alongside its circulation in non-elite milieus, the *voix de ville* had a courtly public for whom it was called *air de cour*. The admixture of learned and popular publics illustrates Roger Chartier's argument concerning the readership of the *Bibliothèque bleue*: that cultural cleavages organizing communities of readers are not necessarily located along social divisions. The repertory of *voix de ville* printed in the *recueil* format allows a rare glimpse of an oral musical tradition received within both courtly and urban societies.

THE NEXUS BETWEEN RELIGION AND BLACK MUSIC (CBMR)
Horace C. Boyer, University of Massachusetts, Amherst, Chair

A RELIGIOUS INTERPRETATION OF THE SPIRITUALS
James H. Cone
Union Theological Seminary

This paper will consist of a historical/theological interpretation of the spirituals focusing primarily on the theme of liberation and freedom. African-American slave spirituals have often been regarded as compensatory and otherworldly, and thus a hindrance to the struggle against slavery and segregation; my contention is that they are primarily songs of liberation.

LOCATING A "TWONESS" IN IMPROVISED AND COMPOSED AFRICAN-AMERICAN RELIGIOUS SONG
Michael W. Harris
University of Iowa

To be an "American" and a "Negro" implies an African-American double-consciousness—a "twoness"—as Du Bois expressed it in his *Souls of Black Folk.* How is this striving for dual being manifested in religions of African Americans and, thereby, in African-American religious song? An analysis of Thomas A. Dorsey's improvisational techniques and of the compositional style of songs sung by a choral group organized by Father Divine indicates that African Americans have crafted and sustained an American-Negro group-consciousness within widely divergent religious contexts. But the assumptions that underly such analyses pose as many questions as they presume to answer. Is there a monolithic "twoness"? Is "twoness" of any sort revealed best by improvisational or compositional strategies? Can music analysis probe and ultimately determine an African-American "twoness"—in song or elsewhere—that may expose another, perhaps more fundamental, "twoness": that imposed by "American" conceptualizations of a "Negro" music?

THE SPIRITUALITY OF JAZZ
John F. Szwed
Yale University

A narrow vision of "religion" has tragically limited the ways in which we speak about some forms of black music in the United States. In the social sciences "religion" and "the religious" often connote a certain configuration that includes a type

of social organization, specific goals and expectations, and social interaction. Consequently, much of what might be called "spirituality" is left unaccounted for and unrecognized. In the case of black Americans, such voids have all the more consequence, as some of the most creative and important activities have occurred in just these domains.

Jazz, for example, has been seen almost exclusively as a secular phenomenon. In fact, the "jazz life" is usually understood as the opposite of the "religious life." But the language and music of jazz musicians—especially those after the 1940s—is suffused with what I would call spirituality. Doubtless, this is in part a reflection of the evolution of many forms of black music from early religious forms; yet it is also the result of a conscious attempt to redefine the social roles, functions, meanings, and goals ascribed to jazz from the dominant aesthetic perspective. It is also part of an effort to locate grounds on which to express an aesthetic-through-performance that makes the music not just a style, but an ethic. In this effort, some musicians have found common cause with the Nation of Islam, Neoplatonic metaphysics, and even the kind of spirituality expressed within academic experimental music.

Discussion and examples will be drawn from post-1960s jazz, especially from the works of Cecil Taylor, Anthony Braxton, and Sun Ra.

AUSTRO-GERMANIC THEORISTS AND CRITICS (AMS)
Bryan Gilliam, Duke University, Chair

ARNOLD SCHERING AND AUGUST HALM:
TWO BEETHOVEN "DRAMATISTS"
Lee A. Rothfarb
University of California, Santa Barbara

This paper examines two little known Beethoven analyses, by Arnold Schering and August Halm, as forerunners of the current trend of interpreting musical processes metaphorically as unfolding dramatic action. Dramatizations and poeticizations of music reach back into the early nineteenth century when critics often attributed scenic or emotive programs to instrumental works that had no explicit extramusical connections. Schering and Halm recast such programmatic interpretations by using the analytical "fiction" (Marion Guck) of musical characters, representing musical functions, symbolically acting out a drama. Schering and Halm developed their ideas in an effort to educate a new generation of concert audiences, and reeducate an existing audience accustomed to fanciful programmatic interpretations. Schering's analysis of sections from the first movement of Beethoven's string quartet op. 74, and Halm's analysis of the first movement of the "Tempest" sonata illustrate their alternatives. As a conceptual framework for the analyses, the paper suggests the notion of "empathy," formulated in philosophical literature during the late nineteenth and early twentieth centuries (Robert Viscera, Johannes Volkelt, Theodor Lipps), and the pre-phenomenological notion of "descriptive psychology" (Franz Brentano, Wilhelm Dilthey).

"MUSIK WILL SICH AUSLEBEN":
A CONTEXT FOR ADORNO'S STRAUSS CRITIQUE
Richard Wattenbarger
University of Minnesota

In his 1964 essay on Richard Strauss, Theodor Adorno produced one of the fiercest polemics ever leveled against the composer. Not only did Adorno direct his animus toward the later Strauss—from *Der Rosenkavalier* onward—he also insisted that the composer's entire oeuvre was defective because of Strauss's enthusiastic embrace of the musical marketplace. In Strauss's careerism, and indeed in the technical features of the music itself, Adorno saw evidence of a fundamentally capitalist disposition, one that betrayed a willingness to affirm a deeply troubling social situation—and one from which the horrors of the Third Reich ultimately arose.

Music historians more sympathetic to Strauss have recently tried to counter Adorno's critique in a number of ways. These include: efforts to find empirical flaws that might undermine the polemic; attempts to neutralize the critique by stressing Adorno's allegiances to Schoenberg *contra* Strauss; and bids to legitimize Strauss's works in terms that Adorno might have viewed more favorably. Still, few have acknowledged a more fundamental concern separating Adorno from Strauss: their differing understandings of "humanism."

Adorno traced his own conception to Beethoven and Goethe, yet his is also filtered by Marx's view that capitalism hindered the emergence of a true humanism.

Strauss, by contrast, represented "humanity" as arising from leisure consumption activities of the marketplace and home. These concerns provide a key for interpreting such pieces as *Ein Heldenleben* and *Symphonia domestica*—works that, for Adorno, displayed humanity only in a state of false consciousness, entrapped by "mere ideology."

HERBERT EIMERT AND THE TWELVE-TONE IDEA
John Covach
University of North Carolina, Chapel Hill

The birth of twelve-tone composition—who first composed it and when—has been a source of some controversy ever since the mid-1920s. Josef Matthias Hauer was the first composer to publish a theoretical work on twelve-tone composition, and Schoenberg was quick to correct any perceptions that he was an imitator of Hauer. Indeed, Erwin Stein's "Neue Formprinzipien"—in which, it must be remembered, twelve-tone composition is only one method among others—followed closely on the heels of Hauer's books and articles. Though he is more often associated with the beginnings of European electronic music in the early 1950s, Herbert Eimert must also be included in any consideration of early twelve-tone composition; as Hans Oesch has argued, Eimert's *Atonale Musiklehre* of 1924 constitutes a key text in the early history of the "twelve-tone idea."

This paper will explore Eimert's brief treatise of 1924, enumerating its many technical points and situating it within the broader context of early twelve-tone theory. Eimert's approach to the twelve-tone idea contrasts with the technical methods of other writers, and Eimert's work will be compared with contemporaneous writings by Hauer, Stein, and Berg-student Fritz Heinrich Klein. In addition, this study will attempt to open up a critical dialectic between the ways in which twelve-tone composition is typically viewed in American musicology and the wide variety of technical practices suggested in the work of Eimert and others.

AN ATLANTIC RIFT: SCHENKER AND THE AMERICANS
Bryce Rytting
Brigham Young University

Heinrich Schenker's thought is characterized by a reactionary organicist idealism. Some of his followers in the United States have distanced themselves from Schenker's philosophical stance under the assumption that one can discard his beliefs while retaining his method. But this claim is untenable, for Schenker's analytical practice, stripped of its rationale, is incoherent. Indeed, certain hierarchical inconsistencies in Schenker's last analyses are actually justified by his view of the ontology of the masterwork. Hierarchical shifts in representations of interruptions, for instance, can be explained by his construal of the relationship of form to the background.

In the 1940s, Schenkerians at the Mannes School of Music in New York City replaced Schenker's organicist language with formalist terminology. This forced marriage of Schenkerian practice with formalist language created a conflict that has catalyzed much of the subsequent history of Schenkerian analysis in America. My paper outlines the various strategies employed by Schenkerians in attempting to overcome this problem. Ironically, over the last few decades, the Schenkerian mainstream has rejected most of the Mannes School innovations, but has retained their terminology. This mixture of conservative attitudes with revisionist language causes a tension in Schenkerian literature that has yet to be resolved.

RHYTHM IN RECENT AMERICAN MUSIC (SMT)
Steve Larson, University of Washington, Chair

TEMPORAL CONTINUITY AND FORMAL BALANCE IN ELLIOTT CARTER'S *EIGHT PIECES FOR FOUR TIMPANI*
Yayoi Uno
University of Colorado, Boulder

This paper examines two movements from Elliott Carter's *Eight Pieces for Four Timpani:* "Canaries" and "March," written in 1950. Through the application of David Lewin's transformation graphs and generalized interval systems (GIS), I explore the significance of the *ratios* of change in tempo and rhythmic organization of these works. My *temporal-span* GIS, an adaptation of Lewin's *time-span* GIS, is predicated on the notion that the ratios of change in the rhythmic grouping of beats and tempo are more important in defining the rhythmic continuity than the time-span or durational contour of notes in these works. The temporal-span GIS networks demonstrate how symmetry in the sequences of tempo and rhythmic subdivisions generates continuity within sections, while a break in the symmetry generates discontinuity at formal boundaries. Furthermore, the large-scale balance of tension and repose can be defined by the systematic deviation from a contextually based "referential" tempo and rhythmic grouping in each work. Consideration will also be given to the roles of pitch and timbre in reinforcing the temporal associations rendered by the GIS networks, and to the stylistic generalities in Carter's rhythmic practices that can be extrapolated from this study.

METER AND MINIMALISM: REICH'S *THE DESERT MUSIC*
Gretchen Horlacher
Indiana University

This paper begins by addressing a fundamental difference between Western and African metric practices: a span of time is marked by accents that occur in a hierarchical, evenly spaced pattern, or it is marked by several alternative, competing patterns of accents. Nowhere does this issue come more to a head than in the music of Steve Reich, a composer whose training includes elements of both traditions. This paper addresses the role of meter in Reich's music, not only by suggesting that his multicultural manipulation of meter is a developmental strategy, but also by exploring alterations to our common-practice notions about meter, alterations that may be useful in the study of other twentieth-century music, especially that of Stravinsky.

Using passages from *The Desert Music* (1984) as examples, I will consider meter at its foreground: I will show how Reich differentiates repetitions through their metrical reinterpretation. I will also demonstrate how he integrates African and Western notions of meter by making use of "background periodicity"—van den Toorn's idea that irregular meter at the foreground is mediated by its arrival "on target" with an implied steady meter.

Such background periodicity often originates from the composer's frequent allusions to African drumming patterns, which recur cyclically. However, Reich's music is *not* always periodic at this larger level. Here the lack of periodicity appears as an intentional break, perceived in reference to earlier regularity; these breaches mark formal divisions and allude to text. In effect, Reich is replicating the earlier strategy in a larger way: the alternation between periodic and aperiodic sections of music also serves as a means of variation, and thereby, development.

ACCENT AND BEAT-CLASS TONICS IN STEVE REICH'S RECENT MUSIC

John Roeder
University of British Columbia

The relation of form to content in Steve Reich's early phase-shifting music has recently been explained by Richard Cohn in terms of transpositional combinations of beat-class sets. But in the early 1970s Reich greatly expanded his compositional resources and abandoned the exhaustive phasing of repeated patterns. Indeed, the composer describes form in this more recent music in terms of changes of mode and key, developments of timbre and register, chord progression, tempo modulation, and metric fluctuation.

This paper addresses the question of how repeated patterns relate to these formal processes by considering the function of accent. It defines various types of accent relevant to Reich's textures, and examines both intra- and intervoice accent processes. These processes include the establishment and the disestablishment of pitch-class tonics. They also involve meter and some other rhythmic processes that are specific to repetitive textures. In particular, the concept of beat-class tonic, analogous to that of pitch-class tonic, is developed and applied analytically. Musical illustrations are drawn from *Six Pianos* (1973), *Octet* (1979), *New York Counterpoint* (1985), and *The Four Sections* (1987).

BLURRING THE BARLINE: METRIC DISPLACEMENT IN THE PIANO SOLOS OF HERBIE HANCOCK

Keith Waters
Eastman School of Music, University of Rochester

Traditionally, the twelve-bar blues and thirty-two-bar song-form have been the standard vehicles for the jazz improviser. Since their circularity makes acute the problem of redundancy, jazz soloists have often sought techniques to camouflage the harmonic and rhythmic regularity of the formal structure. While jazz pedagogy and the critical literature normally focus upon the harmonic dimension—usually harmonic substitution—perhaps more crucial for extended improvisations are the rhythmic techniques that obscure the barline, as well as four-bar, eight-bar, and other formal divisions.

One high point of metric sophistication and subtlety within the traditional jazz framework is to be found in the piano solos of Herbie Hancock, especially during his tenure as pianist with the Miles Davis Quintet and as a leader during the years 1963–65. This paper examines a solo transcribed by the author from the composition "Eye of the Hurricane," a twelve-bar blues in F minor from the album *Maiden Voyage*. Using criteria established by current rhythmic theory, it shows that metric displacement against the established meter exists on several levels. On the surface, there are three types of displacement: (1) shift of accent; (2) displaced motivic repetition; and (3) metric superimposition. As the solo develops in complexity, grouping and motivic correspondences generate displacement at higher hypermetric levels, even obscuring the hypermetric divisions at the level of the twelve-bar form.

SMT SPECIAL SESSION
THE MEANING OF PERFORMANCE
John Rink, Royal Holloway College, University of London, Chair

GAPS: THEORY AND PERFORMING MUSIC

Jonathan Dunsby
University of Reading

In their zeal for the power of theory, various commentators have taken Schenker at his unrealized word, believing, or assuming, or perhaps just hoping, that notation

is good enough for understanding and understanding is good enough for interpretation.

In this paper I shall argue that there are in fact two gaps here. On the one hand, notation is very often not good enough for understanding. On the other hand, even where we might show that notation is more or less good enough for understanding, clearly there can be a gap between that understanding and a "good" interpretation. The move from understanding to interpretation is a mediated, potentially theorized move. The insightful music theorist will naturally steer around the gaps when possible. When it appears that this is being done, a differential diagnosis is essential. It is on the "understanding" problem, however, that I wish to focus.

Theoria is what performers do all the time. They have no alternative to what Webster's calls a "mental viewing" or "contemplation." Music theory is an entity that differs from meaningful performance professionally and politically, but performance studies are so close to *theoria* that one cannot but look to a harmonious future if their substance can be put clearly on the theoretical agenda.

TRANSLATING MUSICAL MEANING:
THE PERFORMER AS NARRATOR
John Rink
Royal Holloway College, University of London

This paper enlists analytical and historical evidence in an effort to capture the "spirit" of a work as a prelude to live performance. After describing how certain nineteenth-century composers conveyed "meaning" in music and how contemporary performers translated it into sound, I demonstrate how the modern performer can bring the score to life as a *narrator* of the expressive message inherent therein. Liszt's "Vallée d'Obermann" serves as a case study for this investigation. I undertake the "close structural analysis" that Carl Dahlhaus, for one, considers an essential prerequisite to grasping the meaning of Liszt's music. I allude to the first version of "Vallée d'Obermann" in order to reveal how various formal, harmonic, and thematic processes in the second version shape the musical narrative, which I represent as an intensity curve defined in part by "iconic" registral, temporal, and dynamic contours working in conjunction at different levels within the work's hierarchy. In doing so, I articulate a rhetoric of performance suitable not only for this piece but also for other nineteenth-century repertoire, conceived in terms sympathetic to an original expressive *raison d'être* but realized by means of analytical inquiry.

A SEMIOTIC PERSPECTIVE
ON EXPRESSION AND MEANING IN PERFORMANCE
Eric Clarke
University of Sheffield

This paper surveys past research on expression in performance and develops a different view, based on certain principles in semiotics, which recognizes both the systematic simplicity of performance features and their considerable rhetorical force. To this end, I exploit the three kinds of sign defined by C. S. Peirce (index, icon, and symbol) and make a further semiotic distinction between denotation and connotation. I then show how these semiotic principles can be applied to concrete musical examples (two short piano works by Chopin and Beethoven) and associated empirical performance data in the form of graphs of tempo and dynamics, illustrating in different ways how an accumulation of small-scale performance features can interact with the constraints of the musical structure itself to give rise to distinct global interpretations of the music. My observations conclude that the force of musical expression must be gauged by interpreting the function

of any expressive features within their specific structural context, and that an aggregation of local expressive details can have quite far-reaching effects on the overall interpretation that is created—and thus on the inferred meaning of the performance.

TIMBRE AND ARTICULATION AS MEANING: BEETHOVEN'S OP. 135 IN PERFORMANCE
Peter Johnson
Birmingham Conservatoire, University of Central England

Timbre and articulation, whether as defined ideally in the score or as realized in performance, have received little attention from music analysts. However, the example of a pistol shot illustrates how the mind may assign complex arrays of meaning to very short sounds, and I illustrate how the listener may construe meaning in advance of, and to some extent independent to, syntactical contextualization.

My hypothesis is that performance strategies furnish the listener with powerful signifiers. Comparative study of historical and modern performances of op. 135 suggests that performance strategies are a contributory factor in the determination of the meaning of music perceived—provided the listener is sensitive to the performance and not exclusively to the score. In order to construct an objective "text" of performed music, spectrum analyses of extracts from recordings of the Lento assai from op. 135 by the Flonzaley, New Budapest, and Lindsay quartets are obtained. These allow objective definition of timbre, together with variations of frequency, amplitude, and spectral profile over short periods of time.

I comment briefly on the subjective listener response, noting that perceived musical meanings are determined by the combined creative efforts of composer and performer as well as by the listener's own competence and disposition. Both introversive and extroversive, meanings typically extend to assessments of the competence and intentions of performer and composer, and since such evaluations can stimulate affective response, they should be regarded as a part of the aesthetics of music as performed. Assigned meanings may thus be of analogical and of literal types.

This study provides a basis for the more comprehensive evaluation of the interactions between semantic and syntactical meanings in score and performance.

THE POST-WAR AVANT-GARDE (AMS/SMT)
Stephen Hinton, Stanford University, Chair

MUSICAL PERFORMANCE AND COMPOSITIONAL HISTORY AT THE *DARMSTÄDTER FERIENKURSE FÜR NEUE MUSIK*, 1946–1966
Hermann Danuser
Humboldt University

On the basis of research in the International Music Institute (Darmstadt), the Paul Sacher Foundation (Basel), and other archives, it is now possible to write the history of the "Darmstadt School"—one of the principal centers of contemporary music during the postwar era—in a much more complex manner than current legends would suggest. This paper will discuss three aspects of the critical relationship between the performance and compositional history at Darmstadt.

The development of repertoire in the context of the performance competition. The history of the *Kranichsteiner Musikpreis* shows that the Darmstadt performance courses must be understood not only in parallel with the compositional activities but also as an independent discipline. This finding emerges from a survey of the teachers of performance, the personnel of the juries, the obligatory works prescribed for the competitors, and the criteria for the selection of winners.

Paradigm-change in the aesthetics of performance. A comparative investigation of surviving tapes of performances of Webern's Piano Variations, op. 27, shows that, during the 1950s, the prevailing performance style changed from an expressive-rhetorical ideal to an objectivizing-structural one. This change was analogous to, but not dependent on, the contemporaneous change in compositional style from the dodecaphony of the Second Viennese School to "total serialism."

Interpretation as authorship. Contemporary music performance, particularly at Darmstadt, was not always subordinate to compositional activity; occasionally, a newly triumphant performance style preceded and helped to shape a new compositional style. This process is examined with respect to the composition courses of 1959.

REBELLION AT DARMSTADT: THE ANTI-SERIAL REACTION, 1958–1968
Paul Gregory Attinello
University of California, Los Angeles

The Summer Courses in Darmstadt are often considered to represent a "school" of serialism, strict formalism, and high modernism. However, from around the time of Cage's visit in 1958 to about the May riots of 1968, compositions were written by Schnebel, Kagel and Bussotti which can be interpreted as imaginative attacks on the forms and concepts of modernism. In works such as Schnebel's *für stimmen . . . missa est*, Kagel's *Hallelujah* and Bussotti's *pièces de chair II*, composers created a "postmodern Darmstadt" style which also involves works by Ligeti (*Aventures / Nouvelles aventures*), Stockhausen (*Momente*) and Berio. Aspects of content such as the visceral body, anti-narrative, isolated gesture, and "incoherency" are shown to be crucial. Philosophical constructs such as deconstruction and the implosion of autonomy appear as essential constructive principles, leading toward the expansion of our philosophical understanding of musical postmodernism.

Recently published research by Borio and Trudu supports a less hierarchical, more diverse understanding of the Darmstadt avant-garde, acknowledging that some of the corporeal, theatrical styles of music in the 1960s are distinct from and even opposed to the serialism with which they are often grouped. The act of disentangling accepted influences from rebellious reactions suggests a very different history of the stylistic developments in Darmstadt, and indicates more isomorphism between American and European music of the 1960s than is widely acknowledged. More importantly, it helps to clarify the series of turning points between modernism and postmodernism in western twentieth-century music, and our still blurred distinctions between those cultural periods.

A PERFORMANCE PRACTICE FOR CHRISTIAN WOLFF'S NOTATION OF CONTINGENCY
John Holzaepfel
Port Jefferson, New York

Of the music of the so-called New York School, the works of Christian Wolff are the least known today, this in spite of Cage's opinion that Wolff is "the most gifted composer of his generation." The paper addresses the distinctive and difficult notational technique developed by Wolff in the mid-1950s, its origins and relation to Wolff's compositional aesthetic of the period, and its practical consequences for performers. Specifically, the paper discusses two works in terms of the notational problems they present and the solutions of the two pianists who first performed them. Both John Cage and David Tudor prepared their own performance material for Wolff's *Duo for Pianists I* (1957). The paper compares these two realizations, then examines Tudor's solutions to the unique problems in Wolff's later solo composition, *For Pianist* (1959).

There is a serious discrepancy between the reputation of American experimental music in the 1950s for spontaneity and the means by which the music was prepared for presentation. The paper argues that the apparent contradictions are due to our indiscriminate reading of the composers' polemics and to our insufficient attention to the possibilities offered by their notational techniques.

HEARING CHAOS
Judy Lochhead
State University of New York, Stony Brook

In the 1950s and 1960s, the idea of chaos as something other than the opposite of order began to emerge in a variety of western intellectual traditions. In his 1965 book, *Man's Rage for Chaos,* the philosopher/aesthetician Morse Peckham asserted that art is a means by which we can practice, in a controlled situation, for the chaos which permeates our lives.

This ability to conceive chaos in positive terms emerged for musicians in the '50s and '60s as well; its expression was not restricted to any one style or idiom but rather manifest in a variety of ways. The total serialists—for instance, Babbitt, Boulez, and Krenek—used deterministic procedures to arrive at "unanticipated" structures. Steve Reich wrote similarly about the unpredictability of processes in his phase pieces from the 1960s. Elliott Carter represented "Anarch" in his Double Concerto. Cage and his followers, using ideas of Zen, engaged chaos through chance and indeterminacy. Later Boulez recognized "alea" as a powerful concept which could not be ignored.

In jazz, such composer/performers as Ornette Coleman and Cecil Taylor conceived of improvisation free from harmonic and rhythmic conventions. The practice of group improvisation in their music expresses, according to Baraka, "the all-force . . . [which] the West-oriented, the whitened, say, is chaos . . ." Finally, the improvisations of Jimi Hendrix achieve a sounding chaos through the unpredictability of fire, smashing guitars, and feedback.

The paper demonstrates the variety of ways in which musicians of various styles and idioms gave sound to "chaos" in the late 1950s and 1960s.

CHANT REPERTORIES (AMS)
Charles M. Atkinson, Ohio State University, Chair

FROM MOUNT SINAI TO THE YEAR 6000:
A STUDY OF THE INTERACTION OF ORAL TRADITION
AND WRITTEN SOURCES IN THE TRANSMISSION OF CHANT
Daniel S. Katz
The Academy for Jewish Religion

The nature of early Christian chant and its relationship to synagogue or Temple chant has been a subject of fascination to numerous scholars. Despite the availability of some information in the patristic and rabbinic literature, we are faced with a lack of musical sources from ancient times. Oral tradition, however, preserves a small core of chants so venerable as to be considered "chants from Mount Sinai." Although this label should certainly not be construed literally, these chants, which include the famous "Kol nidrei," constitute one of the oldest surviving layers of Jewish music.

This paper introduces seven Hebrew chant manuscripts, which together contain musical notation for over nine hundred liturgical items. Focusing on a selection of liturgically unified examples, we may observe extreme stylistic differences among the manuscript sources, attributable to the freedom inherent in a structure that tends to specify motivic and modal formulas rather than fixed pitches. Yet all the sources con-

tain fragments of the same "chant from Mount Sinai." This chant's consistent appearance and its differing treatment in the various manuscripts bespeak an interrelationship whereby the written sources, despite a large degree of autonomy, remain dependent upon, but also come to influence, a long-standing oral tradition. We can now define more precisely the nature of this tradition, and can make some observations about the use and development, although still not the origin, of a "chant from Mount Sinai."

THE ADVENT PROJECT
James McKinnon
University of North Carolina, Chapel Hill

An analysis of the entire Roman Proper of the Mass creates the impression that it was less the product of a centuries-long evolution than of an ambitious and carefully planned project that lasted for no more than a generation or two. Moreover, the perfect accomplishment of the effort for the Advent and Christmas season, and a subsequent diminishing of its integrity—particularly for the graduals, offertories, and alleluias of the Paschal and post-Pentecostal seasons—gives the appearance that the project was begun with Advent.

If, in fact, the Roman Proper of the Mass came into existence as a great enterprise that had its beginning with the chants of Advent, is it possible to assign a date to these chants? Advent came late to Rome, not until the mid-sixth century, and an analysis of the Roman sacramentaries, lectionaries, and *ordines* shows that its number of Sundays fluctuated throughout much of the seventh century. These Sundays, moreover, figured in the liturgical books as nothing more than the final Sundays of the post-Pentecostal series. It was the chant books that fixed the number of Sundays at four and that established Advent as a lyric prelude to Christmas at the beginning of the church year. This suggests that Advent as we know it today was the creation of the Roman singers—the *schola cantorum*—and that they created the Advent Mass Propers sometime around the turn of the eighth century.

WOMEN IN PUBLIC (AMS)
Jann Pasler, University of California, San Diego, Chair

The highly complex relationship between women's space in society and public spheres is conspicuous at those moments when women transgress the invisible borderline between areas customarily assigned to the sexes. As Habermas demonstrated in *Strukturwandel der Öffentlichkeit*, the public sphere is subjected to alteration, and these new paradigms react upon the position of women in society. In the world of the arts, such paradigms take effect for women's public appearance as well as their access to professionalism in public. In this session, we wish to explore the phenomenon of women's public perception through two case studies, and so to probe more deeply into the questions that Marcia Citron addressed in her recent book, *Gender and the Musical Canon*. Unlike Citron, who characterized some of the general structures functioning in the nineteenth and twentieth centuries that defined the boundaries of women's public activity, these papers are directed toward the ways in which women transgress these structures.

NOBLE ET GRANDE SERVANTE DE LA MUSIQUE: TELLING THE STORY OF NADIA BOULANGER'S CONDUCTING CAREER
Jeanice Brooks
University of Southampton

Recent studies of women's biography have revealed that the absence of appropriate narrative traditions poses problems in telling the stories of extraordinary women. Writers attempting to describe Nadia Boulanger's conducting career in the pre-war

era were confronted with difficulties similar to those faced by biographers of female authors. The most frequently repeated solution to these problems (adopted by critics and biographers as well as by Boulanger herself) involved a reworking of the prevailing narrative model for women. The model relies on traditions of romance, framed in spiritual or religious biography so that the subject is presented as chosen for his or her life work by a divine power to whose service the subject's life is then consecrated. In Boulanger's story, music figured as the divine power she served, replacing the male hero of romance and the deity of spiritual biography. This reworking was dependent for its success, however, on the ideology of the autonomous musical work and the conviction that music exists independently of its interpretation. Boulanger and her critics can thus be seen as exploiting the possibility for gendered discourse latent in an ongoing debate over the relationship between conductors, composers and texts. This conceptualization of Boulanger's conducting career and its compatibility with a broad range of widely-held beliefs about the nature both of women and of music provide a convincing context for understanding her success.

LA GUERRE EN DENTELLES:
FOUR WOMEN AND THE *PRIX DE ROME*
Annegret Fauser
City University, London

On 5 July 1913, Lili Boulanger was awarded the French *Prix de Rome* in composition, the first woman to win it since its founding 110 years earlier. Boulanger was a highly capable composer, to be sure. But she had developed a carefully planned strategy for attaining the award and, beyond that, benefited from the experiences of three female predecessors in the competition: Juliette Toutain; Hélène Fleury; and Nadia Boulanger. Recently discovered material and other research now allow a close study of the strategies by which these four women entered into the public space of professional composition. The *Prix de Rome* represented the supreme official distinction for a beginning career as a composer in France, following training at the Conservatoire. Although women were permitted to study counterpoint and fugue at the Conservatoire from 1850, they were not allowed to participate in the *Prix de Rome* competition until 1903. This paper focuses on the strategies employed by these four women in order to show how different role models, icons, and discourses were brought into the public and professional discussion through various channels, including the conscious manipulation of the daily press. In fact, the acting of Toutain, Fleury and the Boulangers and the re-actions they provoked show in paradigmatic way the dialectic interplay of male and female, private and public, spheres in the artistic world of fin-de-siècle France.

CRITICAL THEORY (AMS/CBMR)
Susan McClary, University of California, Los Angeles, Chair

WHY BLACK MUSIC RESEARCH AND POSTSTRUCTURALIST CRITIQUE NEED ONE ANOTHER
Gary Tomlinson
University of Pennsylvania

Scholarship on African-American music has tended to take a dim view of the body of cultural and critical theory comprehended these days under the umbrella term "poststructuralism." This is true for two general reasons, both bound up in the subject matter of such scholarship. On the one hand it concerns black *music;* and "music," a cultural category that has come to carry very particular ideological baggage in its western definitions across the last centuries, along with "musicology," the

scholarly discipline devoted to it, have proven extraordinarily resistant to the broadest implications of theory after the so-called "linguistic turn." On the other hand, such scholarship concerns *black* music; and an increasingly canny understanding of the politics of ethnicity in scholarly writing has frequently led some authors to brand poststructuralist critique as, at best, elitist and of limited political usefulness. The divide separating poststructuralism and black music research has been widened by arguments from, so to speak, both the right and left ends of the political spectrum.

My paper will address this double bind. I will aim to suggest, first, how a rereading of central poststructuralist arguments might illuminate and even abet the fragile and complex dialogue by which academia takes greater and greater note of musical traditions it has, in the past, scorned; and second, how the alliance of black music scholarship and poststructuralist thought might help us toward a much needed critique of the coercive, silencing ideology of "music" itself and toward the construction of other, more historically ecumenical and anthropologically inclusive categories.

ON IDENTITY AND THE NATURE OF MUSIC
Ethan L. J. Nasreddin-Longo
University of California, Riverside

Engagement with inquiry about the nature of a musical object frequently proceeds with a paradigmatic, unconscious, quality, that is utterly about cultural preferences. An inquiring subject makes choices from a well-defined constellation of characteristic attributes of a given composition (or canon), using these choices to inform first the perceived (constructed) object and subsequently the consideration of that object. For many, the musical object has been conceived by way of the concept of autonomy, in which "the extramusical" is paired with and subordinated to "the musical." A valorized notion of complexity is often present. Another idea is that of authenticity and its connections to bourgeois, Anglo-Saxon individualism.

Existing simultaneously within American urban centers are musics and musicians—sonically performed and performing identities—that are constituted in different and unfamiliar ways. While autonomy and authenticity may function within these contexts, the performance of the identities of these musicians forces one to acknowledge the ethnicity of the deracinated and hegemonic term "music." Demographic realities make one aware that autonomy, authenticity, complexity, and other analytical parameters must *continually* be reconsidered if one is to teach an incredibly complex population about its own and other identities, sonically expressed.

This paper begins with a consideration of two performed identities—one a duo of rappers who performed on Chicago's Elevated system and the other a group of rappers who performed at Chicago's Field Museum. Both performances are considered by way of autonomy, complexity, and authenticity in order to examine the results of rigidly etic musical inquiry performed by a traditionally-conceived subject upon ethnically other objects.

PUCCINI (AMS/SMT)
Warren Darcy, Oberlin College Conservatory of Music, Chair

WRESTLING WITH THE ANGEL: PUCCINI, *IL TABARRO*, AND THE DILEMMA OF OPERATIC TRANSPOSITION
Helen M. Greenwald
New England Conservatory

Il tabarro begins at the end, the final gesture in a tale that has unraveled before the curtain goes up. We, the audience, bear witness only to the last flickering of Giorgetta's

and Luigi's passion, Michele's rage, and Luigi's murder. *Il tabarro* is also a monochromatic work that unfolds through a series of interrelated motives an elongated C-minor cadence, a concentrated musical uncoiling of the act of coming to an end. Puccini, however, transposed the most central, intense, and extended scene of the opera—the second duet between Giorgetta and Luigi—from its original C minor to C# minor, a "purple patch" in a remarkably diatonic landscape that projects musically the raw violence of Luigi's jealousy and adumbrates the chilling dramatic climax of the work.

I will use this alteration to demonstrate another method of dealing with the contentious issue of transposition in nineteenth-century opera, the single revision most often dismissed as having been made for pragmatic rather than artistic reasons. This particular revision, however, will be shown to be a highly developed example of one of Puccini's most subtle and signature compositional devices: his juxtaposition of keys as sonorities to shade dramatic meaning and define musical structure. Thus, in *Il tabarro* the introduction of C# as a surrogate for C telescopes the cadential momentum of this one-act work and, still more provocatively, recasts the transposed section into a "Phrygian inflection," a musical topos for death recognized in many other repertories, but newly discovered in this one.

REMOTE REGIONS AND PUCCINI'S MOTIVIC TERRITORY
Deborah Burton
University of Michigan

Few pioneering efforts have been made to extend the frontiers of American music theory over the new ground of Puccini's operas; indeed, a rich lode of valuable analytical material in this area is yet to be mined. Previously noted have been the interrelationships among the composer's motives, and the expansion of the opening gesture into large-scale design, but those phenomena have never before been seen as two sides of the same coin.

In Puccini's gold-rush opera, *La fanciulla del West*, we can unearth a hidden connection in the composer's multifaceted treatment of motives. On the musical superfice is a diverse array of individualized, dramatically linked leitmotivs. But, delving deeper, we find that these themes are not only interrelated, but are extracted from a single source, the opening motive. Puccini referred to his initial gesture as the "motivo di prima intenzione," a phrase strikingly reminiscent of Reti's "prime thought" and similar in concept to Schoenberg's "basic motive" or *Grundgestalt*. These processes can be uncovered in *Manon Lescaut* and *La bohème* as well.

TWELFTH-CENTURY POLYPHONY: SOURCES AND DESIRES (AMS)
Edward H. Roesner, New York University, Chair

THE SOURCE OF W₂
Mary E. Wolinski
Western Kentucky University

The thirteenth-century manuscript W₂ (Wolfenbüttel, Herzog August Bibliothek, Cod. Guelph. 1099 Helmst.) is important for being one of the three major sources of the *Magnus Liber Organi* and for containing a major collection of Latin and French motets. It can be localized to Paris, where it was probably used in connection with churches harboring chapters of the congregation of St. James. This congregation had bases in the churches of St. Jacques de la Boucherie, St. Severin, and St. Eustache, and in the church and hospice of St. Jacques aux Pèlerins.

The localization of W₂ to Paris is further supported by its Parisian style of script and filigrane initials. Its connection with the St. James congregation is suggested by

the presence of the chant of the W_2 organum *Alleluia sanctissime iacobe apostole* in service books of St. Jacques aux Pèlerins and St. Jacques de la Boucherie. Vestiges of a special veneration of St. James appear in several other Parisian service books whose origins have not been determined and which may have belonged to churches other than the two known so far. It also appears from the style of the penwork initials that W_2 was copied no earlier than the 1240s.

These findings add to our knowledge of the extent to which Notre Dame polyphony was sung in Parisian churches. They also suggest that by the 1240s a large number of French motets had already been composed.

DESIRING LEONIN: MUSIC AND SEXUAL DISSIDENCE IN NORTHERN FRANCE CA. 1200
Bruce Holsinger
Columbia University

Since Craig Wright's AMS presentation and 1986 article on the career of Leoninus, the compiler of the *Magnus liber organi*, there have been no further efforts to place the poetic works Wright attributes to Leonin within the social, literary, and musical contexts of his time. The first half of this paper will situate Leonin's works (which remain unpublished) within the general revival of classical learning in the twelfth century, exploring the seemingly innocuous incorporation of classical erotics into his poetry and the curious light this intertextual appropriation sheds on his own desires. Moving away from Leonin and the immediate context of Notre Dame, the paper will consider the anxieties generated by twelfth- and early-thirteenth-century polyphony as reflected in the writings of its earliest detractors. While very little evidence regarding the early reception of this music survives, the texts from ca. 1160–1225 that address its cultural significance imagine it in part as a site of musical, religious, and, above all, sexual perversion. This constellation of written evidence has surprising implications for the interpretation of the polyphony of the *Magnus liber* as well as other medieval polyphonic repertories.

TRANSNATIONALISM IN MUSIC (AMS)
Bonnie C. Wade, University of California, Berkeley, Chair

ABBEY LINCOLN, MAX ROACH, AND LOUIS ARMSTRONG: TRANSNATIONALISM AND JAZZ IN THE CIVIL RIGHTS MOVEMENT
Ingrid Monson
University of Michigan

Jazz historiography has treated the 1950s as a quiet decade of cool jazz and hard bop that finished with a bang—the explosion of Ornette Coleman onto the New York scene in November 1959 and the ensuing controversy over free jazz. This story has usually been presented as the logical culmination of a developmental process driven solely by the aesthetic impulses of musical modernism. This paper suggests that a less teleological history must consider the impact of the American Civil Rights and African independence movements on the awareness of jazz musicians in the 1950s. In 1956, on the eve of independence, for example, Louis Armstrong traveled to Ghana, and in the late 1950s Max Roach and Abbey Lincoln became friends with Nigerian drummer and singer Michael Babatunde Olatunji. Their interest in Africa, however, had very different relationships to their musical styles. Through a close examination of Armstrong's trip to Ghana and Max Roach's *Freedom Now Suite* (which were performed at the 1961 NAACP convention) I offer a reassessment of the standard presumptions about music and politics in this period that stresses the importance of a

transnational perspective. My evidence includes archival material, newspaper accounts, personal interviews, and musical analysis.

MUSIC AND MIGRATION IN A TRANSNATIONAL COMMUNITY: THE CIRCUITOUS ROUTE OF A SYRIAN *PIZMON*
Kay Kaufman Shelemay
Harvard University

This paper takes as its point of departure the circuitous route of a single song, transmitted between 1890 and 1990 by Jews who migrated from Aleppo, Syria, to widely flung urban centers in the Middle East and the New World. The path of this song—selected from a surviving repertory of several hundred paraliturgical hymns known as *pizmonim*—provides insight into the nature of musical transmission within the social context of mass migration and within the emerging networks of what may be termed a transnational community. The paper maps the relationship between the movement of a population and its music, calling into question assumptions about historical process and the relationship of the expressive culture of "diaspora" communities to their "homelands."

The paper seeks to demonstrate that our investigation of transnational musical transmission need not be limited to studies of music conveyed by the electronic media in the late twentieth century, but should include exploration of earlier periods during which either oral or written technologies were prevalent. Drawing upon recent work in literary and diaspora studies, the paper argues that the disjunctions and non-linear transmission processes theorized to be present in other cultural domains can be concretely mapped and demonstrated through a close look at individual songs.

TOWARD THE 1996 INTER-AMERICAN CONFERENCE ON BLACK MUSIC RESEARCH (CBMR)
Cecil Lytle, University of California, San Diego, Chair

During August 1996, the CBMR will host an international conference dealing with the common origins and characteristics of Afro-Caribbean and Afro-Latin American music. This 1995 conference session will function as a preview of issues to be discussed in the papers that will be presented in 1996.

- The Latin-American Sessions, Gerard Béhague, University of Texas
- The Caribbean Sessions, George Brandon, City University of New York Medical School
- The Tradition Bearer Sessions, Lorna McDaniel, University of Michigan
- Miscellaneous Topics Sessions (presenter to be announced)

NINETEENTH-CENTURY ANALYTIC STUDIES (SMT)
Deborah Stein, New England Conservatory, Chair

FLORESTAN'S RESCUE: PROGRAMMATIC ASPECTS OF BEETHOVEN'S SECOND AND THIRD *LEONORE* OVERTURES
Lauri Suurpää
Sibelius Academy, Helsinki

It seems probable that programmatic aspects of Beethoven's second and third *Leonore* Overtures arise from ideas found in the libretto of *Fidelio*. Florestan's destiny—the question of whether he will be rescued or killed—forms the basic tension of the libretto. In *Leonore* 2 the voice-leading of the deep middleground proceeds in

two phases. The first ends on a highly conclusive minor tonic chord which does not, however, conclude the fundamental structure. This strong ending might be viewed as reflecting the threat of Florestan's death. The second phase, representing Florestan's rescue, ends when the fundamental line attains the structural 1. In *Leonore* 3 the prolongation of the structural dominant corresponds to the tension created by the two phases in *Leonore* 2. The structural dominant is first heard as a dominant of C minor and the listener expects an immediate resolution to a C-minor chord. This expectation represents the threat of Florestan's death. There is no resolution, however, and the structural dominant is transformed instead into a tonic of a local dominant key. This change in the structural dominant reflects the fact that the threat of Florestan's death is over.

Supporting this programmatic reading are two direct quotations from the opera in both of the overtures: (1) A trumpet call, which in the opera signals that Florestan will be saved, is heard in *Leonore* 2 right after the conclusive ending in C minor and in *Leonore* 3 when a resolution to C minor is expected. (2) A quotation from an aria of Florestan is heard many times in both overtures, but it is given a stable harmonic support only before the attainment of the structural 1 when Florestan is—so to speak—safe.

BRAHMS AND THE NEAPOLITAN COMPLEX: ♭II, ♭VI, AND THEIR MULTIPLE FUNCTIONS IN THE FIRST MOVEMENT OF THE F-MINOR CLARINET SONATA

Peter H. Smith
University of Notre Dame

Contemporary discussions of sonata form show an increased appreciation for the supple relationship of large-scale tonal structure and formal design. This study explores a special occasion where these dimensions interact—what Christopher Wintle calls the Neapolitan complex—in the first movement of Brahms's F-minor Clarinet Sonata. The intricacy with which Brahms weaves together a network of half-step tonal relations and a sonata-form design demands a flexible response. The strategy here shall be to draw on powerful and relevant strands of both Charles Rosen's and Heinrich Schenker's thought. Both approaches to formal analysis provide meaningful insights, even if (or perhaps especially when) their combination gives rise to contradictory viewpoints.

In addition to the interrelationship of thematic design, key succession, and voice-leading, close attention shall be paid to the way Brahms binds together constituents of the N-complex through the adaptation of untransposed motives to different keys. The topic is important not only because of the lack of attention given to this mode of motivic development in the scholarly literature; it also provides access to issues raised in recent writings on Schenkerian analysis. The study concludes with a consideration of the historical significance of the work, both within Brahms's career and in relation to the tradition he loved.

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