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Abstracts

Thursday afternoon, 4 November

**AMERICAN EXPERIMENTALISM (AMS)
Denise Von Glahn, Florida State University, Chair**

OPENING THE SOUND FIELD: PAULINE OLIVEROS AND
THE “AESTHETIC OF SPONTANEITY,” 1957–1966

David W. Bernstein
Mills College

“I like to wander about in my work writing so rapidly that I might overlook manipulations and design; the poetic experience advancing as far as one can (as far as one dares) toward an adventure,” wrote Robert Duncan, a leading poet in the San Francisco Renaissance. Duncan emphasized spontaneity in his writing and, like fellow Black Mountain poet Charles Olson, was an advocate of “open form.” Duncan became Pauline Oliveros’ friend and mentor in 1957, and introduced her to the community of gay poets in the San Francisco Bay Area. Oliveros’s *Three Songs* (1957) includes settings of two of Duncan’s poems, one of which appeared in his book *The Opening of the Field* (1960).

Composing for Oliveros was spontaneous, much like the open forms of Duncan and Olson. Her *Three Songs, Variations for Sextet* (1960), and *Trio for Flute, Piano, and Page Turner* (1961) were written intuitively, without systematic procedures, as if they were slowed-down improvisations. During the 1950s, improvisation gradually became the principal focus of Oliveros’ creative work. In 1958, her improvisation sessions recorded at KPFA, Berkeley with Terry Riley and Loren Rush anticipated the emergence of free improvisation as a major movement in experimental music. By 1961, Oliveros had largely abandoned traditionally notated music and began creating electronic music in real time, recording the results on magnetic tape. And in 1965, she moved beyond real-time decision-making, letting sounds emerge spontaneously from the electronic medium itself.

Oliveros’s interest in improvisation developed within a cultural movement defined by what historian Daniel Belgrad calls an “aesthetic of spontaneity,” which surfaced in a variety of artistic disciplines in postwar America. Taking this larger context into account, my paper provides a new perspective on the evolution of Oliveros’ musical style based on analyses, archival sources, and recently revealed details about her life. It proposes that for Oliveros, the aesthetic of spontaneity not only rejected high modernist formalism and systematic control, but also challenged the dominant political ideology and its social conventions, which was especially crucial for a gay woman composer living during the McCarthy era on the margins of a conformist hegemonic society.

METAPHORS ON VISION: JAMES TENNEY, STAN BRAKHAGE,
AND THE OBJECTIFICATION OF SUBJECTIVITY

Eric Smigel
San Diego State University

Maintaining a lifelong friendship, James Tenney and experimental filmmaker Stan Brakhage expressed mutual admiration: Tenney declares that the filmmaker had “the most powerful personality and most brilliant mind I have ever encountered,” and Brakhage remarks that

his conversations with the composer were “the most important roots of the various aesthetic branches now in either of us.” Their conversations were especially animated in the early 1960s, when both were at critical junctures in their creative development. Brakhage was searching for lyrical, non-narrative alternatives to the surrealist tradition that dominated avant-garde cinema in the 1950s. Focusing on the experiential element of film, he began to conceive of his projects as explorations of the act of seeing. In 1963 he published *Metaphors on Vision*, a collection of writings that documents his breakthrough to the distinctive style of poetic filmmaking that culminated in his masterpiece *Dog Star Man* (1961–64).

At the same time, Tenney, who remarked that he was “moving in parallel” with Brakhage, was studying electronic music and information theory at the University of Illinois, where he cultivated an interest in psychoacoustics and phenomenology. In 1961 he completed a treatise called *META-HODOS*, in which he applies principles of gestalt theory and cognitive science to the perception of musical form, and over the next four years, Tenney produced works featuring his unique brand of stochastic composition. Where the filmmaker was concerned with the inclusive act of seeing, the composer undertook a comprehensive exploration of the listening experience—they both sought to objectify subjectivity.

While many have discussed the films and ideas of Brakhage, and Tenney’s work is gaining critical attention, the relationship between the filmmaker and composer has been overlooked. In this paper I will identify principles of phenomenology that both Tenney and Brakhage addressed in their writings, and examine how these principles are reflected in a selection of their work from the early 1960s. Drawing from unpublished correspondence, as well as from personal interviews with the composer, I intend to demonstrate that these two major figures of the American avant-garde were seeking analogies in each other’s work while formulating their idiosyncratic styles.

THE BUTTONS ON PANDORA’S BOX: MEANING AND GESTURE IN EXPERIMENTAL BANDONEON MUSIC BY KAGEL, TUDOR, MUMMA AND OLIVEROS

Jonathan Goldman
University of Victoria

It is difficult to parse the web of associations which clings to the bandoneon, that large concertina invented in mid-nineteenth-century Germany. Like the accordion, it evokes pre-modern folk traditions despite its decidedly modern mechanical construction. Its buttons are a cipher of the industrial revolution as well as an unlikely precursor of the digital age. As an import which became profoundly embedded in the Argentinean tango tradition—alongside the topos of the guitar (cf. Plesch)—it is also a symbol of immigration (cf. Pelinski). Finally, as a symbol of Argentina abroad, it could be used in the 1960s and 1970s as a tribute to artists living under military rule.

In 1960, Argentinean-born Mauricio Kagel composed *Pandorasbox* (*Bandoneonpiece*), a theatrical work in which the performer speaks, gesticulates, and spins on a rotating platform. His friend, the pianist David Tudor, had acquired a bandoneon shortly thereafter and began to perform on it extensively, playing not only *Pandorasbox* but also works he commissioned, such as Gordon Mumma’s *Mesa* (1966), later used by the Merce Cunningham Dance Company, in which sound captured from six microphones passes through four voltage-controlled attenuators. Other curious commissions followed, included Stanley Lunetta’s *A Piece for Bandoneon*

and *Strings* (1966), in which the strings in question are electric cables. Tudor's explorations culminated in his own *magnum opus bandoneum* entitled *Bandoneon! (A Combine)*, a multimedia work with live electronics and visual projections produced at the now famous Nine Evenings organized by Experiments in Arts and Technology (E.A.T.) in 1966. This paper traces the history of an unlikely avant-garde encounter with this instrument via the Kagel-Tudor correspondence, the archives of the E.A.T. events and interviews with Mumma, Oliveros and Cross. It goes on to suggest that the appearance in the 1960s of the bandoneon in certain American avant-garde circles stems from its unique acoustic properties, which include irregular envelopes and rich sub-harmonics; its theatrical potential, linked to the gestural language of the performer; and its outsider status which appealed to left-leaning American composers for whom it offered a way to express solidarity with Argentinean musicians living under dictatorship.

"ONE MAN'S KITSCH IS ANOTHER [WO]MAN'S KUNST":
CATHY BERBERIAN AS COMPOSER

Kate Meehan

Washington University in St. Louis

Although the singer Cathy Berberian is best remembered as the dedicatee of avant-garde vocal works by composers including Luciano Berio (her husband from 1950 to 1966), Igor Stravinsky, and John Cage, her wide-ranging creative activities remain largely unexplored. She often collaborated on new works, but the extent of her contributions went unacknowledged by the composers she worked with and remained unknown to the audiences who saw her perform. Following her difficult separation from Berio, Berberian declared her artistic independence: she exerted more control over her performances and even began writing her own music. No longer a mouthpiece for others, she cultivated her own creative voice. This paper considers Berberian's roles as both performer and composer by focusing on her only compositions: the solo vocal work *Stripsody* (1966) and a piece for solo piano titled *Morsicat(h)y* (1969). In both works, Berberian bridged the gaps that traditionally separated performer from composer and "high" from "low" music.

Though its playful title suggests both performance and the body, *Stripsody* specifically refers to quotations from comic strips, including general sound effects (the "zzzz" of a buzzing insect) and quotations from familiar comics (Charlie Brown's "Good grief!"). In *Morsicat(h)y* the pianist's right hand represents a mosquito, playing a secret message in Morse code before getting swatted by the left hand. Both adopt a whimsical attitude toward contemporary music and include choreography to emphasize the visual as much as the aural components of musical performance. Berberian refused to accept the entrenched hierarchies of the European avant-garde, which favored composition over performance and treated music as a solemn undertaking. She referred to her own aesthetic as "kitsch" and professed her belief in the importance of providing entertainment in the concert hall. She predictably encountered resistance from Berio and other "serious" composers for her refusal to conform to their notions of how she—both a singer and a woman—should behave and how new music should sound; enthusiastic responses from critics and audiences only increased their anxiety. Drawing on previously unexamined archival documents, this paper illuminates the connections between performance and composition in Berberian's eclectic repertoire.

BEYOND PIANISM (AMS)

Kenneth Hamilton, University of Birmingham, Chair

PROVOKING THE AUDIENCE: HAYDN'S C MAJOR FANTASIA

Elizabeth Morgan

St. Joseph's University

An interest in representing human interiority infiltrated literature, music, and visual art of the late eighteenth century. The idea that music could stand for inner character had evolved gradually over the course of the century in conjunction with theories of aesthetics and subjectivity, manifesting itself particularly in works written in the *Empfindsamer Stil*. Many pieces in this “sensitivity style” were understood not simply as general representations of character, but as portraits of their composer’s inner world. As several scholars have observed, certain musical genres, including the keyboard fantasia, were particularly likely to be understood as indicative of their creator. The fantasia’s unpredictability, freedom, and its relationship to improvisation all made it an ideal vehicle for expressing personal subjectivity.

How did composers expect their listeners to interpret these self-portraits? Annette Richards has noted that the sketch-like quality of the keyboard fantasia required the listener to use his imagination, embracing a kind of “fantastical listening.” This idea is not unrelated to the Rococo notion, especially prevalent in decorative visual art, that a work of art is fragmentary, requiring an active process of understanding from its observer.

In this paper, I contextualize the idea of “fantastical listening,” comparing two examples of late-eighteenth-century art from Central Europe, both of which seek to destabilize the relationship between art and audience. As I consider Messerschmidt’s character head, “Der Speyer,” and Haydn’s C Major Fantasia (Hob. XVII: 4), I focus not on how each creation embodies its creator, but instead on the ways that each provokes its audience. Messerschmidt encourages his viewers to interact with his sculpture, physically imitating its grimace and actively trying to understand its meaning. Meanwhile, Haydn asks audience members to decipher his piece; the listener finds humor and surprise in the ways that the Fantasia defies and subverts his expectations, and he uses his imagination and capacity for reason to make sense of its narrative. Haydn, like Messerschmidt, implicates his audience; in doing so, he makes both the inner world of the creator and that of the listener his subject.

CHOPIN AND THE ALBUM TRADITION:
CONVENTIONS, CONTEXTS, AND TEXTS

Halina Goldberg

Indiana University

Throughout his adult years (1829–1849), Fryderyk Chopin made some sixty musical inscriptions into “albums of friends” (also known as the *album amicorum* or *Stammbuch*). Among his inscriptions, which mostly comprise complete musical texts, one finds many of his mazurkas and waltzes, nearly all of his songs, and the Fantaisie-Impromptu, op. 66. The majority of these inscriptions are still extant.

This paper examines Chopin’s album inscriptions as cultural products and musical texts. The objective is to place these artifacts and the musical texts contained within them in their

larger cultural context. To this end I study the conventions governing album inscriptions, ways in which the album engages the Romantic notions of memory and fragment, and the means through which it demarcates the boundary between public and private spheres of composition. This approach allows us to understand how the physical limitations imposed by the album medium determined the musical text and form of the inscriptions, while social conventions controlled genre choices. Furthermore, studying albums helps elucidate networks of private relationships that shaped personal dialogues between composers and dedicatees. Awareness of these dialogues is often indispensable to us in locating musical meaning.

Public and private manuscripts served different purposes and, therefore, had dissimilar lives as musical texts. Enhancing our understanding of Chopin's album inscriptions as musical texts is therefore vital to modern editorial processes. Moreover, our ability to make sense of Chopin's compositions transmitted in this medium and the idiosyncrasies of the manuscript tradition arising from it is predicated on recognizing the functions of these albums as music-historical documents, as a significant self-defining venue through which music was disseminated, and as a medium through which the composer's most personal voice can be heard. In 1990, Jeffrey Kallberg pointed out that "presentation manuscripts are one of the least understood categories of Chopin's autographs" and that "only a detailed study of the role of presentation manuscripts in nineteenth-century musical culture can provide answers (and such a study would be very welcome indeed)." Twenty years later, still no study of this sort has appeared. This research represents the first step in the direction of addressing this lacuna.

CONSUMER MUSIC AS A STYLISTIC CONTEXT FOR CHOPIN

Jonathan D. Bellman
University of Northern Colorado

Recent scholarship has rightly begun to take note of Chopin's relationship to the contemporary amateur repertoire of his time, from the popular salon mazurkas and polonaises that antedated his own works in these genres to the opera scores with which, as David Kasunic has demonstrated, he was closely involved. However, another repertory in his immediate musical environment had a substantial influence on his work, well beyond that of national dances and opera styles and themes. Beginning with Franz Kotzwara's celebrated *Battle of Prague* of 1789 and including works by Dussek, Steibelt, Chopin's teacher Würfel, Sor, and many others, the genre of programmatic piano fantasies for amateurs was developing both a relatively codified vocabulary of musical gestures (battle, spoken commands, religious chorales and so on) and a battery of increasingly sophisticated narrative strategies. Chopin would certainly have been familiar with popular fantasies of this kind; indeed, descriptions of his own improvisations suggest that, in informal circumstances, his music could follow similar outlines.

Recognizing the relatively fixed associations carried by a good portion of early nineteenth-century piano textures and figures offers insights into Chopin's musical language. Passages such as the storm music from the Second Ballade, op. 38, the trio of the Funeral March from the Piano Sonata No. 2, op. 35, the choral middle section of the Nocturne in G Minor, op. 37 no. 1, and many others were comprehensible to listeners via cognate passages in programmatic fantasies, and—unavoidably—such passages would have retained some element of their narrative connotations. Viewing Chopin's compositions in the context of contemporary middlebrow musical languages can also provide an explanation for the oddly tentative position they long held in musical culture: despite being widely popular and beloved, Chopin

was still somehow not quite as serious or well regarded as the hallowed German composers. This aesthetic discomfort only disappeared when, eventually, the awareness of the popular styles themselves had faded from memory and could no longer color people's understanding of Chopin's music.

CANTABILE IN CHOPIN: PIANISTIC
CULMINATION OF A VOCAL IDEAL

Stephanie Frakes
Ohio State University

From Jean-Jacques Eigeldinger to Jeffrey Kallberg, scholars of Chopin emphasize the role of vocalicity in his music. Yet while the idea of “cantabile” may be a commonplace in scholarship and music history, its rich and, in fact, complicated early nineteenth-century meaning remains inadequately understood. The present paper will address this problem by surveying the wide-ranging musical practices that inform “cantabile” in early nineteenth-century Paris, including the style of *bel canto*, heard regularly by Chopin on the operatic stage as well as in the salon; the formal organization of opera scenes, with their distinct structural, textural, melodic, and tempo associations; the use of tempo and expressive markings in pieces by Chopin and other composers of piano music; and cutting-edge themes in piano pedagogy, advocated not only by virtuosi such as Chopin, Thalberg, and Kalkbrenner, but also by leading pedagogues Louis Adam and Hélène Montgeroult. Complementing these trends is the blossoming of an early nineteenth-century aesthetic (perhaps viewed equally well as the fruition of a long eighteenth century) that placed *cantabile* at the pinnacle of musical ideals, in a spectacular synthesis of poised, classical restraint and the physical and emotional expressiveness of a new Romanticism. These components reveal the intricacy of *cantabile*, as well as its prominent role in the thinking and practice of musical life in 1830s Paris.

Study of precedents marked “cantabile,” including works by J. J. Beauvarlet-Charpentier (1784) and Louis Adam (1810), reveals the importation of the Italian singing style—made especially clear in the Conservatoire's official *Méthode* of 1804—as well as fundamental French sensibilities regarding expression and vocal illusion on the developing piano. By grasping and synthesizing these diverse but interlocking elements, we can better understand one essential aspect of early nineteenth-century French piano music, including why Chopin would have marked one of his own works “Cantabile.” The result is a fuller recognition of him as the pianistic culmination of an extensive European vocal tradition. Indeed, it is one logical step from here to his famous dictum, “chanter avec les doigts.”

CLOSE READING (AMS)
Robert Hatten, Indiana University, Chair

“MOTIVICIZATION” AND SCHOENBERGIAN SEMANTICS

Áine Heneghan
 University of Washington

In *The Stuff of Thought*, Steven Pinker presents a cogent argument for considering semantics—“the relation of words to thoughts.” His assertion that “the meaning of a word . . . seems to consist of information stored in the heads of the people who know the word” has particular resonance for our understanding of Schoenberg, whose coinage of new terms, and adoption of established ones, may otherwise seem idiosyncratic. As an autodidact, Schoenberg invoked a *sui generis* vocabulary to enunciate the nature of musical expression and, especially, the principles of musical form. And yet the prevailing perception of his analytical method—and, more broadly, his compositional philosophy—as one characterized by “motivization” remains unchallenged. Specifically, the nuances embedded in Schoenberg’s terminological concepts have fallen victim to a relentless desire to document motivic interrelations (with a wholly disproportionate emphasis on the *Grundgestalt* and on developing variation) in terms of the organicist model.

This paper adopts a less selective reading of Schoenberg’s writings, examining them in their historical and cultural context, and attaching especial importance to the evolution and metamorphosis of terminological concepts. Like a number of his contemporaries, Schoenberg was preoccupied with the distinction between polyphony and homophony, distinguished for him by *Abwicklung* and *Entwicklung* respectively. Translated variously as “unfolding,” “unraveling” or “envelopment,” *Abwicklung* poses challenges not just in English but also in its original German, where Schoenberg’s appropriation was obviously intended to play on its semantic parallel, *Entwicklung*. Consistently translated as “development” or “developing variation,” reception of *Entwicklung* is similarly problematic, principally because of its examination in isolation. Re-contextualizing these concepts and recognizing their role as polar opposites in engendering form allows an appreciation of the flexibility and diversity of formal configuration characteristic of the music and thought of the Vienna School.

SCHUBERT’S STRING QUARTET NO. 15 IN G MAJOR, D 887:
 OPERA WITHOUT WORDS

Chia-Yi Wu
 Rutgers University

Scholars have often found themselves at a loss when attempting to describe the first movement of Schubert’s String Quartet No. 15 in G Major (D. 887, 1826). This work of “monumental strangeness” (Hefling) opens with a veritable *Sturm und Drang* introduction; but instead of heralding to a bright, contrasting primary theme for the beginning of the first movement proper, as might have been expected in accordance with precedents from earlier decades, the opening tableau is followed by a tonally and thematically ambiguous first key area marked by unusual textures. Although commentators have recognized the highly dramatic characteristics of this movement, their efforts to describe its structure have fallen short

of explaining its theatrical intensity and seemingly irrational juxtapositions of contrasting material. What could the composer have had in mind?

A key to unlock the movement's mysteries may lie outside the work itself. Specifically, a salient motive in the introduction links this quartet directly to Schubert's own opera *Fierrabras* (D. 796, 1823), where the same rhythmic motive is used recurrently to identify the hero. Closer inspection of the operatic gestures engaged reveals a network of connections between the quartet and its operatic model. In effect, Schubert incorporates specific operatic gestures from *Fierrabras* into a sonata-based structure to imitate an operatic scene.

Conceiving a quartet movement as an operatic scene was perhaps a logical step for Schubert, who had evidently given up hope as an opera composer after 1823 when the staging of *Fierrabras* was postponed indefinitely. The string quartet would have served as an effective medium for realizing his dramatic ideas owing to its potential to portray different characters while at the same time providing a powerful, almost orchestral-like accompaniment to advance the drama.

In this paper I demonstrate how these two works are connected through the recurrent use of the *Fierrabras* motive, and I argue that a particular series of musical events in the quartet movement corresponds to the dramatic logic of an operatic scene by alluding to recognizable characteristics of orchestral introduction, accompanied recitative, aria, chorus, and vocal ensemble.

THE MORPHOLOGY OF MUSICAL TOPOI: TOPICAL ANALYSIS AND STYLISTIC GROWTH IN THE TWENTIETH CENTURY MUSIC

Johanna Frymoyer
Princeton University

Topic theory is “one of the success stories of modern musicology” writes William Caplin. Although Leonard Ratner developed his theory of topics within the Classic style, many musicologists have subconsciously absorbed its terminology for the interpretation of twentieth-century works. However, these studies only utilize the topical lexicon, finding examples of the march, waltz, pastoral, etc., without taking into account the extensive analytic discourse developed by Robert Hatten and Kofi Agawu, among others. The interpretations that stem from topical observations in the early twentieth century risk superficiality by circumventing the semiotic methods with which topics are decoded in eighteenth-century repertory. Nor do they account for what stylistically constitutes a topic in the early twentieth century—how does a listener recognize a topic rooted in the eighteenth century in the vastly different stylistic idioms of the early twentieth century?

My paper will bring to light the pervasive presence of musical topics in the post-tonal repertory and present an analytic apparatus that sheds light on the cognitive issues associated with their recognition and interpretation. The methodology that I propose identifies topics by multiple parameters such as dynamics, register, and timbre in addition to pitch and rhythm. Musical parameters form hierarchic networks, in which certain characteristics are essential to the topic's recognition, while others form subsidiary embellishments. A topic's longevity is determined by whether its essential characteristics can adapt in various stylistic idioms. Many of the topics that endure into the post-tonal era therefore do not bear strict tonal requirements in their essential characteristics (unlike the “Mannheim rocket” or “ombra”). These weighted values add a new dimension to topic theory by allowing the analyst to pursue what

Agawu calls a “morphology” of the musical topic. I will explore appearances of the waltz topic in Schoenberg’s op. 23 and 24 piano pieces and *Pierrot lunaire* to illustrate my methodology. My analysis will reconsider Walter Frisch’s readings of irony in these works, arguing that Frisch does not take into account stylistic growth: the waltz topic can appear unmarked in the twentieth century, resulting in stylistically appropriate, though hermeneutically inert (and therefore not ironic) tokens.

THE SKETCHES FOR GUSTAV MAHLER’S “DER TAMBOURSG’SSELL”:
THE MAKING OF A *KUNSTBALLADE*

Molly Breckling

University of North Carolina, Chapel Hill

In 1901, Natalie Bauer-Lechner wrote in her diaries of Gustav Mahler’s “Der Tamboursg’ssell”: “It occurred to him literally between one step and the next—that is, just as he was walking out of the dining room. . . He sketched it immediately in the dark ante-room, and . . . had the music completed very quickly. . . And he thought of “Der Tamboursg’ssell.” He tried to recall the words: they seemed made for the melody. When he in fact compared the tune and the text . . . not a word was missing, not a note was needed; they fitted perfectly!”

The sketch to which Bauer-Lechner refers resides at the Pierpont Morgan Library as part of the Robert Owen Lehman Collection. This often-mentioned but little-examined document bears evidence of its author committing his ideas to paper in a rushed, almost frantic, fashion, and the result shares striking similarities with the ballad that eventually emerged. Despite Bauer-Lechner’s claims of easy recall, Mahler worked extensively on paper with the tragic text of “Der Tamboursg’ssell,” the setting of which he would later say, “It hurt me to write it.” These documented efforts shed a great deal of light on Mahler’s approach to text and music as vehicles for storytelling.

In this paper I compare Mahler’s sketch for “Der Tamboursg’ssell” to his manuscript, completed 12 July 1901, displaying the differences between these two documents that reveal clues to the composer’s conception of musical and poetic narrative. I begin by identifying the specific poetic edition of *Des Knaben Wunderhorn* that Mahler used for this particular song to highlight the modifications the composer made in order to fit its text to music. Without exception, the changes that Mahler eventually made to both words and later his music served to intensify the drama of the doomed child’s story. All these documents show that while the composer largely preserved his initial inspiration for the ballad, the song we know now as “Der Tamboursg’ssell” did not simply result from a sudden flash of genius, but, rather, emerged from a careful and detailed engagement with the ballad as both a poetic and musical genre.

THE COMPOSER'S HAND (AMS)
Simon Morrison, Princeton University, Chair

ITALY, ATONALLY: THE MODERNIST ORIGINS OF THE
 "CANZONA DI CHECCO" FROM HENZE'S *KÖNIG HIRSCH*

Emily Richmond Pollock
 University of California, Berkeley

Several factors have contributed to the labeling of Hans Werner Henze's opera *König Hirsch* as "Italianate": the provenance of its source material (adapted by Heinz von Cramer from a *favola* of Carlo Gozzi), its lyrical vocal style, and its use of traditionally operatic closed forms. The ways in which this largely atonal opera assimilates nineteenth-century Italian operatic practices provide considerable insight into the wider struggle over opera's aesthetic, generic, and historical status in Germany during the years of its composition (1953–55) and premiere (Berlin, Städtische Oper, 1956). In a post-war artistic milieu that emphasized progress and derided tradition as part of the ideology of the blank slate, the spectre of the "conventional" became the major aesthetic challenge faced by opera composers. Henze's struggle to negotiate the competing claims of operatic tradition and musical modernism materializes in the relationships between text, compositional idiom, and generic convention throughout *König Hirsch*, most acutely in the dramatic moments that beg most loudly for the restoration of conventional "operatic" solutions.

One such moment seems to have required particular consideration: in a manuscript score otherwise virtually devoid of substantial revisions, Henze sketched four versions of the first set piece in Act II. Here, a melancholy clown sings a number whose status as "song" is established not only by name (the manuscript calls it "Canzona di Checco"), but also by Checco's characterization throughout the opera as a dreamy, *commedia dell'arte* musician-figure. The sketches present an array of possible rhythmic and melodic profiles for this text; for example, the final version has an even, lilting rhythm and regular phrasing, whereas the earlier settings show much greater rhythmic complexity, blurring both the barlines and the verse's form. Such variability in the sketches is evidence of Henze's efforts here to retool his musical idiom so as to facilitate the legibility of the classic operatic device of diegetic song. Reworking his "Canzona" in deference to expectations of the genre, Henze performs a balancing act between post-war novelty and operatic tradition that is central to how *König Hirsch* becomes particularly Italianate: how it becomes, in a word, conventional.

POLITICS OF A PROGRAM: THE COMPOSITION, RECEPTION,
 AND RENUNCIATION OF SAMUEL BARBER'S SECOND SYMPHONY

Jeffrey Wright
 Indiana University, South Bend

In 1943 the U.S. Army Air Corps commissioned the recently-drafted Samuel Barber to write a work that would capture, in sound, the feeling of flight and airmen's experience in battle. The resulting work was Barber's Second Symphony. Although this charge suggested a programmatic symphony suited to the propagandistic goals of the Army Air Corps, at the 1944 premiere, Barber surprised critics and audiences alike by championing the work as

absolute music. Barber further mystified his colleagues and critics when he revised the symphony in 1950, again asserting its lack of programmatic content. Although many reviewers accepted Barber's dismissal of a program, in the end, orchestras did not perform the work, leading Barber to renounce and attempt to physically destroy the manuscript of the work in 1964. Today only the second movement of the work, which Barber excerpted from the symphony to create the tone poem *Night Flight*, is widely performed.

Drawing on Barber's wartime correspondence, reviews of the symphony, and journalistic interviews with the composer, I will examine the composition, reception, and later renunciation of the Second Symphony. I propose that Barber altered his rationale for the piece at crucial times to navigate his onerous military duties, secure and preserve his compositional activities during wartime, and invest the symphony with enough cultural capital to warrant its classification as a weapon. This last detail was a critical aspect of the ideological, musical-cultural war waged by the U.S. against the Third Reich. At the same time, Barber could claim triumph over the German legacy of instrumental music by expropriating its most venerated genre, the symphony.

This examination of the Second Symphony offers a case study of the myriad issues associated with music and war: musical politics, propaganda, and genre signification. The piece demonstrates Barber's involvement in the complex ideological web surrounding World War II and also how composers played an integral role in the cultural battle with Germany. More importantly, it reveals how a major composer balanced the propagandistic charge of his employers with his own sense of musical integrity to further his compositional career.

TRACING SHOSTAKOVICH'S THOUGHT: SYMPHONIES NOS. 8 AND 10 IN THE COMPOSER'S MANUSCRIPTS

Laura Kennedy
University of North Texas

When asked about his compositional process at the outset and the end of his creative life, Shostakovich claimed that he conceived his pieces completely before writing them. Contemporaries who were in a position to know mostly affirmed this claim, suggesting or allowing the implication that Shostakovich never sketched his music. Presumably for this reason, in the nearly thirty-five years since the composer's death, scholars of his music have never taken up this most intuitive of compositional habits. Yet the curator of Shostakovich's private archive in Moscow affirms the existence of a vast body of compositional manuscripts pertinent to the composer's creative process. To the extent that they are gradually becoming known, these include sketches, drafts, discarded scores, proof-sheets, and other documents that now make possible the serious study of the composer's creativity.

This paper offers a study and interpretation of Shostakovich's sketch materials for Symphonies Nos. 8 and 10, which are preserved in private and state archives in Moscow. Sketches for the Tenth Symphony represent a mid-to-late stage of compositional process and may involve a kind of ruse or code, whereby only the composer could reconstruct them. For the Eighth Symphony, Shostakovich's manuscripts reflect a near-final stage of preparation, prefiguring the entire work in piano score and serving perhaps as an aide-memoire or private record of the piece. Intersecting with other issues of Shostakovich scholarship, these sketch materials illuminate not only the composer's creativity and conceptual abilities, but also the darker side of a troubled and uncertain life.

AT THE INTERSECTION OF THREE FORMS OF ART:
THE GENESIS OF ERIK SATIE'S *LE GOLF*

Pietro Dossena
University of Padua

The career of Erik Satie is documented by numerous surviving sketchbooks, most of which are kept at the Bibliothèque Nationale in Paris. The study of this material proves to be particularly interesting, showing progressive modifications not only of style and compositional technique throughout the years, but also of the dynamics of the compositional process in itself.

Starting from 1912 Satie achieved a remarkable stylistic fusion, as the “fresh air” of the *cabaret* came to permeate Satie's contrapuntal skills strengthened during his years of study at the Schola Cantorum (1905–12): popular melodies gradually seemed to replace the *chants donnés* of the school's counterpoint exercises. Together with this innovation, Satie's compositional procedures started to become freer. Numerous alternative “paths” were often composed for a single passage (or short piece), and the overall creative logic became less and less teleological. Satie allowed himself to explore different possible directions, before steering the compositional trajectory towards the final version.

This paper focuses on a very short piece, *Le Golf* from the collection *Sports & divertissements* (1914). This series of twenty-one pieces, a sort of frivolous *Gesamtkunstwerk* published in 1923 by the editor of fashion magazines Lucien Vogel, represents an effective interaction between the visual, the musical and the verbal: Satie's beautifully handwritten score is enriched with short prose poems of his own invention, humorously accompanying each piece. The French illustrator Charles Martin provided the visual counterpart, in the form of two complete sets of drawings (1914 and 1922). In this context, *Le Golf* is the piece with the most complex and interesting genesis, since Satie's compositional processes encompass as many as ten variants of the music and six variants of the verbal text. In my paper I will analyze the mutual influences between Satie's genetic variants—of both kinds—and Martin's 1914 picture; the chronological stages, displayed in clear transcriptions, will be also condensed into synoptical-interpretative schemes that will demonstrate the absolute originality of Satie's compositional processes. Remarks on Satie's genetic logic will help to appreciate the invaluable contribution of this piece to the interdisciplinary nature of *Sports & divertissements*.

FILM MUSIC (AMS)

David Neumeyer, University of Texas, Chair

HANNS EISLER'S *HOLLYWOODER LIEDERBUCH*
AND SONIC MONTAGE

James Parsons
Missouri State University

In this paper I examine Hanns Eisler's forty-seven-number *Hollywooder Liederbuch* (1942–43) in light of his most ambitious prose work, *Composing for the Films* (1942–44), written with Theodor Adorno and published by Oxford University Press September 1947. So outwardly quirky a methodology—one in which the commercialism of Tinseltown meets the rarefied conventions of the German Lied—demands explanation. For more than sixty years,

as scholars have haggled over the film music study's pedigree, the book's contents have taken a back seat to authorship squabbles. Thanks entirely to Eisler's House Committee on Un-American Activities imbroglio, Adorno withdrew his name from the project only months before its publication. The volume thus became an early casualty of the post-1945 Cold War, one more often talked about than read and understood. The recent discovery of a heretofore-unknown ninety-page production file at the New York office of Oxford University Press, while not answering all questions, sheds considerable light. As the dossier makes clear, the book is the work of both writers.

Taking *Composing for the Films* seriously and not as a problematic cast-off opens up numerous insights into Eisler's musical practice. His commitment to montage, a key tenet of the film book, suggests a more nuanced interpretation of the *Liederbuch*, one rendering terminal closure, overarching structure, or narrative coherence not merely superfluous but out of place. Just as Eisler and Adorno advocate an "antithetic relation" between film and music in order to dispel "the illusion of direct unity," in the Songbook Eisler revels in all-embracing contrasts, turning not to a single poet but ten, ranging from the Bible to Brecht. A similar impetus accounts for the plethora of musical idioms, be they Schubertian allusions or evocations of the musical style of Eisler's erstwhile teacher, Schoenberg. The heterogeneity thus is no happenstance. As Eisler then understood the concept, the *Liederbuch* is a "modern" work, one that rejects the Romanticism of yesterday and Wagnerian *Gesamtkunstwerk*, and celebrates instead the "fissures" of eclecticism, therefore making "the best of the aesthetically accidental . . . by transforming an entirely extraneous relation into a virtual element of expression."

AUDRAY GRANVILLE AND MUSICAL MEDIATION AT SELZNICK INTERNATIONAL PICTURES

Nathan Platte
University of Michigan

Working in the male-dominated sphere of film scoring, Audray Granville enjoyed unusual prominence and creative control in her role as music editor at Selznick International Pictures from 1944 to 1957. Acknowledged through screen credit, notice in movie programs, and a magazine spot in *Today's Woman*, Granville excelled at mediating competing aesthetic visions from producer David Selznick, directors, and composers. Her duties, which included assembling a preview score (or temp track), counseling composers, serving as liaison between Selznick and music staff, and rearranging the finished score for final mixing, allowed her to survey and influence the entire film scoring process. Close study of her career illuminates an overlooked facet of film music collaboration and reveals gendered dynamics that hindered and abetted her work.

In *Spellbound* (1945) her alterations to Miklos Rozsa's music are critical to musico-cinematic analysis. By changing the length and motivic content of individual cues, Granville sought to reconcile conflicting musical instructions from director Alfred Hitchcock and producer Selznick. Her insertions also change the music's function and affect in pivotal scenes. By substituting music radically different from Rozsa's, Granville brought the heroine's subjectivity—and subsequently Ingrid Bergman's performance—into higher relief. Later productions, such as *Indiscretion of an American Wife* (1954), reveal Granville's work even more vividly. In this film, a newly titled and reedited American release of *Stazione Termini*, Granville's editing fundamentally changes the relationship between Alessandro Cicognini's music and

the film's visuals. Without composing a measure of music, Granville restructured Cicognini's score to sonically isolate the central couple from their bustling surroundings at the Roman train station.

Although Selznick appreciated Granville's musical contributions and trusted her judgment more than that of his composers', Granville's achievements were tempered by chauvinistic circumstances, including one argument that prompted her departure in the late 1940s. Selznick was grateful for her return some years later, remarking to a colleague that "we can count upon Audray to do miracles." Building upon Ronald Sadoff's research on music editors, this study draws extensively from production files to posit Granville's singular career as a rich opportunity for reassessing film music editing and collaboration.

LENI RIEFENSTAHL'S "BALLET" *OLYMPIA*

Patricia Hall

University of California, Santa Barbara

While analyzing her 1936 documentary film, *Triumph of the Will*, Leni Riefenstahl surprisingly described it as "a ballet," noting the close choreography between Herbert Windt's music, the rhythm of the shots, and the movements of the soldiers portrayed in the film.

In her next documentary, *Olympia* (1938) Riefenstahl actually achieves this ideal, particularly in the climax of the nearly four-hour film, the men's diving event. Without commentary, and entirely accompanied by Windt's music, she shows male divers framed against a clouded sky, in different degrees of slow motion that accentuate their balletic arm and leg movements. Beginning with the three-meter springboard, and climaxing with the ten-meter platform dives, Windt's music, which was composed after the editing of the sequence, creates a reverse choreography emphasizing the rhythms of the various styles of diving.

By analyzing Windt's thematic statements and the sonata form of the excerpt, this paper will show how the musical form corresponds to the complex rhythm of shots that produce the overall design of the film. This overall design also relies on the type of dive, the degree of slow motion, the camera angle, and the physical accents produced by the divers' movements. Although this excerpt is one of the most studied in the film literature, the music, as well as its coordination with the filmic images, has never been studied. Using sketches from the Herbert Windt archive, I will show how the entire scene creates a musical composition with transitions and subsections, characteristic of the filmic model Riefenstahl learned from her mentor, Arnold Fanck.

Finally, citing Susan Sontag's famous article, "Fascinating Fascism" (1974), I will consider Windt's career as a composer of Nazi newsreels and other propaganda films, and how specifically his music for *Olympia* furthered this image.

BESPOKE SONG-TAILORING FOR MR. ASTAIRE, COURTESY OF MESSRS. BERLIN, GERSHWIN, PORTER AND KERN

Todd Decker

Washington University in St. Louis

Mozart famously remarked that he liked to cut the cloth of his music to the measure of the singers for whom he wrote. The Hollywood songwriters who worked for Fred Astaire were no different. George Gershwin, Irving Berlin, Cole Porter and Jerome Kern all composed to

order for Astaire, who took the songs provided for his use and crafted song and dance routines for film.

This paper uses the metaphor of bespoke tailoring to reveal the collaborative relationships between Astaire and his songwriters and to define the high level of control Astaire had over the music to which he danced. A song provided for an Astaire routine is roughly comparable to materials offered for a custom-made suit: songs have qualities of their own that might be described using tailors' terms such as hand, drape, or pattern. The proper choice of material (or song) involves discussion between bespoke tailors and their customers about the intended cut, style and function of a given garment (or routine). These discussions take place in the fitting room, a private space analogous to Astaire's closely guarded rehearsal studio.

Production archives, correspondence and musical analysis of Astaire's routines offer access behind these closed doors, disclosing the distinctive relationships Astaire had with each songwriter and the ways in which he took a direct hand tailoring song materials to meet his needs as a dance maker. Himself a songwriter, pianist, and drummer, Astaire was more than just a customer in this musical tailor shop: he was a fully equipped musical partner, literate in the ways of jazz and popular music, firmly in control of the routine-making process. He confidently cut and shaped the song materials he was given, always with the goal of making room for his own tapped or played musical contributions. Gershwin and Berlin worked especially well in this collaborative context; Porter and Kern were less successful. In the end, Astaire tailored his own suits, using (or not using) what his songwriters provided, altering song structures at will, adding new materials drawn from jazz, and at times injecting himself into the songwriting process itself.

FIN-DE-SIÈCLE FRANCE (AMS)
Steve Huebner, McGill University, Chair

RECOVERING THE COLOR AND DIMENSIONS OF *BELLE ÉPOQUE*
 OPERA: ALBERT DUBOSQ'S FORGOTTEN STOCK SCENERY

Bruno Forment
 Ghent University

Painted scenery figures among opera's rarest artifacts. To be sure, visual elements of historic productions can be gleaned from drawings, scale models, photographs, and staging manuals surviving in libraries worldwide; yet when it comes to grasping the immersive magic of the illusionistic stage, the modern scholar must take recourse to a limited number of flats and backdrops abandoned by the theater industry. This material loss is particularly tantalizing in view of the idea, underscored by contemporary criticism, that the *large-scale* deployment of perspective, color, and light significantly determined the overall style, direction, and reception of the spectacle.

Albert Dubosq (1863–1940) offers a case in point. A typical product of the Parisian school of “painter-decorators,” Dubosq rose to European celebrity between the 1890s and 1920s with a portfolio boasting world premieres of Chausson and d'Indy, next to Belgian firsts of Massenet and Puccini. Already in 1900, his Montmartre set for *La Bohème* (1900) at the Théâtre de la Monnaie, Brussels, sparked such a sensation that Puccini had it photographed for future reference. Dubosq's panoramic Rhinescapes for *Götterdämmerung* (1901), furthermore, were

reproduced in Lyons (1904) and Paris (1908), and his trompe l'oeils of *Carmen's* Seville (1902) resurfaced in Ghent (1912) and Antwerp (1919). Two aspects of Dubosq's art were generally singled out in reviews: its "picturesque" palette, which referred to contemporary trends in painting, and its sophisticated floor plans, which heralded a new (and last) phase in naturalistic *mise-en-scène*.

Dubosq's mastery can now be reassessed in its authentic colors and proportions from the three thousand square meters of canvas we discovered at the municipal theater (Stadsschouwburg) of Kortrijk, a provincial city in Flanders. Furnished by the Dubosq studio between 1914 and 1922, the scenery in question adorned local performances of such blockbusters as *Aida*, *Bohème*, *Carmen*, *Faust*, *Lakmé*, *Manon*, and *Rigoletto*. Interestingly, however, the gigantic set pieces, borders, and backdrops (they attain heights of 6 m and widths of 14 m) reach back to older designs and thus reveal tricks of a trade that has been hitherto only represented by black-and-white photographs and undersized images.

ANTIGONE AND MEDEE: CULTURAL ARCHEOLOGY IN THE ANTIQUE WORKS OF SAINT-SAËNS AND D'INDY

Elinor Olin

National-Louis University

With the 1881 leadership schism at the Société National, Saint-Saëns and d'Indy were in direct confrontation at the front lines of French musical leadership. Nonetheless, there was common ground in the two composers' strategies for revitalizing French music, particularly in reshaping the musical past. Both aspired to create historical monuments through the direction of *Oeuvres complètes*. Less well-known, however, are their respective contributions to cultural archeology at the Chorégies d'Orange, the musico-dramatic festival established in 1888 at the extant Roman theatre in Orange, France. The monumental presence of the architecture and the repertory of iconic Greek tragedies performed there were intended to broadcast ideals of the sponsoring Félibres and their cause, Provençal regionalism. Engaging the participation of prominent composers and playwrights, the festival's goals were to instill pride of place among the *public paysan*; to promote cultural activity among the Provençal *lettrés* and to publicize the *renaissance provençale* among national and international audiences.

In comparison to contemporary *sociétés*, the Félibres were remarkably feminist in outlook. Not coincidentally, both composers' works for the festival emphasized the experience of women, albeit of contrasting dispositions and reputations. Saint-Saëns' intention was to re-create an historical artifact. His *Antigone* (1894, 1897) is a careful, scholarly reconstruction of Greek tragedy. D'Indy's *Médée* (1908) was intended to enshrine the sentiment of *terroir* and personify the horrors of infidelity. Medea is, above all, unfaithful to her own culture and *pays*.

Distancing themselves here from the prevailing aesthetic of opera as superlative form of dramatic expression, both composers chose *mélodrame*—the simultaneous performance of spoken text and instrumental music—as an essential component of their respective works. Although their compositional techniques and stylistic conceptions were unique, both composers employed this component of Greek tragedy to legitimize the filial relationship between classical Greek culture and that of modern France. Performed *in situ*, these works revolutionized the concept of the musical monument. More powerful than the published edition as locus for history, performances at the Chorégies d'Orange were the physical manifestation of history, archeology and cultural mythology.

ABSOLUTE MUSIC IN FRANCE

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Hood College

In recent years musicologists have been reassessing the concept of “absolute music,” arguing that the term has a more complicated history than has hitherto been acknowledged. Scholars such as Sanna Pederson and Mark Evan Bonds have shown that the term has meant different things to different generations of composers and critics, and have called for an investigation of the still unexplained shift from the nineteenth- to the twentieth-century understandings of the term—broadly speaking, from the notion of “music of unspecifiable content” to the notion of “music of no specifiable content,” from music’s intimation of the infinite (to paraphrase A. B. Marx) to music’s eschewal of the finite (to paraphrase Roger Scruton).

Thus far French music has not figured prominently in these debates, perhaps understandably: for most of the nineteenth century, French composers favored texted music over purely instrumental works and thus ran counter to the conventional understanding of the absolute. However, this did not stop French critics from applying the language of the absolute to such seemingly ill-fitting works as Théodore Dubois’s oratorio *Le Paradis perdu* or Jacques Offenbach’s opera buffa *La Périochole*. For these critics, the absolute and the “extramusical” were not in conflict.

In this paper I examine the rhetoric of “absolute music” in French music criticism of the late nineteenth century, showing how the term did denote a tension between the abstract and the concrete but in ways having little to do with the presence or absence of texts and programs. As a survey of writings by Édouard Dujardin, Joséphin Péladan, and others reveals, the concept of “the absolute” touched on matters of poetry, idealist philosophy, and spirituality—domains which also navigate the vague territory between what can and cannot be articulated. By studying the congruence between these French discourses and the historiography of the absolute, I hope to suggest new angles from which the current debates about absolute music might be approached.

BUILDING THE OPERATIC MUSEUM: EIGHTEENTH-CENTURY OPERA IN FIN-DE-SIÈCLE PARIS

William Gibbons
University of Iowa

In the decades after France’s disastrous defeat in the Franco-Prussian War (1870), the nation turned to the past in order to restore its former glory. Museums of all descriptions began to emerge, each dedicated in some way to demonstrating the greatness of France throughout history. Musicians—particularly operatic composers—contributed significantly to this effort, as opera presented a hugely popular and prominent front for nationalist displays. In order to extol France’s musical history, the years around 1900 saw the willful creation of what amounted to an Operatic Museum—a “Louvre lyrique,” in the words of one critic—in which historical works were performed alongside modern operas. Museums are powerful tools for the creation and reinforcement of a shared cultural history and national identity. Though they are in many ways dedicated to the preservation of collective memory, they also contribute to the creation of that memory. Putting “history” on display in the form of cultural artifacts inevitably constructs narratives of the past, and the careful selection and manipulation of

those objects controls how those narratives are interpreted. In this way, opera-goers of the turn of the century formed music-historical narratives based on the works “on display” at the Operatic Museum.

This paper introduces the concept of the Operatic Museum in fin-de-siècle French music criticism. I focus on the cultural importance of new productions of operas by Jean-Philippe Rameau and the “adopted” Frenchman Christoph Willibald von Gluck. For a number of major critics, including Claude Debussy, Gabriel Fauré, and Paul Dukas, these productions were among the most important musical achievements of fin-de-siècle France, marking a fundamental change in the concept and purpose of the opera house in French culture—and the beginnings of trends in opera production that dominate theaters even today.

In addition to building upon the research done on early music in fin-de-siècle France, I ground my new concept of the Operatic Museum in methods borrowed from the field of museum studies (in particular the works of Robert Gildea and Daniel Sherman), as well as historian Pierre Nora’s concept of “places of memory,” in which historical figures and events serve as foci of shared cultural veneration.

HAYDN AND MOZART (AMS)

Elaine Sisman, Columbia University, Chair

HAYDN AND THE SHAPES OF SOCIABILITY

W. Dean Sutcliffe

University of Auckland

If language models—the sense of music as speech, as a reasoned discourse—were a dominant factor in the contemporary reception of later eighteenth-century music, so by association were models of social behavior. There is little Western art music that more clearly sets out to give pleasure or is more accessible than that of this time, and Haydn is a central figure in this phenomenon. While assumptions about a sociable art are scattered freely in musicological literature, and have formed an important point of orientation for some scholars, such as Allanbrook, this cultural strain has not been examined as directly and explicitly as it has been in other fields. Yet music, especially instrumental music, arguably forms the most powerful expression of sociability that has reached us from that time—not merely reflecting wider practices but actively providing models for human behavior. Sociability arises from the co-operation of individual sensibilities; it entails a focus on human deportment rather than self-expression.

If such precepts as reciprocity, politeness and the exchange of ideas were embodied in the sociable music of the Enlightenment, how precisely was this enacted and how might we tie it down analytically? This paper names and illustrates some of the common syntactical mechanisms that convey the sociable impulse, in line with Judith Schwarz’s definition of an art that “communicates by means of pattern rather than momentary passion.” Indeed, the patterns identified can operate independently of affect, which need not be especially friendly; more important is how levels of tension are managed. In what I dub the “gracious riposte,” assertive and conciliatory gestures are juxtaposed, just as Burney noted the conjunction of “noisy” and “soothing” passages in J. C. Bach. With the “simplifying cadence,” heated or elevated passages are followed by an ostentatiously plain cadence point, as if to return the discourse to

a more universally understood level. Both exemplify a principle of complementarity whereby any utterance can always be countered by an opposite one. This concessive and relativistic stance emerges strongly in the instrumental music of Haydn, from which most examples will be drawn.

HAYDN'S WORKSHOP: THE SECOND OPERA HOUSE AT ESZTERHÁZA

János Malina, Hungarian Haydn Society

Carsten Jung, *Perspectiv*—Association of Historic Theatres in Europe

Edward McCue, Kirkegaard Associates

Ferenc Dávid, Research Institute for Art History, Hungarian Academy of Sciences

Previous Haydn research has paid little attention to the physical attributes of the second opera house at Eszterháza (1781), but art historian Ferenc Dávid's recent research at the Esterházy Archives has led to the discovery of new details concerning the building's construction and stage machinery at Burg Forchtenstein, at the National Archives and the National Library in Budapest, and in the musically-relevant documents of the Hárlich legacy, now located in the library of the *Gesellschaft der Musikfreunde*, Vienna.

Primary sources for study include a financial summary of the construction of the opera house; inventories of stage sets, properties and costumes; budget proposals for operatic scenic sets; protocols of the financial decisions of the court administration and the associated invoices relating to the construction and operation of the "opera factory" during the 1780s; payrolls of the supernumeraries and stage hands; etc. When combined with secondary sources (e.g., libretti, performing materials of the operas, the set designer Travaglia's sketchbook, various contemporary images, plans and descriptions, etc., all previously known to researchers), the opera house and its stage machinery can be virtually reconstructed with considerable exactitude.

This paper, the joint effort of a musicologist, a theatre historian, and an acoustician,

- will illustrate the various types of newly-discovered primary sources;
- will summarize the construction of the opera house and compare its physical features to similar theatres of its day, including the one depicted in the "Munich gouache" often ascribed to Eszterháza; and
- will reveal the features of the stage machinery, stage sets and acoustics of the auditorium that supported Haydn's work as *Opernkapellmeister* at Eszterháza.

MOZART IN ESTONIA (1788) AND PRUSSIA (1789)

Peter Hoyt

University of South Carolina

Mozart's trip to Berlin, conducted from 8 April through 4 June of 1789, has long puzzled observers: it seems to have been undertaken with little planning, pursued with striking inefficiency, and concluded with no substantial gains. The somewhat aimless appearance of this excursion has invited speculation as to whether it was prompted by hidden motives: the nineteenth century suspected a scandal, implicating Mozart in an affair with Josepha Duschek, and the twentieth century suggested the subconsciously sought to relive his triumphant childhood by returning to the peregrinations of his youth.

An examination of the programming at Berlin's Königliches Nationaltheater, however, reveals a previously overlooked—and quite rational—explanation for the journey: Mozart's trip coincided with preparations for the northern German premiere of August von Kotzebue's *Menschenhaß und Reue*, a drama that characterized its adulterous heroine by her fondness for the keyboard sonatas of Mozart. This reference indicates that in both Berlin and Reval (Tallinn), where the play was first performed in late 1788, Mozart's music had a greater currency than heretofore recognized. Given prevailing scholarly assumptions, it seems extraordinary that Kotzebue, writing in an Estonia then under Russian rule, could expect his audiences to find such an allusion evocative.

Menschenhaß und Reue created a sensation in Berlin, launching Kotzebue as one of Europe's most popular and controversial playwrights. The proposed paper will discuss the piece, its author, its translation into the major European languages (not all of which retained the reference to Mozart's sonatas), and detail a commercial channel that made Mozart's music available in Estonia. Most importantly, the paper will propose that the trajectory of Mozart's journey (with its curious backtrackings) reflected a desire to investigate whether the play, combined with other developments in northern Germany, betokened the possibility of direct financial patronage. After all, Kotzebue's allusion implied a popularity that Mozart might best cultivate in person, just as his physical presence during the Prague run of *Le Nozze di Figaro* furthered subsequent commissions. Comparable opportunities did not materialize in Prussia, but Kotzebue's drama suggests that it was indeed logical for Mozart to explore the situation.

FIGARO'S TRANSATLANTIC CROSSINGS

Pierpaolo Polzonetti
University of Notre Dame

Since the foundation of the National Court Theater in 1776, several plays and operas based on American themes were represented in Mozart's Vienna, in particular *Die junge Indianerin*, *Das Winterquartier in Amerika*, *Le gare generose*, and *La quacquera spiritosa*. They all project the idea of independent wealth as a precondition for freedom, consistent with the new revolutionary model espoused in America. This paper shows that the same economy of liberty permeates Mozart's and Da Ponte's *Le Nozze di Figaro* as well. Figaro acquires the freedom to marry Susanna when Marcellina releases him from the obligation to marry her for insolvency of a loan of 2,000 *pezzi duri*, a coin used at the time as a universal currency in an increasingly global economy. The recognition scene that follows presents quotations from Marmontel's and Grétry's *Le huron*, another opera based on an American subject. These and other pieces of evidence show that *Le nozze di Figaro* has been wrongly "handed down to history [as] the revolutionary before the [French] Revolution," as Tim Carter pointed out. In fact, Beaumarchais conceived the Figaro saga while serving as a secret agent for the American Revolutionary War. Consistent with his pamphlet and letters in support of the American cause, the issue of unjust taxation is at the center of *Le Marriage de Figaro*, whose plot revolves around stratagems employed to avoid the emblematic form of tyrannical taxation, the *jus primae noctis*. Equally important is the issue of trial without jury, apparent in the staged trials against Figaro, Cherubino, and the Countess. This paper links Beaumarchais' political ideas to Da Ponte's sympathy for the American cause, as well as to roles played by Francesco Benucci, who, after interpreting the gun-slinging, aristocrat-threatening American Quaker in Anfossi's *L'americana in Olanda*, played both Figaro and Leporello. That these links have escaped the

attention of scholars raises questions about the enduring Eurocentric view of “Viennese classicism.” Mozart’s Vienna may have been indeed fully immersed in a wave of transatlantic culture that left the shores of Boston to touch one of the most intellectually vibrant cities of the old world.

IN SEARCH OF RHYTHM (SMT)
Gretchen Horlacher, Indiana University, Chair

A NEW SPECIES OF COUNTERPOINT:
 RULES FOR RHYTHMIC REGULATION IN LIGETI’S *LUX AETERNA*

Benjamin R. Levy
 Arizona State University

György Ligeti stated that his micropolyphonic compositions were “governed by rules as strict as Palestrina’s or those of the Flemish school, but the rules of this polyphony are worked out by me.” (*Ligeti in Conversation*, 1983) Some of the “rules” for Ligeti’s micropolyphony are preserved in his sketches, and others can be derived from the compositions themselves. While the canonic melodies and cluster-based harmonies of compositions like *Lux aeterna* (1966) and the *Requiem* (1963–65) are well understood, the rhythmic procedures of these pieces are not, although they are worked out with equal care, showing regard for the balanced organization of different rhythmic layers, the placement of note changes within each layer, and the coordination of these note changes, beat by beat. Ligeti was well-versed in the species of counterpoint developed in Fux’s *Gradus ad Parnassum* and used in Knud Jeppesen’s writings on Palestrina, and it is apparent from sketches preserved in the papers of the Paul Sacher Foundation that his own micropolyphony can be understood in a similar regard—as a new species of counterpoint, defined by the rhythmic organization of the voices. This paper presents an in-depth examination of Ligeti’s rules for his micropolyphony, their origins, purposes, and applications, using his *Lux aeterna* as the purest expression of this style.

NANCARROW’S *STUDY NO. 37*:
 CALIBRATED CANONS, CHANGEABLE LANDSCAPES

Dora A. Hanninen
 University of Maryland

Colin Nancarrow’s fifty *Studies* for player piano are a dazzling repertoire of wild and weird musical landscapes that spring from the composer’s coupling of strict mensuration canons and counterpoint with a more informal approach to the basic pitch and rhythmic material. Most Nancarrow scholarship to date has focused on tempo and rhythm, two aspects of this music that invite formalization; pitch organization has received far less attention and form less still. But form in this music is an intriguing subject—it is idiosyncratic, processive, and holistic. This paper will consider aspects of form in *Study no. 37*, a piece in twelve sections, each comprising a twelve-line mensuration canon. The paper will focus on synergies between the specific pitch and rhythmic materials used and structure as regulated by the tempo canon. Emergent effects of these interactions range from the appearance of individual segments to

prominent cross-line motifs to a procession of diverse musical landscapes that play out, and on, an essential distinction between textural (voices) and associative (motifs) monophony or polyphony.

METAL AS A GRADUAL PROCESS: MINIMALIST RHYTHMIC PRACTICES IN THE MUSIC OF DREAM THEATER

Greg McCandless
Full Sail University

While the popular genres of progressive rock and heavy metal have received significant scholarly attention, discussions of the syncretic subgenre of progressive metal are rare. Accordingly, Dream Theater, one of the most visible and commercially successful progressive-metal bands, has received little scholarly attention to this point. The aim of this paper is to describe Dream Theater's unique adaptations of minimalist rhythmic practices in its music, focusing specifically on a trope of the technique of additive process, which I label ABAC-AMP (ABAC Additive Metrical Process).

After an overview of the properties of the ABAC-AMP, this paper proceeds to a series of analytical examples selected from the output of the band's entire twenty-five-year history. These temporally-complex examples demonstrate a sustained parallel between Dream Theater's treatment of rhythm and the rhythmic techniques of minimalist composers. This paper concludes by discussing these intertextual connections to minimalism as being indicative of Dream Theater's broader "progressive" aesthetic attitude toward eclectic musical borrowing, an element which aids in a characterization of Dream Theater's sound as possessing a "prog" center and a "metal" periphery.

TENUTO OSTINATO? LISTENING STRATEGIES FOR LIGETI'S "FANFARES"

Philip Duker
University of Delaware

Few things in music provide listeners with a more consistent set of expectations than the ostinato. From microcanons to passacaglias, Ligeti seems to have been fascinated with repetitive textures throughout his career, yet he often uses ostinati to set up conflicting expectations and metric tensions between different musical strata. A crystallized example of this can be found in his piano etude "Fanfares," which can persuasively be understood as a compendium on how to destabilize the metric structure of an ostinato. Through a series of techniques that question the cyclic nature of this figure, Ligeti creates an intriguing question for listeners: which, if any, metric layer is primary?

In addition to examining the interaction of conflicting rhythmic layers in "Fanfares," this paper develops Andrew Imbrie's categories of listening strategies, for which he adapted a scheme used to describe attitudes towards political change. These new categories not only map out the general attitude towards emergent metrical structures (a listener's ability to let go of the previous meter), but also help ascertain the relative duration during which an alternative metric layer need be present before a listener makes the switch. In conclusion, my paper demonstrates how these categories are useful not only in evaluating some of the metric play in "Fanfares," but also can be applied in other contexts.

JAZZ (AMS)
George E. Lewis, Columbia University, Chair

EMANCIPATION REVISITED:
 THE CURIOUS CASE OF PETER BRÖTZMANN

Harald Kisiedu
 Columbia University

Within historical narratives of post-1965 European jazz, the trope of *Die Emanzipation* or emancipation, coined by the influential German jazz critic and historian Joachim-Ernst Berendt in a 1977 essay, figures prominently. According to the standard narrative of German jazz historiography advanced by music scholars such as Wolfgang Burde, Ekkehard Jost, and Wolfram Knauer, beginning around 1965 European musicians emancipated themselves from U.S. hegemonic influences. Severing ties to their African American spiritual fathers—represented by “free jazz” proponents such as Ornette Coleman, Cecil Taylor, John Coltrane, and Albert Ayler—European experimentalists began coming into their own by asserting a pan-European cultural difference and aesthetic self-reliance.

Most historical accounts of this critically important movement assign West German multi-instrumentalist and improviser Peter Brötzmann a prominent role. For many commentators, Brötzmann’s seminal 1968 recording *Machine Gun* signals nothing less than the hour of birth of a truly independent European jazz. In this paper, I argue that Brötzmann’s musical concepts and practices complicate the prevalent narrative. His engagement with Black musical knowledge and his frequent collaborations with Afro-diasporic musicians such as Don Cherry and Louis Moholo represent a challenge to notions of exceptionalism that have informed narratives of European jazz. Brötzmann’s experience highlights that the convergence between European and African American systems of musical knowledge was much more prevalent than has often been portrayed in historical accounts. These collaborations not only point to the salience of transnational ties for the emergence of European jazz but moreover reveal that creative impulses deeply embedded in African American musical knowledge informed post-1965 European jazz.

Drawing upon archival and ethnographic research, this paper illuminates how European and African American aesthetic belief systems are intimately linked. I contend that a hard look at this cultural intermixture, which is too often glaringly absent from musicological discussions of European music, is needed in order to gain a more nuanced understanding of the impact of Afro-diasporic knowledge on the unfolding of intercultural musical methods, concepts, and practices in post-World War II Germany.

GHOST IN THE MACHINE: JOHN COLTRANE AS PARADIGM
 FOR ANTHONY BRAXTON’S *GHOST TRANCE MUSIC*

Marc Medwin
 American University

Between 1995 and 2006, saxophonist, composer and teacher Anthony Braxton completed the roughly 170 compositions that form his Ghost Trance Music, hereafter GTM. While its spiritual and transcultural origins have been elucidated by Francesco Martinelli and Ronald

Radano among others, a very obvious link with its history has thus far been overlooked. In this study, I will demonstrate that John Coltrane's music and spirituality are paradigmatic to GTM's conception and evolution.

GTM was birthed just after Braxton completed his Pulse Track Music and disbanded his quartet with Jerry Hemmingway, Marilyn Crispel and Marc Dresser. As Braxton states, and as further explored by Francesco Martinelli, his studies of Native American Ghost Dance music were formative as he fashioned GTM's strict eighth-note-based first species and its diamond-clef notation. As GTM evolved, proportional rhythmic interruptions invaded the steady stream of eighth notes, creating a music of hectic proportionalities by its final incarnation. Additionally, its multivalent structure came to include references to many of Braxton's previous compositions, unifying his corpus in a process begun during the Pulse Track period.

Braxton scholarship has not, however, examined critical precursors to this important chapter in Braxton's oeuvre. Despite Braxton's early 1970s protestations in interviews, Ronald Radano has demonstrated spiritual concerns in Braxton's Chicago upbringing, and GTM demonstrates a spiritual component in its trance-state induction. Its proportional structures can also be linked to Braxton's solo improvisations and compositions of the middle 1970s and 1980s, notably compositions 26B and 131. Even beyond those self-references, the work of John Coltrane is paramount to an understanding of GTM. An archetypal Coltrane solo from 1960 will demonstrate a similar progression from longer steady tones to stunningly complex rhythmic and melodic activity. His refutation of standard post-bop rhythm during solos of the early 1960s also illustrates his unique approach to temporal concerns, a direct precursor to GTM.

Using sound recordings, transcriptions and published Braxton interviews, I will demonstrate that Coltrane is the ghost in GTM, and that his long-form solos constituted a determining factor in GTM's eleven-year development.

REWRITING THE HISTORY OF (SYMPHONIC) JAZZ: DUKE ELLINGTON'S ARRANGEMENTS OF *RHAPSODY IN BLUE*

Ryan Bañagale
Harvard University

In December 1962, Duke Ellington and his ensemble recorded a re-interpretation of George Gershwin's *Rhapsody in Blue* (1924) for an album titled "Will Big Bands Ever Come Back?" Released amidst a scene dominated by free jazz, this tribute to music by the likes of Count Basie and Benny Goodman offers a wistful (re)collection of music from a bygone era. *Rhapsody in Blue* emerges as not only the oldest selection on the album, but also the one most significantly altered from its original presentation. This five-minute long arrangement infuses the *Rhapsody* with a healthy dose of swing and altered harmonies as well as creatively distributes its themes amongst the unique timbres of the Ellington orchestra into a performance that David Schiff calls a "brilliant act of deconstruction—and renewal."

Ellington's transformation of the *Rhapsody* feeds into a complex web of historiographical, musical, and biographical considerations, bound together by notions of "authenticity," a concept that enters into each of the three lines of inquiry that I follow in this paper. First, I reveal how Ellington's re-interpretation of the *Rhapsody*, which effectively detaches the "symphonic" from the "jazz," represents a musical extension of the ideological division between black and white "symphonic jazz." I contend that this arrangement makes specific musical choices that align with the ideals of 1960s jazz critics and historians who rewrote the history of "symphonic

jazz” along racialized lines of “authenticity.” Second, I question the veracity of such historically constructed divisions by introducing two previously-unknown arrangements of the *Rhapsody* performed by Ellington in the mid-1920s and early-1930s. These manuscripts, from the Smithsonian’s Museum of American History archives, have long remained unconsidered due to their uneasy location in traditional narratives of Ellington, jazz, and American music more broadly. My analysis suggests that Gershwin’s “inauthentic” *Rhapsody* played a more significant role in Ellington’s development as a composer of “authentic” extended jazz forms than previously acknowledged. Finally, I situate Ellington’s various interpretations of the *Rhapsody* amidst his pointed commentary on Gershwin’s “authenticity” as a jazz composer, remapping racialized conceptions of (symphonic) jazz throughout the twentieth century.

THE RISE OF THE JAZZ LAMENT

Vilde Aaslid

University of Virginia

The jazz community suffered many tragic and early deaths in the 1950s and 1960s, and the bereaved musicians mourned their losses through music, giving rise to a new genre: the jazz lament. Pieces written in response to the deaths of jazz musicians proliferated in these difficult years, but have not yet been discussed by jazz historians as a category. The sudden rise of the jazz lament, from only three written and recorded in the 1940s to twenty-two in the 1960s, reflects the particular challenges of the era. Heroin use became an epidemic among young musicians in New York at the same time that the jazz community was beginning to think of itself in historical terms, partially in response to the Civil Rights Movement. Along with mourning, both personal and public, the musical memorials did political work.

While I have identified over forty examples of this genre, almost all of which were composed after 1953, this paper focuses closely on two related pieces: Lennie Tristano’s “Requiem” for Charlie Parker and Bill Evans’s “NYC’s No Lark” for Sonny Clark. As Philip Tagg has demonstrated, music related to death is by no means stylistically monolithic, and jazz’s own multiplicities frustrate any attempted definition of the music’s language of mourning. Instead, this paper asks how mourning composers relate to those they mourn through composition.

Both Evans and Tristano augment their solo piano recordings with the relatively novel technique of multi-tracking and I focus my analysis on how the technology influences these composers’ interaction with the objects of their laments. In Tristano’s case, he calls up the presence of the recently deceased Charlie Parker imitatively, in effect playing an imagined duet with the saxophonist. Bill Evans avoids musical reference to the deceased Sonny Clark and instead makes spatial and temporal the emotional landscape of his personal mourning through three interwoven tracks of his own idiomatic style. While Tristano’s lament takes the form of a memorial, Evans instead separates from his lost object and presents musically the fear of self-loss.

KNETS AND CUBES (SMT)
Gretchen Foley, University of Nebraska, Chair

IMPROVISING WITH PERLE KNETS

Dave Headlam

Eastman School of Music, University of Rochester

Recent connections between the compositional materials of George Perle and theoretical/analytical approaches from David Lewin and Henry Klumpenhouwer (jointly labeled “PK”) have shown promise for post-tonal music study. However, concerns about relational “promiscuity,” recursion, and perceptibility suggest that a more practical orientation is needed. This paper proposes to explore PK materials through keyboard improvisation, 1) to give a practical method for hearing their relationships; 2) to show the interdependence of harmony and voice leading; and 3) to suggest the many paths through pieces that PK materials offer analysts, following the argument for multivalence given in Klumpenhouwer 2007.

SERIAL N-CUBES

Paul M. Lombardi

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A twelve-tone series has one dimension and a twelve-tone matrix has two dimensions. A serial n-cube is any serial object that has more than two dimensions, where n is the number of dimensions. In particular, a twelve-tone 4-cube proved useful in analyzing, and contained the same symmetrical/antisymmetrical properties, as Boulez’s *Structures 1a*. In this presentation, I canonize the possibilities for twelve-tone n-cubes by incorporating dimensions based on all twelve-tone operations including multiplication, as well as dimensions based on retrograde rotation and permutation. This presentation exhausts the theoretical foundation for serial n-cubes.

MAHLER’S MIDDLE SYMPHONIES (SMT)
Steven Bruns, University of Colorado, Chair

IKONIC SONORITY AND TONAL LANGUAGE IN MAHLER’S
 FIFTH SYMPHONY, SECOND MOVEMENT

Ryan C. Jones

Graduate Center, CUNY

At the main junctures of one of his most daring musical structures—the second movement of the Fifth Symphony—Mahler overrides the norms of classical tonality by engaging the fully-diminished seventh chord and its potential for common-tone resolutions. As a sonority in itself, the fully-diminished seventh chord stands out as one of the most striking and characteristic elements of the movement, appearing emphatically in the opening measures and markedly instigating new sections of the movement’s formal/tonal design. Given its

prominence and significance, we may conceive of the fully-diminished seventh chord in this movement as what David Lewin termed an “ikonic sonority”: “a musical *Ding an sich*, referential as a point of departure and arrival, not necessarily dependent on other sonorities for whatever meaning we sense in it” (Lewin 2005). This paper will show that, in addition to serving as a characteristic harmony and structural marker, the ikonic diminished-seventh chord is integral to the movement’s local modulatory techniques and large-scale tonal narrative.

“I HAVE TRIED TO CAPTURE YOU . . .”: RETHINKING THE
“ALMA” THEME IN MAHLER’S SIXTH SYMPHONY

Seth Monahan

Eastman School of Music, University of Rochester

Since the 1940s, Mahler’s Sixth Symphony has been transmitted with an informal “domestic” program centered on several claims first made in Alma Mahler’s *Erinnerungen*. In the work, she writes, Gustav meant to depict their children in the Scherzo, himself in the Finale, and finally *her*, in the first movement’s swooning secondary theme. Whether this was actually Mahler’s intention we can never know. But given the well-known credibility gap of her reports, it is surprising how widely modern critics have taken Alma at face value, allowing her program to become a permanent fixture of the work’s reception. My contention is that a close examination of the “Alma” theme calls into question any image of the theme as a heartfelt nuptial portrait. I begin by illuminating the grotesque, even parodistic “feminine” aspects of the theme’s construction and presentation. I then read the entire first movement as a tense negotiation between the “Alma” music and the hypermasculine opening march. There, the nuptial theme is at various turns subjugated, idealized, and eventually held aloft in a wilfully triumphant but ultimately unsettling apotheosis. After considering this narrative in light of the Mahlers’ concurrent marital unrest, I close by exploring alternate “domestic” hearings of the Sixth, directing particular interest toward several revealing (and previously unconsidered) intertextual aspects of the work’s tragic finale.

MEANING IN MASS AND MOTET (AMS)

Pamela F. Starr, University of Nebraska, Chair

CHARLES D’ORLÉANS AND THE CHAPEL ROYAL OF
HENRY V AFTER THE BATTLE OF AGINCOURT: PLAGUE,
PENITENCE, AND THE POSSIBILITIES OF PERFORMANCE

Christopher Macklin

Mercer University

One of England’s most decisive victories in the Hundred Years’ War was the Battle of Agincourt against the French on 25 October 1415. In addition to strengthening England’s political position on the European mainland, Henry V’s triumph also marked the beginning of decades of captivity for a number of high-ranking French noblemen held for ransom and as political bargaining chips. This paper will examine the social and musical connections between the court of Henry V and these captives, focusing on Charles, Duke of Orléans, who

together with his brother Jean d'Angoulême spent over twenty-five years on the island and possessed a keen interest in the arts. The contents of Charles' library, and in particular concordances found in Charles' manuscripts and music written by members of Henry's Chapel Royal, offer a seldom-used portal into musical politics of the early fifteenth century, and the channels for cross-cultural dissemination of monophonic and polyphonic repertoire. A number of these paths are illustrated by tracing the history of the hymn *Stella celi extirpavit*. This plea to the Virgin Mary for deliverance from plague was either composed or encountered by Charles d'Orléans in England and with his release was brought back to the European mainland, set by figures such as John Cooke and Walter Lambe in important musical collections such as the Old Hall Manuscript and the Eton Choirbook, and eventually incorporated into the propers of votive masses to the Virgin Mary. Although individual fifteenth-century settings of *Stella celi* have been discussed in isolation in the academic literature, its early history as a whole has remained a mystery. Analysis of musical and textual features of the hymn, and the contexts of performance, are indicative of strong working connections between the Agincourt hostages, the Chapel Royal, and more broadly with the artistic and intellectual concerns of the Franciscan order. Such a network of associations, which may have thus enabled otherwise ephemeral music to be preserved as an enduring response to epidemic calamity, also has implications for the interpretation of diffusion of music in both directions across the English Channel at the beginning of the fifteenth century.

OF WIDOWHOOD AND MATERNITY:
LA RUE'S *MISSA DE SANCTA ANNA*

Michael Alan Anderson
Eastman School of Music, University of Rochester

Composed at the court of Margaret of Austria in Mechelen (likely between 1508 and 1514), Pierre de la Rue's *Missa de Sancta Anna* has long been considered a standard devotional work in honor of the mother of the Virgin Mary. This paper explores a context for this mass, revealing that St. Anne had specific and potent meanings within the Habsburg-Burgundian court. The hitherto unknown plainchant melody that inspired this polyphonic mass will be identified, the text of which helps unlock special meaning for Margaret. This study builds on recent literature that has cited other cases in which the Margaret might have inscribed her biographical circumstances and emotions through her commissions in music.

In her youth, Margaret of Austria would have been acquainted with the figure of St. Anne not only from her mother Mary of Burgundy and her godmother Margaret of York (both major supporters of a Guild of St. Anne in the city of Ghent), but also from Burgundian reverence for St. Colette, who famously was admonished by St. Anne in a vision. The unusual course of life that would befall Margaret likely intensified her devotion to the saint. After the death of two husbands (Juan of Castile and Philibert of Savoy), Margaret must have realized that her life ironically mirrored that of St. Anne, who according to the legend also witnessed the death of two husbands. A closer look at the text of the governing antiphon of the *Missa de Sancta Anna* reminds us not of the widowed status of St. Anne but of the virtues of maternity and the great promise of progeny offered by the intercession of Mary's mother. Though childless and twice-widowed in her twenties, Margaret continued to project her availability for marriage after 1506. Further, she was entrusted with raising her nephew, Charles V, to whom she became a kind of "mother." Finally, the paper touches on the transmission history of La

Rue's mass for St. Anne and suggests potential meanings for others who encountered it, underscoring the great intercessory flexibility of the saint in the early sixteenth century.

CAROLUS LUYTHON'S *MISSA SUPER BASIM: CAESAR VIVE* AND HERMETIC ASTROLOGY IN EARLY SEVENTEENTH-CENTURY PRAGUE

Nicholas Johnson
Ohio State University

In 1608 Carolus Luython dedicated his *Liber Missarum* to the "Wizard King," Holy Roman Emperor Rudolf II. The opening work, *Missa super Basim: Caesar Vive* for seven voices, includes the continuously repeating text, "*Caesar Vive, faxit Deus noster, omnes gentes clamant, Caesar vive.*" Masses featuring sung extra-ordinary texts were not unprecedented in the Renaissance, as Bloxam and Planchart have shown, but Luython's setting is distinct. His cantus firmus was newly composed, avoiding common methods for incorporating new texts into a mass such as borrowing from preexisting sacred works (Palestrina, La Rue) or *soggetto cavato* (Josquin, Rogier), and it consists mostly of jarring leaps rather than emblematic step-wise movement, anachronistically bounded by the soft hexachord. Luython also manipulates the cantus firmus in the polyphonic voices chiefly through *inganno*, an esoteric practice of hexachord transposition that was rarely employed in vocal music.

I argue that the peculiar features of *Caesar Vive* can be attributed to hermetic astrology. A popular practice in RudolFINE Prague led by Giordano Bruno, Heinrich KuhnRath, and Johannes Kepler, its maxim was "as above, so below." These hermeticists advocated using music to mimic the heavens, thereby channeling celestial power to influence earthly events or personalities. Rudolf's composers actively participated in hermetic undertakings as evidenced by personal correspondence, musical compositions, and manuscript dedications and illustrations. Drawing from these interactions, I contend that Luython constructed the cantus firmus of *Caesar Vive* around musical intervals that signify Rudolf's horoscope as published by court astronomer Kepler. The zodiac signs of Rudolf and Caesar Augustus (Rudolf's idol) are incorporated into *Caesar Vive* visually in the manuscript illuminations and aurally through musical intervals that purportedly best represented them. Other intervals in the cantus firmus melody corresponded to the planetary positions at Rudolf's birth understood within the system of converting planetary angles into musical pitches Kepler advanced in *Mysterium cosmographicum* (1596). I argue that Luython's *Caesar Vive* was a work of astrological mysticism meant to bolster Rudolf near the end of his troubled reign, and that it was a manifestation of late-Renaissance cosmological theory, in which *musica instrumentalis* and *musica mundana* were intrinsically linked.

ST. SEBASTIAN MOTETS AS CURATIVES FOR THE PLAGUE

Remi Chiu
McGill University

Historian Colin Jones has argued that, because the pre-modern biological body was inextricably linked to the church body and the social body, all were under attack in the time of pestilence. Consequently, responses to plague came from many quarters and sought to soothe all three bodies. Adopting Jones's tri-focal view, I examine a set of Renaissance motets that

appeal to St. Sebastian for aid against pestilence, reading the works in relation to the medical, religious, and civic discourses surrounding the disease.

I first investigate music's medical role, examining the *habitus* that allowed music, alongside such things as treacle and bloodletting, to be an anti-pestilential curative. According to Renaissance plague tracts, the fear of plague adversely affects the imagination and the accidents of the soul. The medical joy conferred by music counteracts the harmful humoral effects of fear and rebalances the body.

Some spiritually minded authorities, however, turned the categories of fear and joy on their heads and looked upon music's role as an anti-pestilential remedy with suspicion. For them, it is in the pious preparation for death that one finds a permissible, healing joy; music, in turn, is an excessive, harmful joy. With this, we can see the uneasy (or felicitous) situation of Sebastian motets, which provide both temporal and spiritual comforts, within medical and spiritual plague discourses.

Lastly, I consider music as civic action against plague. From a pre-modern ontological perspective, a motet that petitions for the cessation of plague is a microcosmic image of a society mobilizing against the disease. More specifically, the structures of some Sebastian motets, such as Gaffurius's and Mouton's, evoke other anti-pestilential musical rituals—the singing of litanies, for example. In this way, these motets represent a corporate response to pestilence.

Woven into this discussion of music's utility against plague are my readings of the ways in which specific musical structures respond to the sometime complimentary and sometime competing demands of prescriptions against pestilence. This paper contributes to the growing dialogue on the history of music and medicine, and provides new perspectives on Renaissance uses of motets.

MUSIC INFORMATICS: RESEARCH, REPRESENTATIONS, AND TOOLS (SMT POSTER SESSION)

Sponsored by the SMT Music Informatics Interest Group

Eric Isaacson, Indiana University, Moderator

The Music Informatics Interest Group is the sponsor of this special poster session, which includes seven presentations. The presentations demonstrate a range of applications of current information technology to answer music questions—i.e., “music informatics.” Topics include technology-assisted music analysis, tools for and approaches to music visualization, tools for the analysis of music in audio form, and issues in computer representations of music. The presenters were selected in part based on the fact that their research had applications beyond those with a technological bent. Each hour of the special session will begin with a five-minute blitz in which the presenters will give a brief synopsis of their research.

PTOLEMAIC: A COMPUTER APPLICATION FOR MUSIC VISUALIZATION AND ANALYSIS

Robert T. Kelley and Gilliean Lee
Lander University

Ptolemaic is a computer application for music visualization and analysis written in the Java programming language. The software is designed to aid in the analysis of all types of Western music using established analytical techniques, including tonal functional analysis (Harrison 1994), pitch-class set analysis (Forte 1973), hierarchical linear analysis (Schenker 1935, Jones 2002), tonal pitch-space analysis on the *Tonnetz* (Riemann 1915), and transformational analysis (Lewin 1987). Musical works and excerpts may be opened and saved using the de facto standard music-notation interchange format, *MusicXML*. To assist in analysis, Ptolemaic can display music on a pitch/time graph, on a pitch-class/time graph, on a step-class/time graph (also called a diatonic lattice) (Jones 2002), on the *Tonnetz*, or using filtered-point symmetry (Douthett 2008). Pitch classes and chords are color-coded so that the user can easily correlate them across each graph. The benefit of having a software tool to visualize and perform certain analytical tasks is in automating processes that are normally time-consuming for the musician, thus allowing the scholar to focus on the musical issues, rather than on the technical issues of graphing and calculating chord classes. Ptolemaic provides useful ways of visualizing and gaining information from a piece of music, so that the user can efficiently make informed musical decisions about the music and preserve that analysis for future study.

MODELING MUSICAL STRUCTURES AS OBJECTS IN MUSIC21

Christopher Ariza and Michael Scott Cuthbert
Massachusetts Institute of Technology

The powerful and intuitive approaches of object-oriented design have led to its broad adoption in many realms of software engineering. While music synthesis and generation systems of the past twenty-five years have explored these approaches, these design principles have not been thoroughly integrated into packages for symbolic music analysis. Humdrum, the most widely adopted package, its contemporary ports, and MusicXML provide data structures perfect for certain types of analysis, yet do not offer the full power that flexible objects provide. As Nicholas Cook notes, we do not need “ever more complex and unwieldy integrated solutions, but a modular approach involving an unlimited number of individual software tools.” Only a framework built on reusable and expandable objects can fully satisfy these needs.

Music21, a new, open-source, cross-platform toolkit written in Python, provides such a modular approach, melding object-oriented music representation and analysis with a concise and simple programming interface. By tapping into available Python libraries, a variety of internet resources (such as geomapping with Google Maps), visualization software, and sophisticated database searches can be integrated with musical analysis.

Flexible musical analysis requires creating specialized objects for specific tasks. The ease of use, clarity of code, and object-oriented design of music21 makes this flexibility possible.

VISUALIZING VOICE-LEADING SPACES

Justin Lundberg

Eastman School of Music, University of Rochester

This poster presents a number of tools, developed in the program Matlab, for the visualization of the kinds of voice-leading spaces that have emerged in the neo-Riemannian and Lewinian-derived literature. Matlab is, along with Mathematica, one of the premiere modeling software packages used in engineering and other sciences, with notable graphing and plotting mechanisms. The visualizations offered are of trichordal spaces on *Tonnetz* and orbifold grids. The visual representations help listeners to orient their perception of the voice-leading within trichordal successions. The Matlab program allows for user interaction, testing hypotheses and changing orientation along any axis.

Trichords.m is an interactive program that displays trichordal successions along set class-specific *Tonnetze*. The user inputs a succession of “roots” and “qualities,” then selects the trichordal set-class. As the individual trichords are displayed, they are synthesized and sounded. A single root succession can be visualized and heard in the space of multiple set-classes. Orbgui.m models voice-leading on the trichordal orbifold, as described by Callender, Quinn, and Tymoczko. The orbifold is particularly useful for modeling voice-leading among trichords of differing set classes or multiset classes.

Both trichords.m and orbgui.m allow for user interaction in visualizing voice-leading and trichordal spaces. The programs may be especially useful as pedagogical tools, as they demonstrate the connection between voice-leading and spatial motion described in neo-Riemannian theory.

NATIONAL METRICAL TYPES IN NINETEENTH CENTURY ART SONG

Leigh VanHandel

Michigan State University

William Rothstein’s article “National metrical types in music of the eighteenth and early nineteenth centuries” (2008) proposes what he calls “metrical habits” in German music of that time that distinguish it from Italian and French music. These metrical habits include barring practices and the location of phrase beginnings and endings, as well as treatment of compound meter.

Rothstein’s assertions are essentially hypotheses that are testable using common procedures in empirical musicology. This paper presents the results of a study designed to determine whether and to what degree Rothstein’s characterizations of national metrical types are present in a slightly later genre, that of nineteenth-century French and German art song. Results indicate that many of the characteristics Rothstein proposes as metrical habits for German and French/Italian music of the eighteenth and early nineteenth centuries are present in the art song tradition of the mid- to late-nineteenth century, but the important differences that arise may provide a lens into the changing metrical conceptions of nineteenth-century theorists and composers, as well as to the metrical habits and compositional style of individual nineteenth-century French and German art song composers.

AMPACT: AUTOMATED MUSIC PERFORMANCE
ANALYSIS AND COMPARISON TOOLKIT

Johanna Devaney
McGill University

Empirical descriptions of performance data can be used to systematically explore relationships between musical materials and performance tendencies. Performance tendencies can only be differentiated from idiosyncratic performance decisions (conscious or not) through the analysis of a large number of performances by a variety of performers and the creation of a baseline model of performance. AMPACT (Automated Music Performance Analysis and Comparison Toolkit) automatically extracts timing, dynamics, intonation, and vibrato information from audio recordings. It also provides tools to compare different renditions of the same piece. AMPACT uses a score of the recording to identify expressive deviations in the performance from the notated values. The information available in the score also guides the toolkit in its estimates of note onsets and offsets, particularly for vocalists and instruments with non-percussive onsets (e.g., string players). The data extracted by AMPACT is useful for examining aspects of generalized theories that relate to large corpora of music. It also provides music theorists with tools to explore current trends in performance practices and their evolution over time.

A SURVEY OF APPROACHES TO THE AUTOMATED
FORMAL ANALYSIS OF MUSICAL AUDIO

Jordan B. L. Smith
University of Southern California

When conducting a formal analysis of a piece of music, a theorist may initially map out the global structure of the piece by finding similarities between sections to produce a description such as AABA' or ABABCDB. Such descriptions may be used to classify works or to initiate a more complex analysis of formal function. Knowledge of hundreds or thousands of such descriptions could aid in tracing the historical development of a genre or of a particular composer's style. However, the manual production of these descriptions is time-consuming, especially when analyzing popular music or field recordings for which scores are generally unavailable. To assist in these situations and to encourage the study of very large musical corpora, several researchers have sought to develop automatic structural-analysis algorithms, which may operate rapidly and consistently on audio recordings. This poster introduces this emerging research area and presents the results of a new evaluation of a wide selection of algorithms on collections of classical, jazz, and popular recordings.

ALTERNATIVE STATISTICAL MODELS FOR MUSICAL DATA

John Ashley Burgoyne
McGill University

In 2005, Nicholas Cook opened his invited talk to the Sixth International Conference on Music Information Retrieval by noting that "we stand at a moment of opportunity" for music theorists and music-information scientists to work together to revitalize the sub-discipline of machine-assisted empirical musicology. Two great obstacles have delayed realizing this

moment of opportunity. One is the difficulty these two groups have had in communicating with each other: computer scientists and engineers (who comprise the majority of researchers in music-information retrieval) rarely receive training in the concepts and vocabulary of music theory, and music theorists rarely receive training in the types of statistics that underlie contemporary intelligent machines. The other obstacle is the current paucity of organized, machine-interpretable data, which renders it nearly impossible to undertake large-scale empirical research in music theory. We need new tools, preferably automated tools, to help us compile and distribute large databases of music, and this poster will present several new statistical models, designed with the music theorist in mind, that will enable better knowledge sharing as we develop these tools and databases.

SAARIAHO (SMT)

Marianne Kielian-Gilbert, Indiana University, Chair

MUSICAL SIGNIFIERS OF TRAUMA AND AMBIVALENCE: KAIJA SAARIAHO'S *ADRIANA MATER* (2006)

Yayoi Uno Everett
Emory University

The Finnish composer Kaija Saariaho offers a distinctive soundscape in her opera *Adriana Mater* (2006) through fluid orchestral textures based on spectral harmonies and the use of wordless choir. The operatic narrative revolves around themes of rape, revenge, and forgiveness. While the opera takes place within a constructed war zone, the plot formation is decisively nonlinear, marked by interpolated Dream Sequences that provide a window into the characters' unconscious desires and repressed emotions. From the perspective of Freudian and Lacanian theories on trauma, such moments of deviation from reality constitute *ruptures* that take on a heightened signification. This paper offers a semiotic-based analysis of the opera's musical narrative by expanding on theories by Eero Tarasti, Robert Hatten, and Jacques Lacan, demonstrating how through motivic transformation and the *troping* of oppositional expressive states, Saariaho's music provides a poignant commentary on trauma and ambivalence. My analysis identifies recurring motives and gestures as *semic* units (semantic unit of connotation) and illustrates how they map onto the expressive states (*actants*) of desire, despair, nurture, and violence within each scene. By illustrating how the overall *actantial* progression models Lacan's theory of subject formation, I argue that the narrative trajectory of *Adriana Mater* contributes to a postwar operatic discourse that abandons realism in favor of inner expression, nonlinearity, and metaphor.

TECHNÊ OF RADIANCE: KAIJA SAARIAHO'S *LONH* (1996)

Judy Lochhead
Stony Brook University

A work for soprano, electronics, and electronic sounds, *Lonh* is a brilliant instance of recently-composed music that uses timbral and textural phenomena as a central structural determinant. This paper presents an analysis of the work showing how these phenomena work

in conjunction with text, recurrent sonorities and linear motives, and electronically-enabled vocal effects to create a formal design of “radiance.” In this instance, radiance refers to musical procedures that create effects of sonic luminance over the course of *Lonb* and determine the work’s meaning. Formal radiance is projected both by moments of radiant sound, a quality arising from pitch range, spectral attributes, and culturally-derived timbral associations, and by moments of “flickering,” an emergent quality of a moment when one of the several coincident structural processes attains partial or total completion.

The analysis focuses on the technê of radiance, that is, on the details of how the formal design of radiance emerges from the processes of musical sound. In Greek philosophy technê (often translated as craft or practice) was understood to be closely linked to epistêmê (often translated as knowledge or theory) in the sense that practice embeds and enacts knowledge. Here I focus on how *Lonb*’s meaning as radiance is revealed in its sounding materiality.

SCHOENBERG EARLY AND LATE (SMT)

Jack Boss, University of Oregon, Chair

SEMITONAL PAIRINGS IN SCHOENBERG’S ATONAL KEYBOARD MUSIC

Benjamin Wadsworth
Kennesaw State University

Tonal functionality in Schoenberg’s so-called “atonal” works has proven difficult for analysts to define, as tonal residue in these works often has no structural support. Nonetheless, an investigation into how tonal elements and dissonant pc sets interact may be useful to tonally-grounded musicians. In the atonal works, tonal residue is often present only in specific registral layers. Hugo Leichtentritt’s 1959 analysis of Schoenberg’s op. 11, nos. 1 and 2 implicitly views these layers within a dialectical perspective, showing how they combine into larger harmonic fields. This paper seeks to explain Leichtentritt’s observations through the notion of Semitonal Pairings (SPs), a term that describes conflicts between tonics related by ic 1. In a SP, various melodic layers can be generated from tonal structures by chordal alteration or contrapuntal embellishment; layers are then combined to create a broad range of dissonant and consonant collections. Successions of layers and their combinations can be viewed as dialectical narratives having stages of conflict and reconciliation. This paper will trace the stylistic origins of SPs, classify SP layers and combinations into types, and interpret their performance implications in Schoenberg’s atonal keyboard works.

TRANSFORMATIONS AND HEXATONIC CYCLES IN SCHOENBERG’S LATE WORKS: *MODERN PSALM* OP. 50C AND *A SURVIVOR FROM WARSAW*

Joe Argentino
McMaster University

In *Modern Psalm*, the particular ordering of the 6-20 <4308e7> hexachord and its transformations governs a hierarchic and transformational cyclic structure in the work. This paper

explores the cyclic properties of this 6-20 hexachord and its trichordal subsets, and constructs cyclic *Tonnetz* spaces that reproduce a modified version of Richard Cohn's hyper-hexatonic system. Using redefined versions of the neo-Riemannian operators R, P, and L, and my newly-formed operator S, I generate each hexatonic system purely as set class-consistent cycles of 3-3, 3-4 or 3-11 trichords. Focusing primarily on Schoenberg's final, incomplete composition *Modern Psalm* op. 50c, I show how these small- and large-scale cycles guide the form in each of the four component sections of the piece. This study also establishes that *A Survivor from Warsaw* can be regarded as the precursor to Schoenberg's *Modern Psalm*. *A Survivor from Warsaw* is permeated by tripartite and symmetrical structures, modified versions of which also occur throughout *Modern Psalm*. The symmetry that governs musical and textual form throughout both works contributes to a meshing of formal organization that is vital to their comprehensibility and unity.

Thursday evening, 4 November

**A CHANGING CLIMATE:
ECOMUSICOLOGY AND THE CRISIS OF GLOBAL WARMING**

Sponsored by the AMS Ecocriticism Study Group

Aaron S. Allen, University of North Carolina, Greensboro, Chair

Stephanie Doktor, University of Virginia

Kate Galloway, University of Toronto

Mark Pedelty, University of Minnesota

Scientists and politicians around the world agree that humans are changing the earth's climate and that the consequences are potentially catastrophic. The exact impacts and their prevention and/or remediation, however, are still being debated. In a roundtable, seminar-style discussion of pre-circulated readings, a group of scholars will address how musical communities—practitioners, critics, industries, academics, et alia—fit into the global warming conversation and what roles these constituencies had and might yet have. For example: How do composers and performers engage with this ecological and cultural crisis? What role do critics have in interrogating music-cultural products in relation to the environment? How do music industries contribute to global warming? How can academics question and teach music as part of a dialogue between art and environmental crisis? What roles have these constituencies had, and what might they yet have? Audience members are encouraged to engage with the group of primary discussants. A reading list will be provided online in advance so that discussants and audience members are encouraged to engage thoroughly with the texts and draw on their own experiences.

Perhaps the most well-known voice in the global climate change discussion is former vice-president of the United States Al Gore, whose popularizing of global warming science earned him the Nobel Peace Prize. His most recent book, *Our Choice: A Plan to Solve the Climate Crisis* (2009), lays out the issues and possibilities related to climate change. To link the scientific environmental crisis with the realm of the academic humanist, we will also read Cheryl Glotfelty's "Literary Studies in an Age of Environmental Crisis" (in *The Ecocriticism Reader: Landmarks in Literary Ecology*, 1996). Glotfelty observes that "If your knowledge of the outside world were limited to what you could infer from the major publications of the literary profession . . . you would never suspect that the earth's life support systems were under stress." A recent musicological article by Nancy Guy ("Flowing Down Taiwan's Tasumi River: Towards an Ecomusicology of the Environmental Imagination," *Ethnomusicology* 53/2, 2009) makes a compelling and impassioned plea for a scholarly study of music that addresses environmental as well as cultural, social, and musical concerns. Finally, the ESG will provide a publicly available bibliography from which interested readers can choose supplementary materials; these and other selected sources (such as Philip Bohlman's and Philp Brett's contributions on the politics of musicology and of gender studies) will be discussed and disseminated electronically before the Indianapolis meeting.

Addressing the "changing climate" in the context of musicology and music theory is not just about the environmental crisis or ecomusicology; rather, we will demonstrate the broadening of scholarly inquiry in music. Making connections between climate change and music are also heuristic lessons that academics could take into the classroom. Thus, in addition to the purely intellectual aspects from which participants might profit, this roundtable discussion aims to

provide increased opportunities for teaching as well as greater understanding of our musical communities in the context of a warming world.

ADDRESSING ETHNIC AND RACIAL DIVERSITY IN MUSIC THEORY

Sponsored by the SMT Committee on Diversity

Tomoko Deguchi, Winthrop University, Moderator

This session—following along the lines of the Committee on the Status of Women’s session in 2008, “Addressing the Gender Imbalance”—will address ethnic and racial diversity in our field. In Baltimore in 2007, we on the Diversity Committee had a quite successful session entitled “Voices from the Field,” first-hand accounts from four ethnic minorities in music theory. In that session many questions were raised, questions that we would like to address with the present session. We have chosen the following four themes: an insider’s view on the ethnic/racial imbalance in our society along with some data on the ethnic/racial makeup of our field; an ethnomusicologist’s view on music theory; doing research on non-European topics and how this affects diversity; and ethnic issues in the music-theory classroom. Diversity Committee member Tomoko Deguchi will chair this session, which promises to be exciting and informative.

FROM WITHIN: THE DEMOGRAPHICS OF RACE AND ETHNICITY IN MUSIC THEORY

Irna Priore, University of North Carolina, Greensboro
Alexander Sanchez-Behar, Ashland University

This paper examines the demographics of race and ethnicity of theory students and faculty throughout the U.S. and within the Society for Music Theory. These findings are then compared with those of our sister societies. Such an investigation poses a number of relevant questions: how do we categorize ethnic groups? and what represents a minority? What research falls under the study of music theory? And what adverse effect(s) does an under-representation of minorities have on our society? By acknowledging and accepting the reality of our demographics, recognizing our ethnic groups, and looking at the direction of research, we may encourage the society to be more inclusive and more tolerant of different types of scholarship, approach, and repertoire. As a model, our discussion will feature short illustrations from Brazilian popular music. In this way, we will use theory here in a broad sense: to explain and interpret a body of repertoire that has been underrepresented in scholarship. Including non-traditional repertoires in music-theory discourse will certainly bring up new methodologies and theoretical tools. Having said this, we can then look at other new scholarship that has been successful in introducing diverse practices.

DECOLONIZING MUSIC THEORY: SOME THOUGHTS FROM OUTSIDE THE FIELD

Gavin Douglas

University of North Carolina, Greensboro

Many professional music societies in the United States have limited racial or ethnic diversity in their makeup. For some of these groups the lack of diversity challenges their mission; for others, diversity is an issue that distracts from the mission. While I imagine both sentiments to be represented in SMT, I would contend that the lack of ethnic diversity in the society's membership is a significant problem to the field and to SMT's relevance in the twenty-first century. Drawing largely from the field of ethnomusicology, with its many years of debate concerning the role of theory and analysis in music scholarship, as well as from other humanities disciplines, this presentation will infer several reasons for SMT's lack of diversity. Through an initial examination of the gate-keeping mechanisms—degree programs, texts, specific skills, etc.—that encourage (or discourage) people from entering the field, the presentation will discuss these mechanisms as colonizing forces that impose particular ways of thinking about music and offer useful but limited conclusions on musical meaning. Viewed through such a metaphor of colonization, the formal discipline of music theory has been quite successful at creating and dispensing a system of knowledge used to understand music; yet many musics and many theories are excluded. I will draw from post-colonial literature to offer suggestions for more inclusive programs that draw in other voices.

MUSICAL GO-BETWEENS: IMMIGRANT SENSIBILITIES AND THE ANALYSIS OF NON-WESTERN MUSICS

John Turci-Escobar

Washington University in St. Louis

As the discipline of music theory expands its purview to non-Western musics, it is imperative to consider if and how the dominant theoretical/analytical approaches apply to these musics. Indeed, the most basic questions that have shaped our discipline may ultimately prove irrelevant to musics beyond Western concert music. In grappling with these questions, North American music theory has a singular advantage, namely, the diversity of our immigrant communities. The immigrant has a unique subject position: he/she often lives “in between” cultures, bridging both but not belonging entirely to either. Based on my experience as the son of Argentine immigrants, this paper explores how the “in-between” subject position has influenced my work on the music of Astor Piazzolla. I will show how my attempts to explain certain idiosyncratic features of the Argentine composer's music required that I consider both the questions and methodologies that guided my own training as a music theorist, and those of the critics and scholars working on tango in Argentina. “Musical go-betweens”—representatives of ethnic groups that bridge overlapping cultures—will play a central role in advancing our understanding of non-Western musics, not only by expanding the body of repertoires, but more importantly by formulating the basic questions and devising the theoretical/analytical models that answer them. It is this promise, the ability to reshape the discipline at the foundational level, that ultimately will address the ethnic and racial imbalances in music theory.

ETHNICITY, THE EUROPEAN CANON, AND
THE MUSIC THEORY CLASSROOM

Teresa Reed
University of Tulsa

As a student at Indiana University twenty years ago, I conducted a study that culminated in an unpublished paper titled “Representations of Afro-American Music in American Music Theory Texts.” This study was inspired both by my own experiences and by the recognition that textbooks often inform and shape the content of classroom instruction. I examined theory texts by Aldwell and Schachter, Baur, Benjamin, Horvit and Nelson, Benward, Christ et al., Cooper, Henry, Kostka and Payne, Sherman, Turek, and others in an effort to analyze their respective approaches to the treatment of African-American music. My 1990 study found that although the European canon and its familiar concepts and analytical tools remained the primary focus of theory instruction, some texts were beginning to cite a more culturally diverse repertoire. Using this study as a point of departure, my presentation examines the issue of ethnicity in the music-theory classroom today. As with my prior study, I begin with an analysis of the top college music-theory textbooks currently in use. While my particular focus is on black music, I will address the general state of cultural diversity that these textbooks convey, both in terms of the analytical approaches they offer and the repertoire they cite. I will then discuss changes over the past twenty years, characterize current pedagogical trends and challenges, and offer speculations regarding ethnicity and the future of music theory pedagogy.

**MUSICOLOGY AND THE DOCUMENTARY FILM:
THREE TEST CASES (AMS)**

Margot Fassler, University of Notre Dame, Organizer
Mellonee Burnim, Indiana University
M. Jennifer Bloxam, Williams College
Michael Beckerman, New York University

Documentary film making as a medium for scholarly research and teaching has yet to find its place in the discipline of musicology. Informants are often long dead and their circumstances and cultures far distant in time. Yet there are many things that documentary film production has much to offer our discipline, from introducing new kinds of collaborative work, to the preservation of unique sorts of evidence, including filmed oral histories and the candid comments of scholars and performers, to the use of scripting and production to engage students in the study of historic repertoires and performance practices. There is an increasing demand for well-made videos of historic performances and other historical subject matter for our classrooms and musicologists will increasingly be directly involved in making them.

In this session, three musicologists who have recently created documentary films—either as writers, producers, or consultants—discuss their work. Each scholar will speak for ten minutes, and then screen a fifteen-minute excerpt from a film, with a short Q & A after each individual presentation. The session concludes with thirty minutes for discussion of broader questions, the entire presentation taking two hours. The excerpted films are different in their goals and styles, and open up a range of subjects all related to the ways in which the production of documentary films will relate to and even reshape the discipline of musicology, from

the practical hows and wheres of film making, to scripting and shooting, editing, securing rights, animation, aesthetics, post-production, peer-on-peer learning, affiliated web sites, to philosophies of music history in the documentary and the importance of film making as a component of musicological research.

M. Jennifer Bloxam has collaborated with the Dutch ensemble Cappella Pratensis, directed by Stratton Bull, on the project “The Sounds of Salvation: Recreating the Mass for St. Donatian” by Jacob Obrecht. Its centerpiece is the Mass ceremony endowed in 1487 for a Bruges fur merchant, recreated on location in Bruges. Interviews offer historical background and analysis of the music in its ritual context. An interactive website complements the DVD, providing animated scores and additional historical content. Margot Fassler has written and produced or co-produced three educational videos and has two more documentaries in production. The film “Stay Tuned: Music Ministry at Messiah Baptist Church” (tentative title) includes a brief history lesson on sacred music in the African-American tradition. Fassler will be joined by Professor Mellonee Burnim of Indiana University to discuss the challenges of creating this segment and the value of collaborative work in documentary production. Michael Beckerman is scripting and producing a film entitled “Klein’s Last Line.” The film centers on a piece of music, specifically, an eight-measure passage marked “Con gran espressione” in Gideon Klein’s String Trio, his last composition and the last piece written in Terezin. Filmed in Germany, the Czech Republic and Poland, the film features interviews with performers, survivors and scholars. Beckerman describes the ways in which his research was transformed through and within the process of film production.

PERCEPTION IN THE FLESH: WHAT CAN MERLEAU-PONTY CONTRIBUTE TO MUSIC?

Sponsored by the SMT Music and Philosophy Interest Group

Jairo Moreno, University of Pennsylvania, Moderator

HEARING THE FLESH OF THE WORLD: MUSIC AND SOUND IN MAURICE MERLEAU-PONTY’S “INTERTWINING—THE CHIASM”

Amy Cimini
New York University

In his final essay “Intertwining—the Chiasm,” (1964) Maurice Merleau-Ponty develops a radically anti-Cartesian understanding of sense perception—a position that, perhaps, might address music studies’ interest in a non-dualist platform from which to study embodied listening and performance as producers of cultural meaning, historical knowledge and political agency.

Merleau-Ponty theorizes embodiment and sensibility as ontologically grounded in what he calls *the flesh of the world*, an elemental medium that provides the condition of possibility for all perception. Under the logic of the flesh, perceiver and perceived come to constitute one another in the moment of perception, rendering the difference between subject and object irrelevant. Surprisingly, however, Merleau-Ponty’s treatment of sound reinforces precisely the hierarchical subject/object split which the flesh opposes.

This paper attempts to reconcile sound with Merleau-Ponty's anti-Cartesian commitments, understanding listeners and sonic events to be co-constitutive. This position locates the production of sound *not* within a sounding agent, but within this process of co-constitution, liquidating any apparent difference between listening and sounding. Through exegetical analysis and philosophical speculation, this paper explains how thinking sound through the logic of Merleau-Ponty's flesh makes this perspective possible, developing a new understanding of how listening "subjects" can relate to musical "objects."

GESTURE AND HABIT IN MERLEAU-PONTY AND LIGETI

Eugene Montague
George Washington University

In *Phenomenology of Perception*, Merleau-Ponty develops the concept of "habit" as a central feature of perception. Habits—roughly, internalized schemas of movement—mediate the world for the body, functioning outside conscious attention yet with constant potential for modification. Through such schemas the body is located as the ontological core of human life, grounding Merleau-Ponty's middle path between empiricism and idealism.

The concept of habit fits with the practices of performing musicians. Performers depend on gestural schemas developed through exercises, yet such schemas are rarely subjects of academic interest. Interpretive studies of gesture concentrate on idealistic metaphor, while empirical studies dismiss such "instrumental" movements as mechanical. Merleau-Ponty's work suggests a middle course between these extremes, founded on the body as the nexus of meaning. This paper discusses some implications of his ideas through an analysis of Ligeti's "Touches bloquées," a piano etude dominated by characteristic sequences of finger movements that keyboard players develop as habits. These habits are only partly realized in sound, and the interplay between "blocked" gesture and sound is an element central to the meaning of this etude. Habit thus grounds both the physiology of performance and the expressivity of the music itself.

THE LEGACY OF MERLEAU-PONTY'S CONCEPTION OF RHYTHM AND ITS IMPACT ON MUSIC

Violaine Anger
Université d'Evry Val d'Essonne; École Polytechnique

What is rhythm? What is its relation to form? To this fundamental question in music, the paper will re-examine the answers of some of the leading lights of phenomenology, trying to consider these notions without any reference to a pre-existing ontology.

Merleau-Ponty has rarely spoken of music. But through his studies on Husserl, he sparked off a reflection on art, body, perception, and language that can be of direct application to the understanding of music. One of his students, Henri Maldiney, has tried to reflect on art, and especially rhythm, within the scope of Merleau-Ponty's thought. To think about rhythm in any piece of art supposes thinking first about the articulation of body, perception and language. Against any dualism, Merleau-Ponty shows that one first must think about the reversibility of categories, like the inside and the outside of clothes, and then elaborate a network of concepts ("flesh," chiasmus and so forth) that define the extended concept of rhythm.

Maldiney goes further. Borrowing the category of “the open” from Hölderlin, he develops the idea of rhythm as “the response to chaos.” Rhythm happens to be a specific experience that can appear between two extreme surprises: “there is something,” and “I exist.”

“NATURE IN HER MANNER OF OPERATION”: MERLEAU-PONTY,
JOHN CAGE, AND THE AMERICAN NEO-AVANT-GARDE

Richard H. Brown
University of Southern California

Maurice Merleau-Ponty’s late writings sought to define a new ontology of painting and the plastic arts that could articulate the laterality of the self in the context of the artwork. While his new ontology overlooked music, a musical completion of this unfinished thesis can be found in the aesthetic of John Cage and the American Neo-Avant-Garde.

In this paper I present a reading of Cage’s artistic program largely through Merleau-Ponty’s concepts of “chiasm” and “flesh.” Recent reevaluations of the American Neo-Avant-Garde have highlighted these artists’ push toward a positive theory of difference, where process instigates a unity of opposites rather than a negation of the artwork itself. It is in this respect that a reading of the “neo” paradigm within Merleau-Ponty’s aesthetic proves useful in clarifying aspects of a complex and often misunderstood artistic movement.

While Cage repeatedly referred to a Bergsonian sense of “perpetual becoming” in his writings, his rejection of intentionality distanced him from Bergson’s famous “*élan vital*.” Instead, Cage sought a laterality in the artwork that more closely aligns with that set forth in Merleau-Ponty’s aesthetic writings. Merleau-Ponty’s concern for “depth” helps frame Cage’s discussion of silence not as an absence, but as an opening into the temporally-changing processes of nature and humanity. Similarly, Cage’s distancing of the self through chance and indeterminacy was a means of bringing about a reciprocal anonymity between composer and listener. Merleau-Ponty’s “flesh,” then, becomes the anonymity of the self that Cage advocated, while reversibility of subject and object, the “chiasm,” reflects Cage’s transcendental goal of bringing about an artistic situation that could “imitate nature in her manner of operation.”

ROBERT SCHUMANN AT TWO HUNDRED: NEW PATHS

David Ferris, Rice University, Chair

Rufus Hallmark, Rutgers University
Roe-Min Kok, McGill University
Harald Krebs, University of Victoria
Yonatan Malin, Wesleyan University
Sezi Seskir, Cornell University
Laura Tunbridge, University of Manchester

This panel reflects critically on current trends in Anglo-American Schumann scholarship in the composer’s bicentenary year. Its starting point will be the musicological legacy of John Daverio’s *Robert Schumann: Herald of a “New Poetic Age”* (Oxford, 1997), *Crossing Paths: Schubert, Schumann and Brahms* (Oxford, 2002) and numerous articles on German Romantic topics. Daverio’s publications were notable for encouraging interdisciplinary approaches to Schumann’s music, in particular with reference to nineteenth-century

literature and philosophy. He also was one of the first Anglophone scholars to re-evaluate the music of Schumann's later years, and to explore the political contexts within which the composer worked.

Daverio's research thus paved the way for a distinctive kind of Schumann studies. Some principles he established remain firmly in place: notably a continued emphasis on biography, and a tendency toward poetic interpretations of the music. In a methodological shift in perspective, Schumann's biography has also been reinterpreted in light of recently released primary sources, such as medical records from the years he spent in the asylum at Enderich. Indeed, as Roe-Min Kok explains, the availability of new primary sources is giving Schumann scholars access to a mass of archival information that sheds new light not only on his personal life but also on his working practices: at the level of composition and in terms of dealing with publishers and performers. Rufus Hallmark sums up recent research on Schumann's songs, reporting on the progress of the new complete edition, *Neue Schumann Ausgabe*, from an insider perspective.

The Schumann that emerges from these sources is far from an unworldly aesthete: instead, it is clear that we are dealing with a professional musician, engaged with contemporary society and culture. But what are the implications of that worldly image for interpretations of the music? Susan Youens will revisit the relationship between poet and composer in Schumann's songs, taking into account the politics of particular texts, and particular musical styles. Laura Tunbridge will discuss analyses of the composer's late style against the backdrop of music from the 1850s, which in particular can help nuance our understanding of changing perceptions of the composer's illness. Sezi Seskir will examine Schumann's articulation markings and notation as mediums that can be both suggestive and informative for the performer applying *tempo rubato* to his music. Finally, Harald Krebs will look outwards from Schumann studies to position writings on the works against a backdrop of current trends in music theory. The position papers offered here will not be summaries of the contributors' contributions to the field, though all have either produced or are currently working on significant publications to do with the composer and his world; they are intended to prompt and steer broader discussion of the new paths that still might be taken by Anglophone Schumann scholarship, two hundred years after the composer's birth.

TEACHING COUNTERPOINT IN THE TWENTY-FIRST CENTURY

Sponsored by the SMT Pedagogy Interest Group

Mary Arlin, Ithaca College, Moderator

PLAINE AND EASIE COUNTERPOINT: HOW DOES MORLEY'S TREATISE FARE AS A MODERN TEXTBOOK?

Robert Gauldin

Eastman School of Music, University of Rochester

Collegiate students are generally unaware that the recommendations and admonitions found in their present-day modal counterpoint texts are essentially identical with those recorded in similar treatises written over four hundred years ago. While in most cases the lack

of translations or modern editions, changes in terminology, and the use of older notation and clefs would render them ineffectual in contemporary classrooms, one such manual might possibly survive this time-warp transfer and emerge as a successful and efficient introduction to sixteenth-century polyphony—Thomas Morley’s *A Plain and Easy Introduction to Practical Music* (1597), which is readily available in an excellent and inexpensive modern edition (Harman, 1973).

This paper will explore the above suggestion by first examining Morley’s approach to counterpoint from a pedagogical standpoint, in an attempt to determine how effective it might prove in its present form as a textbook in the twenty-first century. While a number of points involving its contents, layout, examples, and didactic techniques initially appear to be extremely promising, a closer examination reveals some troublesome inconsistencies that might eventually prove vexing and problematic for today’s students.

IS FUX NECESSARY? (OR WHY WE HAVE TO STOP TEACHING SPECIES THE WAY WE DO)

Peter Schubert
McGill University

This paper will propose some alternatives to species counterpoint as it is often taught in first-year collegiate theory courses. As derived from Fux (1725), typical “abstract” species is a non-stylistic pedagogical tool that aims to teach general musical precepts through painstaking, step-by-step work with simplified materials. It is less widely known, however, that the species approach was originally developed in the mid-sixteenth century, where it was often used as the basis for vocal improvisation.

This presentation will show how collegiate beginners can be taught to improvise relatively complicated music in two and three parts, based on techniques and recommendations found in Renaissance treatises written between 1550 and 1630. These techniques, which include invertible counterpoint and three-voice canon, were routinely employed in the liturgy by choirboys at that time, who did not view species as “proto-art music” but rather as the springboard for real-time improvisations which were acceptable in public performance. Three graduate students will stand as willing subjects for a real-time demonstration of some of these methods.

THE PASSACAGLIA: A PRIMER FOR TEACHING BAROQUE IMPROVISATION

Dariusz Terefenko
Eastman School of Music, University of Rochester

This presentation will propose some practical methods for incorporating keyboard improvisation into the curriculum of a typical graduate or upper-class undergraduate class on Baroque counterpoint. Although such skills were mandatory for all clavier players during that historical period, the great majority of such courses today unfortunately rely on the more academic process of committing notes to paper, while subordinating aural and performance skills. This improvisation demonstration will attempt to remedy this tendency by employing as its underlying model one of the stereotypical formal processes from the Baroque era: the passacaglia (defined here as a given ground-bass theme). During the course of a typical eight-

measure model, emphasis will initially focus on the role of outer-voice counterpoint in a 1:1 melodic-rhythmic relation (à la first species), eventually leading to more complex realizations of this framework. The demonstration will employ the same graduate students as in the previous talk, all three of whom have some degree of general improvisatory ability at the piano, although not necessarily in Baroque style.

Friday morning, 5 November

ANALYZING THE MUSIC OF TWENTIETH-
CENTURY WOMEN COMPOSERS

Sponsored by the SMT Committee on the Status of Women

Patricia Hall, University of California, Santa Barbara, Chair

MUSIC AS A MIRROR: LIBBY LARSEN'S *CHANTING TOWARDS PARADISE*

Brenda Ravenscroft
Queen's University, Ontario

In a letter from the early 1990s, Larsen writes: "One thinks that one can hide sometimes, in music, but I see that instead of a mask, the music is a mirror." This is particularly true for Larsen's vocal music, where her settings for soprano reflect her stated identification with texts by women. She describes the qualities that attract her to a particular text as "both the language—meaning the content of the consonants and the vowels, and the rhythm of the language—and the depth of the speaking voice."

In my paper I analyze the technical means by which Larsen achieves her expressive goals in her 1997 song cycle, *Chanting Towards Paradise*, a setting of four poems by Emily Dickinson for voice and piano. My analysis shows how she uses her compositional tools—particularly rhythm—to illuminate patterns in the phonetic structure of the words, and to convey the meaning of the poems.

The second part of my paper examines the concept of "mirroring" more broadly. While the musical settings in *Chanting Towards Paradise* reflect Larsen's close reading of Dickinson's poems, feminist interpretations of Dickinson's poetry and of the poet's life are echoed both in Larsen's selection of poems with overtly feminist themes—power, imprisonment, escape—and in the composer's position as a woman in a male-dominated field.

URSULA MAMLOK'S PATHWAYS THROUGH THE
MAGIC SQUARE: *PANTA RHEI* (1981)

Joseph Straus
Graduate Center, CUNY

Ursula Mamlok studied with Stefan Wolpe and Ralph Shapey in the early 1960s, and has been a twelve-tone composer ever since. Her distinctive twelve-tone language has often involved taking unusual musical paths through the familiar 12 x 12 matrix of row forms. In *Panta Rhei*, a piano trio that is among her best-known and most frequently performed works, Mamlok not only navigates through her charts in interesting, original ways, but also constructs new kinds of charts, including a novel 12 x 12 matrix and a six-line array used to generate progressions of harmonies. Her precompositional materials, which also include systematic designs for aspects of musical rhythm, will be discussed with reference to her compositional sketches, presented publicly here for the first time. I will discuss her general compositional approach with reference to a previously unknown radio interview, where Mamlok's interviewer is none other than Milton Babbitt. The core of my presentation will be close analysis

of selected passages from *Panta Rhei*. Mamlok's originality in the creation of precompositional materials and designs is matched by her skill and inventiveness in realizing them. The serial organization assures repeated reference to a small number of pitch and interval combinations; the music endlessly recombines these into highly engaging, scintillating musical surfaces.

SUPERPOSITION IN SAARIAHO'S "THE CLAW OF THE MAGNOLIA . . ."

John Roeder

University of British Columbia

The textual through-line of the variegated duets in Kaija Saariaho's *From the Grammar of Dreams* is Sylvia Plath's poem "Paralytic," which conveys the musings of a male polio victim in an iron lung, incapable of motion or speech. The composer divides the ten stanzas among her five songs in a dramatic and provocative way. In the central third song she places the crucial final stanza, in which the narrator metaphorically articulates a double-edged epiphany: "The claw / Of the magnolia, / Drunk on its own scents, / Asks nothing of life." The plain, straightforward setting, in which the two singers share the single text, gives strong and appropriate focus to this powerful stanza.

In seeking the meaning of these songs, it is tempting to turn to biography. A more objective musical analysis focuses on the elegance of Saariaho's setting: her use of rhythm and register to direct its lines; the classical arch shape of the tessitura, which peaks at the moment of greatest tension, "asks;" the return, during the final phrase "nothing of life," of the materials that set the opening words, "the claw," that associates these images of death.

But not even such a technical account addresses the most interesting musical feature of the setting, its polyvocality. In the other songs, the concurrency of different texts requires such a texture, but in Song III both voices sing the *same* words to different rhythms and pitches. To explore the musical effect of this disunited unification, to ask how it relates to the poem and its themes, I examine the senses of musical time and space created by the shifting metrical and tonal relationships between the voices. As they variously imitate, synchronize, and diverge, we hear the emergence of truly dual points of reference that artfully portray the stanza's symbolic superpositions.

POZZI ESCOT'S *MIRABILIS IV*: "O QUAM MIRABILIS"

Diane Luchese

Towson University

The bulk of composer-theorist Pozzi Escot's published analytical work demonstrates her fascination with number and geometry, as well as her insights about symmetrical and proportional elements in the spatial designs of musical works. Her spatial graphs in *Sonic Design: The Nature of Sound and Music* and the mathematical models she created for *The Poetics of Simple Mathematics in Music* are especial examples of these interests.

Escot, the current President of the International Society of Hildegard von Bingen Studies, titled her 2006 organ work *Mirabilis IV* to reference Hildegard's "O quam mirabilis est," thereby paying tribute to that composer. Escot's analytical work has suggested that Hildegard and her contemporaries linked number to music as a means of reflecting the cosmic order. One millennium later, Escot's own composition follows suit. Escot's *Mirabilis IV*, while contemporary in its pitch structures, angular lines, and bold dissonances, shares characteristics of

medieval aesthetics through its chant-like rhythmic freedom, neume-like melodic cells, and carefully modeled architectural design. This analysis of *Mirabilis IV*, which began as an investigation employing analytical approaches similar to Escot's, primarily addresses its registral space, pitch distribution, linear movement, symmetrical elements, and use of Fibonacci numbers, revealing an architectural plan indicative of the composer's professed love of number.

EMERGENT FLUX PROJECTING FORM IN RUTH
CRAWFORD SEEGER'S QUARTET (1931)

Joshua B. Mailman
Columbia University / New York University

Ruth Crawford Seeger's contribution to the development of twentieth-century music is idiosyncratic, bringing together the European serial avant-garde and burgeoning American experimentalism. For instance, her String Quartet (1931) is among the first American works to employ permutational serial pitch organization (Straus 2003), but also forecasts the processive formal procedures used by minimalist composers Tenney and Duckworth. Hisama (1995, 2001) showed quantitatively how climactic form in the quartet's third movement arises subtly through flux in what may be called an emergent quality: degree of twist.

Focusing here on the first movement of the quartet, my paper examines Crawford Seeger's innovative ways of projecting form in her music. The analysis shows how form is projected through flux in the intensity of four qualities emerging holistically from the quartet's surface: durational diversity, fluency, vibrancy, and viscosity. Computational models of all four qualities are presented, along with temporal-dynamic formal graphs generated through the models. These illustrate how Ruth Crawford Seeger projects form in a nuanced and innovative way, through the use of both crisp and smooth flux in the intensity of enticingly unconventional emergent qualities.

**DUKE ELLINGTON'S LATE, EXTENDED WORKS:
SOME NEW CRITICAL PERSPECTIVES (AMS)**
John Howland, Rutgers University, Newark, Chair

DUKE ELLINGTON, BILLY STRAYHORN, AND THE
ADVENTURES OF *PEER GYNT* IN AMERICA

Anna Celenza
Georgetown University

In 1960 Duke Ellington and his Orchestra released an album titled *Swinging Suites by Edward E. and Edward G.*, which paired two Ellington/Strayhorn collaborations: *Peer Gynt*, a reinterpretation of Grieg's music to Ibsen's play and *Suite Thursday*, inspired by the similarly titled novel by John Steinbeck.

This paper explores the musical and literary influences behind the Ellington/Strayhorn *Peer Gynt* Suite. Until now, research concerning this composition has been limited to the work's reception in Norway, where it was banned for several years, and the U.S., where reviewers voiced regret over Ellington's decision to rework, yet again, the music of a

European composer—earlier that year the Ellington Orchestra had released a recording of Tchaikovsky's *Nutcracker Suite*. As this paper demonstrates, Ellington and Strayhorn were not the first American composers to reinterpret Grieg's music: stride pianists Willie "The Lion" Smith and James P. Johnson regularly performed "jazzed" excerpts from Grieg's *Peer Gynt Suites*, and Paul Whiteman quoted Grieg's "In the Hall of the Mountain King" in his 1926 recording of *St. Louis Blues*. The Ellington/Strayhorn adaptation of *Peer Gynt*, however, was markedly different. Whereas earlier jazz composers/performers engaged with *Peer Gynt* from a purely musical standpoint, often treating Grieg's music in a humorous manner, Ellington and Strayhorn studied Ibsen's play closely and composed music that presented a revisionist narrative of Ibsen's anti-hero.

Unpublished documents in the Smithsonian's Ellington Collection and the archives of the Stratford Festival in Canada reveal that the primary literary sources for the Ellington/Strayhorn *Peer Gynt* Suite included Paul Green's *Peer Gynt: The American Version* (premiered and published in New York, 1951) and Tyrone Guthrie's production of Ibsen's play at the 1957 Stratford Festival. The Ellington Orchestra first attended the Festival in 1956 as featured musical performers, an event preserved on the album *Live at the 1956 Stratford Festival*. As this paper demonstrates, Ellington's visits to Stratford in 1956 and 1957 inspired two musical compositions that engage directly with literary and dramaturgical sources: the Shakespearean *Such Suite Thunder* and the *Peer Gynt* Suite.

OTHELLO REVISITED: *SUCH SWEET THUNDER* AND POLITICS

David Schiff
Reed College

Composed in 1957 for a Canadian Shakespeare festival, *Such Sweet Thunder*, a suite in twelve movements by Duke Ellington and Billy Strayhorn, presents a convergence of jazz, Shakespeare and politics that is also found in the musical *West Side Story* and the ballet *Agon* which appeared later that year. At a time when left wing politics was still under tight scrutiny by the House Un-American Activities Committee, Shakespeare served as a cover for dealing with social issues, in particular with inter-racial relations. At the New York Shakespeare Festival Joseph Papp presented Shakespeare spoken in American inflections and acted in a "Method" style by integrated casts. The Newport Jazz Festival, where Ellington's career was "reborn" in 1956, was conceived as the equivalent of European festivals honoring the music of Mozart and Wagner. The emergence of festival venues for both Shakespeare and jazz shielded political expression and also elevated jazz to high art status. Ellington and Strayhorn seized the opportunity of a festival commission from north of the border to continue the political work begun in *Black, Brown and Beige*, *New World a-Comin'*, and the *Deep South Suite*. Their readings of Shakespeare, however, were radically revisionist. At the moment when the Civil Rights Act of 1957 was being debated (and watered down) in Congress, Ellington and Strayhorn focused on interracial themes. The suite paid particular attention to two African characters, Othello and Cleopatra, both of whom had European lovers, and it also bestowed African status on Lady Macbeth, renamed "Lady Mac," Henry V (Hand Cinq) and Katherine, the shrew ("Sister Kate") and even on Puck. Ellington transformed both Lady Mac and Sister Kate into positive, sassy, characters, a move that underscored the systematic inversion of usual Shakespearean interpretations; Strayhorn re-imagined Puck in his own image. All of the movements portray Shakespeare's characters in jazz terms and without recourse to Elizabethan

trappings or symphonic gestures; by conferring canonic status on itself, the music also claimed the contemporary relevance found in Papp's free Shakespeare, and Bernstein's re-located retelling of *Romeo and Juliet*.

DID ELLINGTON TRULY BELIEVE IN AN "AFRO-EURASIAN ECLIPSE?"

Edward Green
Manhattan School of Music

One of the most taking features of the 1971 album *Afro-Eurasian Eclipse* is how it begins: Duke Ellington speaking, with seeming affection, about Marshall McLuhan's idea that the center of cultural gravity was shifting to the "Orient." Since four years earlier Ellington had released the *Far East Suite*, the evidence—on the surface—is all in favor of an untroubled interpretation of the composer's words. Yet his 1971 music makes one pause. There is precious little celebration of the "Orient" in this album; it sounds largely like pure Americana; Afro-Americana, at that.

Indeed, far from backing up McLuhan, the album challenges his thesis. Here are no elegiac tones; nor nostalgia for a golden age of American music descending sadly into the shade. Instead, on every track, Ellington asserts the continuing vigor of American musical culture. We hear a physically exuberant celebration of such all-American sonic realities as the blues, swing, call-and-response sectional antiphony, and jazz-oriented musical forms. There is even rock-and-roll: a rarity for Ellington. And if any music was an all-conquering global force in 1971, it was rock—whose roots are unmistakably American.

McLuhan was all the rage in 1971. Apparently, with his trademark union of cultural sophistication and down-home slyness, Ellington was turning McLuhan upside down—implying, it is not the music of Africa or Eurasia which puts *us* in the shade, but we Americans who have eclipsed it! (This, moreover, would be employing "eclipse" in keeping with astronomical fact: a lunar eclipse means a darkening of the moon by the earth, not the reverse.)

In arguing for an edgily ironic understanding of this album, one remembers that throughout Ellington's career there was a great deal of subversive irony. One need only think of his comments on being denied the Pulitzer in 1965. What he truly felt, including about such issues as racism in the U.S., he did not often think it prudent to state in blazingly clear light. He needed shadings; and irony allowed him those shadings, and that protection.

This paper is built on the methodology of Aesthetic Realism; among its central principles is this statement by its founder, the philosopher Eli Siegel: "The resolution of conflict in self is like the making one of opposites in art." And in his essay "Jazz and the Modern Novel," Siegel explains how, in its technical structures and throughout its history, jazz has relied on the principle of contradiction: has said "No!" to customary musical (and social) notions, in a manner that nevertheless culminates in a powerful, fresh, sonic "Yes!"

This dialectic of "No" and "Yes"—including welcoming and yet keeping distance from both European and African musical models—is crucial to understanding the art of Ellington. And also his life: he had a desire to be affirmative and genial, to fit in gracefully with the world around him—but also to be its critic.

Ellington wanted to put opposites together; and this fact is the key to appreciating the surprisingly subversive art of that under-valued album, *Afro-Eurasian Eclipse*.

“THE MOTHER OF ALL ALBUMS”:
DUKE ELLINGTON’S *A DRUM IS A WOMAN*

John Wriggle
Graduate Center, CUNY

Duke Ellington’s (1899–1974) CBS television production and album release *A Drum Is a Woman* has long been one of the maestro’s most uncomfortable relics for jazz fans and scholars. As ambitious—and as frequently dismissed—as any of Ellington’s extended works, this 1956–57 project bursts with contradictions and mixed messages. *A Drum Is a Woman* stands as a blatantly misogynistic narrative that simultaneously challenges the traditional masculine jazz ethos, an album built of splices and overdubs that arguably results in one of Ellington’s most musically coherent long-form works, and a kitschy beatnik commercialization of jazz history transmitting a triumphal “tone parallel” of the African American experience and extending the lineage of Ellington’s career compositional aspirations. Reception of *Drum* has been further troubled by jazz critics’ significant legacy of commentary referencing the theater medium as a trope of commercial entertainment ideals antithetical to conceptions of “authentic” jazz or the work of a “true” composer. Although scholars have reappraised many aspects of Ellington’s career, *Drum* has yet to fully emerge from the shadows of Ellington’s more readily canonized—and categorized—works.

Yet the issues that make *A Drum Is a Woman* so awkward a fit into the broader jazz history canon also place the work as one of the most representative projects of Ellington’s career. In addition to meriting a revisit through traditional musicological approaches, recent studies in gender, race, and Afrofuturism offer new avenues for analysis of this daunting subject, from the incorporation of classical instruments and operatic voices, to the invocation of the metaphoric King of the Zulus, to the humorous technological references of “Ballet of the Flying Saucers.” The imagery and choreography of the television production, composer and arranger Billy Strayhorn’s extensive contributions, and the multiple musical personalities of trumpeter Clark Terry and saxophonist Johnny Hodges offer a further wealth of critical fodder. Analysis of archival scores, contemporary press, and Ellington’s own accounts of the elements that were pooled to create *Drum* offer contextual explanations and motivations behind what has been described as the least understood of all Ellington’s major recordings. As Ellington himself suggested, *A Drum Is a Woman* may truly be “the mother of all albums.”

EXOTICISM IN SHIFTING CONTEXTS, 1840 TO TODAY (AMS)

Ralph P. Locke, Eastman School of Music, University of Rochester, Chair

Exoticism and Orientalism are concepts that received little consistent attention from musicologists until the 1990s. The first entries on “exoticism” in major music encyclopedias appeared in the revised *MGG* (1994) and—along with the first-ever entry on “Orientalism”—in the 2001 *Grove*. The first books offering a broad overview and raising crucial interpretive questions came out in 1996 (Bellman, ed.), 2000 (Born and Hesmondhalgh, eds.; but limited to the twentieth century), 2007 (Taylor), and 2009 (Locke).

Stimulated in part by these writings, many scholars are now looking closely at how exoticist impulses are conveyed in specific works and repertoires. The papers gathered in this session examine four distinct “moments” in the history of musical exoticism in works composed—whether by Europeans, Latin Americans, or Asians—in traditional Western genres. (Various

strands of popular music and commodified “world music” have analogous exoticizing features that may be addressed in the discussion period.) The authors raise complex but crucial issues of what exoticism has meant to composers, and to audiences and critics then and now.

- The challenges Liszt and Erkel faced (in the 1840s) in reclaiming the Hungarian-Gypsy style from Viennese compositional traditions and an imperial-Austrian perspective.
- How Carl Goldmark fought not to be pigeonholed as a composer of exotic-style works (on the basis of his Jewish origin and his best-known exoticist effort: the Biblical opera *Die Königin von Saba*).
- The complex cross-cuttings of exoticism, nationalism, and Middle Eastern Orientalism(!) in Mexico around 1900.

The final paper connects the era of *Samson et Dalila* and *Madama Butterfly* to our own day, examining several recent operas, and new productions of older ones, that continue to invoke (sometimes parodistically) exoticist and Orientalist stereotypes and devices.

Several crucial questions recur: What counts as exoticist/Orientalist representation? Where can one draw the line between nationalism and exoticism? How might we define self-Orientalism/auto-Exoticism? Does exotic/Orientalist representation occur even in works and productions intended to undermine or, at least, avoid it? Where does “exotic representation” end?

By juxtaposing manifestations of exoticism in the art-music traditions of different places and eras, the session will stir lively discussion of the appropriateness of “representing the Other” in art music.

AUTO-EXOTICISM? THE HUNGARIAN RESPONSE TO VIENNESE *STYLE HONGROIS*

Shay Loya
Guildford, England

In “How Spain Got a Soul” (1998), James Parakilas introduced the concept of auto-exoticism as a useful way of understanding how Spanish composers fashioned an “authentic” style that paradoxically (but with a certain commercial logic) followed pre-existing foreign portrayals of their country’s music. Auto-exoticism raises the question of where imperialist/touristic invention ends and cultural self-determination/authenticity begins. The problem clearly applies to many cases, not least Hungary in the 1840s. Led by Liszt and Erkel, Hungary’s emerging national school based its compositions on *verbunkos*, i.e. Hungarian-Gypsy band music. However, there was already a prominent Viennese tradition, stretching back to the 1780s, of “translating” *verbunkos* to *Hausmusik* and divertimento/rondo genres. The Hungarian composers were seemingly trapped in auto-exoticism: on the one hand, they did not wish to ignore the music that was accepted as national by their own compatriots; on the other hand, they needed to define themselves authentically against the Viennese *all’ongarese*.

In this paper I would like to approach this problem in several ways. First, in response to Ralph Locke’s “All the Music in Full Context” Paradigm of exoticism, we will examine (1) contexts in which *verbunkos* was not exotic, and (2) means of expressing Hungarian nationalism which did not rely on *verbunkos* alone (a Full-Context Paradigm of nationalism, if you will). Secondly, we will examine Liszt and Erkel’s strategies of conferring cultural respectability on *verbunkos*, and whether such strategies involved auto-exoticism. To complicate matters,

we will also examine their responses to non-Hungarian reception, in the light of the triple-“imperialist” aspects of *verbunkos*: 1) as a pan-European expression of Gypsiness, 2) as an expression of Austrian imperialism, and 3) as a Magyar-centric expression of Greater Hungary. Finally, we will look at exoticist aesthetics by contrasting the “familiar-exotic” (the normative cultural translation) with the “alien-exotic” (the untranslatable source), and enquire whether there is a “tipping point” beyond which the ultra-exotic no longer participates in a discourse of exoticism. From this angle in particular it will emerge that “auto-exoticism” is a relative and problematic term whose universal applicability needs to be judged against regional and historical circumstances.

ESSENTIALISM, ORIENTALISM, AND MUSICAL IDENTITY IN GOLDMARK’S *QUEEN OF SHEBA*

David Brodbeck

University of California, Irvine

Carl Goldmark’s rise from modest circumstances as the son of a cantor in West Hungary to later prominence as a highly regarded composer in the Imperial Capital marks him as the very model of the late-nineteenth-century assimilated Austrian Jew—an exemplary representative of a social group that, in the words of historian Marsha Rozenblit, “rapidly modernized, shed Jewish particularisms, and embraced German culture, liberal politics, and Habsburg dynastic loyalty.” That Goldmark’s status as a Jew should figure prominently in the critical reception of his first opera, *The Queen of Sheba* (1875), is not entirely surprising, especially given the work’s basis in the familiar biblical story. In this paper, I explore this issue against a backdrop of changing liberal ideology, whereby the German national prejudice that had been part and parcel of the liberal project in Austria from its beginnings in the years leading to the failed bourgeois revolution of 1848—when it was primarily a matter of assumed cultural superiority and so was a prejudice that could be shared by Germanized Jews like Goldmark—eventually assumed a racialist dimension that could only work to his disadvantage.

The evidence I adduce includes a number of early reviews, as well a revealing unpublished essay in which Goldmark discusses his musical identity in some detail. For traditional liberal nationalist critics such as Eduard Hanslick and Ludwig Speidel, I argue, the work, with its exotic musical style, seemed unfortunately to retain Jewish particularisms that Goldmark ought to have left behind. For the racialist German nationalist critics who wrote at the end of the century, of course, Goldmark was indelibly marked by those particularisms and could never leave them behind (which is to say his musical German could not but bear the traces of a Yiddish accent). The composer will have none of this. He positions himself as a *German* composer who represents a range of *Others*, the Arabian as well as the Jew. By stressing his credentials as a musical Orientalist, Goldmark not only resists being reduced to an ethnic stereotype but, paradoxically, also aims to thwart all those who would deny him membership in the German *Kulturnation*.

NATIONALISM AND EXOTICISM IN FIN-DE-SIÈCLE MEXICO

Leonora Saavedra

University of California, Riverside

Carlos Chávez and Silvestre Revueltas wrote a handful of pieces each based on the idea of the Mexican as indigenous or pre-Columbian. Chávez's *Sinfonía India* and *Xochipilli-Macuilxóchitl* and Revueltas' *Cuaubnahuauc* are modernist, primitivist pieces, inscribed in the history of Mexican music as masterpieces in a nationalist style. Yet it has been argued that their composers, members of a majority of mixed race and culture, exoticized in them the Indian as an internal other. Born in 1899, Chávez and Revueltas were agents in the construction of Mexico's identity as a modern nation, one of whose foundational myths is the location of its own birth after the Revolution of 1910 against the dictatorial regime of Porfirio Díaz. As a result, Gustavo Campa, Ricardo Castro and Ernesto Elorduy, composers who came of age during the Porfirian era, have been inscribed in Mexico's history as mere imitators of European music. Yet Díaz's regime actively sought the consolidation of Mexico's sovereignty and independence from colonial and neocolonial powers such as France and the United States, and initiated the production of national symbols based on pre-Columbian art and history.

Moreover, even though Campa and Castro never expressed a wish to retreat into a non-European otherness, their operas *Le roi poète* and *Atzimba* (both 1901) also address the pre-Columbian. Their contemporary Ernesto Elorduy, on the other hand, did not write music that could be claimed, either by its style or by its extramusical references, as nationalist, but he did compose piano and stage music—*Zulema* (1902), *Airam, Aziyadé*—in a deliberately Orientalist style. How are we to talk about this music? Are *Atzimba* and *Xochipilli* both exoticist compositions? Nationalist compositions? Are *Zulema* and *Le roi poète* equally exoticist? This paper will explore these questions in a broad methodological context, suggesting that the differences between nationalism and exoticism cannot be understood as matters of style but that their true site is political. I will also suggest that the identities of these pieces, like those of their composers, are processual, and better understood within a web of multivalent relations established between Mexico and its ever-changing Others.

THE PERSISTENCE AND PARODY OF ORIENTALISM IN RECENT OPERA AND OPERATIC PRODUCTION

W. Anthony Sheppard

Williams College

Over the past two decades, Orientalist representation has emerged as a major topic in operatic scholarship. Recently, scholars have attempted to define the parameters of musical Orientalism more precisely and to offer a periodization of its history. These studies tend to assume that the techniques and motivations of Orientalism belong primarily to opera's past. For instance, Locke refers to the "discouraging impact of musical modernism on overt explorations of the musically exotic" and, referring to contemporary operas, Lindenberger states, "it is clear that the operatic Orient visible in recent works is scarcely orientalist in any earlier sense." When faced with elements of operatic exoticism in their analyses of recent operas, scholars have repeatedly argued that parody is in play or that the signifiers of exoticism are no longer potent. Numerous composers and directors likewise have declared their separation

from the Orientalist past in reference to their exotic representations. Has “postmodern” and “post-colonial” opera and operatic production achieved an emancipation of Orientalist signs?

To test these claims I have investigated numerous operas and music theater works from the past three decades by a variety of composers, including Glass, Corigliano, Adams, Weir, Sheng, Tan Dun, and Rihm, as well as recent productions of canonical Orientalist operas from earlier eras. In this paper I make brief reference to multiple contemporary operas and recent productions, but focus in comparative fashion on works by Adams and Corigliano and on productions of *Madama Butterfly*, *Turandot*, *Samson et Dalila*, and *The Mikado*.

I find that attempts to parody musical and theatrical Orientalism risk perpetuating its stereotypes and representational structures and that such parody is often not perceived, even by well-informed critics. To a surprising degree, the methods and signs of nineteenth-century Orientalism persist and exotic “influence” and “representation” remain intertwined. This is evident even when composers and directors have openly struggled to create forms of exotic representation without Orientalist overtones and, conversely, in works and productions that deliberately incorporate and reframe the Orientalist past. The continued popularity of certain Orientalist operas results in inter-exoticist influence in the creation of new works and shapes audience expectations and experiences of contemporary operas.

FIN-DE-SIÈCLE GERMANY (AMS)

Walter Frisch, Columbia University, Chair

RICHARD STRAUSS AND THE SEXUAL BODY: THE EROTICS OF HUMOR, PHILOSOPHY, AND EGO-ASSERTION

Bryan Gilliam
Duke University

In *Das Musikdrama der Gegenwart* (1909), Paul Bekker observed that in Strauss's works three “main lines reveal themselves, a philosophical one, a humorous one, and an erotic one.” By the time of that important essay, Strauss had composed four operas: *Guntram* (1894), *Feuersnot* (1901), *Salome* (1905), and *Elektra* (1908). Though these three themes may be observed in Strauss's later works (the playful erotics of *Der Rosenkavalier*, the humor of *Intermezzo*, or the philosophical in such pieces as the *Deutsche Motetten*), it was only in the music of the 1890s and the early 1900s that these threads were so profoundly intertwined. Each strand catalyzed the other, generating potent creative energy for these sometimes-misunderstood musical works. This triangular entanglement had a singular motivation central to Strauss's developing artistic personality: the desire to reject Schopenhauer's “denial of the Will” and, by extension, metaphysical Wagnerism. It is only in relation to this philosophical concern that Strauss's treatment of the erotic and the ironic becomes meaningful.

Bekker's triangulation has its roots in Nietzsche, whom Strauss intensely read in the 1890s. The composer's comment that “the affirmation of the Will must properly be called the affirmation of the body” not only inverts Schopenhauer but also reflects Nietzsche's disdain for the “despisers of the body.” If the individual body is “the measure of all things,” it should laugh, create, and, indeed, procreate. Cognizant of Nietzsche's remark that Wagner does not dance, Strauss used that very gesture to celebrate the ego-assertive individual whether in humor (*Feuersnot*), eroticism (*Salome*), or in Dionysian self-destruction (*Elektra*).

This paper focuses on two of these operas—*Feuersnot* and *Salome*—which Strauss originally intended as a pair, each one responding to ossified Wagnerism in different way. *Feuersnot*, set in medieval Munich, was a satirical answer referencing *Meistersinger*, while *Salome* was an ironic response to *Parsifal*, where Strauss's redeemer is not redeemed, rather beheaded. Strauss's distancing himself from Wahnfried began gradually in the early 1890s, but *Salome* brought whatever was left of a friendship to a sudden end. On Good Friday 1905, Strauss played (and sang) the final scene of *Salome* for Cosima Wagner in Berlin. "This is madness!" she exclaimed. They never spoke to each other again.

BUSINESS, POLITICS, AND AESTHETICS IN THE FRIENDSHIP OF GUSTAV MAHLER AND RICHARD STRAUSS

Charles Youmans
Pennsylvania State University

As studies of Austro-German "late Romanticism" or "early modernism" proliferate, the position of Mahler and Strauss as the leading composers of that era remains unchallenged. Their complex friendship awaits careful investigation, however (the only substantial study being Herta Blaukopf's pioneering 1980 effort), and in the meantime decades-old clichés retain their currency: Mahler, the dreamy *weltfremd* Romantic, is thought to have admired the technique of his arch-rival while recoiling from Strauss's superficiality, political savvy, and talent for turning a profit. This dated reading obscures certain gifts that these artists had in common as administrators and businessmen, and more important, it diverts attention from the issue of aesthetics, in which a serious and precisely defined philosophical disagreement transformed genuine mutual affection into rivalry.

This paper takes a fresh look at the relationship, drawing on a wide range of evidence (including unpublished correspondence of Mahler with Arthur Seidl, Alban Berg, Franz Schalk, Anton Bruckner, and Egon Wellesz; Strauss with Seidl, Oscar Bie, Hans Sommer, Wieland Wagner, and Friedrich Rösch; and personal diaries of Strauss recently uncovered at the Richard-Strauss-Archiv in Garmisch-Partenkirchen), and formulating some basic conclusions about the composers' attitudes toward the business, politics, and aesthetics of music. In their handling of the public, critics, artistic administrators, publishers, and indeed anyone outside the fraternity of creative artists, Mahler and Strauss shared a common approach, characterized by a ruthless devotion to the practical well-being of their music. Likewise, for both of them a sophisticated and deeply committed philosophical conception of music's purpose grounded a willingness to use the commodity-nature of the art; in this arena any means were justified that promoted the music and its underlying worldview. But the differences between those philosophies—the intellectual aversion the artists felt for each other's reasons for composing, a conflict rooted ultimately in divergent interpretations of the late (historically anti-Wagnerian) Nietzsche—finally undermined their profound mutual respect. On that level, the rivalry embodied a conflict over music's character that is still playing out in our own time.

MUSIC, MODERNISM, AND THE ALPINE SUBLIME

Christopher Morris
University College, Cork

One of the most striking features of Austro-German culture in the early twentieth century is the growth of what might be called a modernist cult of mountains. In part a rearticulation of the Romantic ideology of sublime nature, this new fascination with mountains combines a reactionary, and often nationalistic, resistance to modernity with a thoroughly modern, post-Nietzschean investment in individual struggle and purification. Icy Alpine peaks furnished the Germanic suspicion of modernity with a potent symbol of isolation from modern urban alienation. This attitude is both mirrored and generated in many spheres of cultural production, not least in music: the putative Germanness of the Alps and the connotations of conquering peaks and looking down from above intersected with an aesthetics that had invested much in musical representations of sublime nature and in music's own capacity to suggest the sublime.

My paper explores some of the nuances and tensions of this modern encounter between music, mountains, and the sublime, focusing on three illustrative case studies. I begin with Richard Strauss's *Eine Alpensinfonie* (1915), arguing that the work's juxtaposition of a Nietzschean alpine sublime with a spirit of nostalgia and elegy articulates a position within contemporary debates over the fate of German culture (*Bildung*) in the face of encroaching modern civilization. In the *Bergfilm*, one of the most popular film genres of the twenties and thirties, an altogether more positive attitude to modernity and to popular culture emerges. Reflecting but also problematizing this attitude, Paul Dessau's score for *Stürme über dem Mont Blanc* (1930) oscillates between musical tropes of the monstrous and the sentimental in ways reminiscent of what Rita Felski has termed the "popular sublime." Finally, I turn to the figure of Max in Ernst Krenek's opera *Jonny spielt auf* (1927). A modernist composer, Max finds himself strangely transfixed as he stands before an alpine glacier. The fascination, I will show, explicitly thematizes another take on the modern sublime, this a high modernist conception that seeks to touch upon a radical, inexpressible excess, but via means that are "glacial" in their contained, ascetic purity.

HANS PFITZNER, THE ANTI-GERMAN? *EINFALL* REVISITED

Nicholas Attfield
University of Oxford

Aside from his "musical legend" *Palestrina* (1917), Hans Pfitzner is best known today for his concept of *musikalischer Einfall*: literally, the "musical inspiration," the fundamental and inscrutable idea from which a great work of composition springs. This *Einfall* conception is often dated back to Pfitzner's infamous conservative polemics of the First World War's end: most notably, *Die neue Ästhetik der musikalischen Impotenz* (1919), aimed at Paul Bekker's hermeneutics of Beethoven's symphonies. As such, *Einfall* becomes the aesthetic complement of the commonplace view of Pfitzner, propagated as much by the man himself as by his ardent supporters (most famously, the younger Thomas Mann): the vehement German Romantic and nationalist, the cultural conservative, the sympathizer with death.

By tracing a broader history of Pfitzner's *Einfall*, this paper shows how the notion itself can be used to reveal unexpected fault-lines in early twentieth-century German musical culture

and its gradual politicization. As I shall first argue, Pfitzner's use of *Einfall*—the term itself wrested from Friedrich von Hausegger's treatise *Die Musik als Ausdruck* (1885)—originated in a passionate defense of modernist opera *against* the symphony, in his Wagner-inspired essay *Zur Betrachtung der Operndichtung* (1908). It was in fact only after the war's end and Germany's collapse, that Pfitzner, desperate to endow his nation's music with a quasi-biological pedigree stretching back to Bach, turned this judgment on its head, making *Einfall* a symphonic category and guarantor of essential musical worth.

Yet the affair does not end there: in performing this maneuver, Pfitzner opened himself to attacks not just from the political left, but also from those located within his own "party." As I shall show, right-wing critics including Alfred Heuss, Arthur Seidl, and Alfred Lorenz reacted furiously against Pfitzner's *Impotenz* essay for, among other things, the desecration of Beethoven's memory through the presentation of a neo-formalist and "spiritless" aesthetic centered on *Einfall*. For these critics—who represent conservative traditions differently nuanced from those propagated in *Impotenz*—Pfitzner had embraced the hated ultra-modernism of Schoenberg and the empty aesthetic doctrine of Hanslick: the very same "anti-German" position, indeed, for which Pfitzner had long berated his enemies.

MAKING MUSICAL COMMUNITIES (AMS)

Michael Baumgartner, Milton, Mass., Chair

DIFFERENT TRAINS: KURT WEILL'S *RAILROADS ON PARADE*

Erica Scheinberg
Lawrence University

In a 1941 radio interview Kurt Weill famously declared, "I have never felt as much at home in my native land as I have from the first moment in the United States . . . And since I have never felt this way before in my life, I think I may have the right to say, 'I'm an American.'" Despite the focus on Weill's American identity in recent scholarship, little has been said about one of his most successful works on an American theme: *Railroads on Parade*, a spectacular pageant created for the railroad exhibition at the 1939 World's Fair in New York City. In this paper I present an introduction to Weill's score, which has never been published, and outline several of the historical and ideological contexts of the pageant.

Weill's score for orchestra, organ, and chorus includes musical depiction of trains moving across the American landscape, as well as quotations of American folksong, an approach that aligns Weill with native-born composers who themselves "discovered" American folk song for the first time in the 1930s, such as Charles Seeger, Elie Siegmeister, and Aaron Copland. Within this context, I show how Weill's sentimental incorporation of Western, cowboy, and work songs in *Railroads* suggests the American railroad's symbolic location at a complicated junction between opposing views of transportation technology as conquering—of time, space, and territory—and as providing access to the rural, untouched landscape.

I also consider the particular resonance of the railroad with respect to Weill's emigration from Europe under the threat of Nazi persecution and death. In his recent book, *Mobile Modernity: Germans, Jews, Trains*, Todd Presner has focused on what he views as a profound connection, apparent since the nineteenth century, between the railroad and German/Jewish identity. To many of Weill's generation trains evoked a history of constant migration in the

face of profound oppression, as well as the very real possibility of freedom from oppression. My analysis of *Railroads on Parade*, a work that unquestionably celebrates a notion of American progress symbolized by movement west, away from Europe, ultimately complicates our sense of Weill's views on national identity and homeland.

“AND HOW THEY SING WITH HIM”:
MOVIE THEATER SING-ALONGS AT THE END OF THE SILENT ERA

Esther Morgan-Ellis
Yale University

To visit a movie theater in the 1920s or early '30s was a distinctly musical experience. In the silent era, theaters retained a pianist or, more likely, an organist to accompany the film and provide additional music. In addition, one might encounter a singer, a small orchestra, or an entire stage presentation act incorporating music, dance, and comedy. With the advent of sound, the demand for music and “prologue” acts in addition to the film remained, and commentators insisted that the call for live music in the theater would never diminish. This paper is concerned with a single aspect of the music scene in early cinema: the sing-along, or community sing. Almost always appearing as part of the organ solo portion of the program, this was an opportunity for the audience to join the theater musician(s) in rendering either old classics or the popular hits of the day. These were usually arranged into medleys and always accompanied by lantern slides projected onto the screen. The slides—descendants of those used for the illustrated song, a theater sing-along practice common in the first decade of moving picture theaters—provided the lyrics, of course, but in many cases they supplied images, jokes, and commentary as well. Indeed, slides were often used even when the audience was not invited to sing. Evidence from trade periodicals makes it clear that community sings in the movie theater were ubiquitous for at least a decade, and they furnished an expected and enjoyed element of the moviegoing experience.

This paper, which also features visual examples, seeks first and foremost to provide a history of the community sing as described above. No published history of this fascinating practice exists, and the production of one is vital to the study both of '20s and '30s popular song and of the reception of nineteenth-century favorites. This contribution is also valuable to film scholars who seek to understand the structure and function of cinema in the period concerned, for the community sing played an inextricable role therein. Finally, attention is paid to the community-building element in the theater of this era and in the community sing itself, including the establishment of organ clubs that drew large crowds to sing and listen to the organ, even without the exhibition of films.

CELEBRATING AMERICA:
KURT WEILL AND THE FEDERAL THEATER PROJECT (1937)

Tim Carter
University of North Carolina, Chapel Hill

In spring 1937, the Federal Theatre Project (FTP) commissioned from playwright Paul Green and composer Kurt Weill a pageant to celebrate the hundred-fiftieth anniversary of the adoption of the U.S. constitution. Green had provided the text for Weill's first American

musical play *Johnny Johnson* (premiered on Broadway on 19 November 1936), which the FTP had taken up with some enthusiasm. Now the aim was for something grander.

As part of President Roosevelt's Works Progress Administration, the FTP offered employment and training to theater practitioners across the country as well as producing classical and newly commissioned drama "for the people." Despite official denials to the contrary, the FTP also had strong left-wing tendencies uniting it with the so-called Cultural Front active across the arts during the start of Roosevelt's second-term administration. Green's first scenario for the new pageant focused on the constitutional implications of recent labor disputes in the American South. However, the massive controversy of summer 1937 surrounding the overt agit-prop of Marc Blitzstein's *The Cradle Will Rock*—sponsored but then dropped by the FTP—put an end to such political aspirations. Green rewrote his outline in favor of a more conventional historical drama on the American Revolutionary War to be called (quoting Samuel Adams) *The Common Glory*. Weill met with Green on several occasions to work through the possibilities, but the project was quietly dropped.

Green was strongly committed to populist historical dramas—his *The Lost Colony* (1937) still plays every summer in Manteo, N.C.—and Weill, himself no stranger to "political" theater, started a number of them as he sought to establish a niche in his adopted country. Newly uncovered FTP and other sources for *The Common Glory* reveal how it helped Weill crystallize emerging ideas on the "ballad opera," with which he would also experiment in *Davy Crockett* (1937–38) and *Ulysses africanus* (1939). They also show Weill struggling with the potentials of American subject matter in the theatre, with epic as the newly emerging predominant theatrical mode, and with how immigrant artists might play a role in the increasingly relevant but problematic search for U.S. cultural identities.

LEGACIES OF THE WPA ON THE AMERICAN MUSICAL LANDSCAPE

YouYoung Kang
Scripps College

The Federal Music Project (FMP) of the Works Progress Administration (WPA), inaugurated in 1935, aided musicians who had been left unemployed by the Depression and the conversion of theaters to "talkies." It also aimed to provide the taxpayer with cultural entertainment and musical education. Thus, between 1935 and 1943, this federally funded works project financed group music lessons for the public, lectures on music, symphony and concert orchestras, choirs, operas, dance bands, a Composers' Forum-Laboratory, and even a few "ethnic" ensembles. As a result of federal funding, many rural areas which had never provided musical education before 1935 were able to start offering music history classes and lessons on various instruments in schools and in community centers. Moreover, the funds and organization provided by the FMP allowed many smaller municipalities to start or continue their support of symphony orchestras during this financially troubled time (e.g. Buffalo Philharmonic, Utah Symphony). Consequently, there was arguably more musical activity during the latter part of the Depression than in the previous decade.

Drawing upon letters, typescripts of lectures, newspaper clippings, and concert programs in the FMP archives at the Library of Congress and the Composers' Forum archives at the New York Public Library, this paper will demonstrate the wide-ranging and far-reaching impact of this government-funded program on the musical landscape of the American nation. Even while the program was at its height of activity and employed tens of thousands of people,

newspaper critics and musicians argued that the most important aspect of this federally funded program was not aiding unemployed musicians, but rather lifting up the musical culture of the United States. Many programs and musical institutions that would be so important to various musical communities around the country—public musical education in rural areas, symphony orchestras in smaller cities, and the Composers Forum series in New York—were founded during the idealist WPA era and with federal government money. Finally, these musical legacies of the WPA, usually unacknowledged in musical circles, bespeak to the enormous, and arguably positive role that the government could play in the musical arts.

MAPPING MUSIC (SMT)
Jay Hook, Indiana University, Chair

PITCH-CLASS MULTISSETS AND THE Z-RELATION

Thomas Robinson
University of Alabama

The Z-relation among pitch-class sets and set classes is clearly defined. One cannot contest, for example, the fact that there is but one pair of Z-related tetrachordal set classes in 12-tone equal temperament. Nor can one claim that set classes 0126 and 0157 comprise that pair; their interval-class vectors (ICVs) simply are not identical. What if, however, we doubled the representations of “6” in the former and of “1” in the latter? The resulting multiset classes, 01266 and 01157, would share the same interval-class vector after accounting for the newly doubled pitch-class representatives. As it turns out, this is true for many other pairs of set classes, to varying degrees. After surveying the emerging literature on pitch-class multisets (Callender, Quinn, and Tymoczko 2008; Morris 1983 & 2003; Robinson 2009) and offering a brief primer on the subject, this paper examines the Z-relation between multiset classes (mset classes), even between those of differing cardinality; it engages Steven Soderberg’s dual inversion (1995) and Richard Cohn’s transpositional combination (1986 & 1988) to predict the Z-relation between different pc-doublings within the same initial set class; and, to boot, it provides a catalog of all so-related multiset classes (up to a pc-multiplicity of 25).

UPRIGHT PETROUCHKA, PROPER SCALES,
AND SIDEWAYS NEAPOLITANS

Rachel Hall, Saint Joseph’s University
Dmitri Tymoczko, Princeton University
Jason D. Yust, University of Alabama

In the first part of our talk, we show that Stravinskian polytonality often verticalizes familiar voice-leading schemas through a kind of “90° musical rotation” that exchanges harmonic and melodic intervals. Thus the initial arpeggiation of the Petrouchka chord is a kind of “sideways Neapolitan,” with the harmonies articulating small intervals, approximately equal to two semitones, while the melodies articulate major triads. (By contrast, in the standard Neapolitan resolution, the melodies move by approximately two semitones while the harmonies articulate major triads.) Similar observations apply to a number of passages in Stravinsky’s early music.

We then investigate the theoretical underpinnings of this practice, extending the familiar notion of *scalar propriety* in three ways. (A scale is *proper* if the relative size of intervals is the same whether we measure in semitones or scale steps.) First, we show that propriety is a kind of evenness condition; second, we extend the notion to *pairs* of chords; and third, we show that co-proper chords can be joined by a wealth of efficient voice leadings, which can in turn be used to construct the polytonal passages we find in Stravinsky. This leads us to conclude that Stravinskyian polytonality exploits, in a non-obvious way, the special virtues of familiar tonal chords and scales.

IMAGINARY TRANSFORMATIONS

Robert Peck

Louisiana State University

We investigate classes of discrete musical operations that function in ways that correspond to the imaginary unit i (i.e., a square root of -1). In particular, we focus on transformations whose square produces the inverse of a unit transformation under multiplication. We define imaginary transformations as members of groups of operations on the set of pitch-classes in an octatonic collection, and as members of subgroups of various triadic-transformational systems. These structures include quaternion, Pauli, (almost) extraspecial, and dicyclic groups, among others.

We draw our musical examples from Béla Bartók's *Cantata Profana*, which includes several localized octatonic passages, as well as a large-scale process of inversion. The symbolic transformation in the text of nine brothers into stags is depicted musically in the gradual inversion of the "undertone scale" at the beginning of the work to the "overtone scale" at its end. We use imaginary-transformation-inclusive networks to model this process of inversion.

ARE THERE ANY BAD (OR GOOD) TRANSFORMATIONAL ANALYSES?

Michael Buchler

Florida State University

This talk considers two related issues: how we construe methodology and how we evaluate success in transformational (and other) approaches to analysis. The flexibility of transformational analysis can be a double-edged sword. It is easy to put transformational tools to use, but those tools do not appear to be components of well-defined and robust analytical methodologies. There may be structural expectations for what a transformational analysis can or should look like, but there are few, if any, interpretive conventions. When a method lacks such conventions, how can its applications be evaluated? When all well-formed analyses are seen as equally good—or at least valid—then criticism (which is routinely considered integral to our field) becomes impossible and the question posed in this talk's title becomes pertinent.

MEANS OF (MUSICAL) PRODUCTION (SMT)

Steve Larson, University of Oregon, Chair

CHORD-BIBLE HARMONY IN FRANK ZAPPA'S MIDDLE-PERIOD ORCHESTRAL MUSIC

Brett Clement

Stephen F. Austin State University

This paper provides an introduction to Frank Zappa's "Chord Bible" (CB), a collection of favorite chords that he utilized in his orchestral music ca. 1977–82. The first part of the presentation will offer an overview of the harmonic structures within the CB. It will be shown that CB chords are conceived in both *pitch-space* and *pitch-class* terms, revealing the influence of Zappa's childhood idol Varèse. Pitch-space considerations are manifest in each CB chord's unique "density," while the three potential scalar derivations for CB chords activate pitch-class space.

The second part of the presentation will demonstrate the compositional employment of CB harmony in three orchestral works from the period in question, focusing on the interaction of pitch and pc in the music. In *Envelopes*, we will see a high degree of stratification in relation to the pre-composed main theme and its CB harmonization, with chords functioning primarily as vertical colors. In *The Perfect Stranger*, a progressive saturation of OCT_{1,2} unfolding throughout the piece shows the increasing integration of melody with the CB chords. Finally, in *Dupree's Paradise*, pitch-space aspects of CB harmony are realized through instrumental "voice crossing," with common tones between adjacent chords, also in pitch space, exploited to create contrapuntal textures. In sum, these analyses will demonstrate a progressive sophistication in Zappa's employment of CB harmony.

SUBTENDING THE TONAL/ATONAL NEXUS THROUGH MULTIPLICATIVE OPERATORS IN CECIL TAYLOR'S EARLY MUSIC

Chris Stover

New School for Jazz and Contemporary Music

Cecil Taylor's 1956 performance of "You'd Be So Nice To Come Home To" offers a fascinating terrain for the study of multiplicative operations, in no small part because it superimposes tonal (in a loose, post-Tin Pan Alley sense) and atonal grammars. A methodology for examining his music, therefore, must be able to engage the deep structural grammars of both influences. This paper examines Taylor's interpretation of "You'd Be So Nice To Come Home To" on three interrelated levels. First, it looks at aspects of Taylor's solo that derive from variants on common jazz harmonic substitutions. I give particular emphasis here to expanding upon the existing mathematical underpinning for tritone substitution. The second section focuses on networks of set classes of cardinality (n) that can be related by virtue of shared SCs of cardinality ($n-1$), in particular pairs of ($n-1$)-related SCs that are T_n MI-transforms of one another. Finally, I show how these two frameworks nest within and inform one another, resulting in a topological map of the performance that accounts for nearly every note Taylor plays.

An analytic epistemology that subtends aspects of functional (pseudo-)tonal grammar and atonal set-class relationships should prove to have far-reaching implications for many twentieth- and twenty-first-century musical syntaxes. This paper concludes with a brief demonstration of the model in excerpts by Shostakovich, Andriessen, and Wayne Horvitz.

MULTIPARAMETRIC COMPLEXITY IN CHARLIE PARKER'S "CONFIRMATION"

Matthew Butterfield
Franklin and Marshall College

Alto saxophonist Charlie Parker is well known for his skill in producing compound melodies in his improvised solo lines, as well as for his use of rhythmic displacements to generate metric dissonance against the prevailing harmonic rhythm supplied by his rhythm section. This paper examines a marvelously complex passage near the end of his improvised solo on "Confirmation," where he uses both of these techniques in unusual ways, and in conjunction with motivic development, to generate considerable tonal and metric tension just prior to the return of the final A section. Detailed analysis of this passage reveals a complex interaction of rhythmic processes in melodic structure, chord progression, motivic development, and micro-rhythmic nuance. Such interaction is indicative of the multiparametric approach Parker takes to generating intensity at the dramatic climaxes of his solos.

THE ROLE OF THE PRODUCER IN HIP-HOP: AN ETHNOGRAPHIC AND ANALYTICAL STUDY OF REMIXES

Noriko Manabe
Princeton University

Analytical publications on hip-hop have tended to focus on the skill of the rapper while overlooking the contribution of the DJ/producer. This bias has led to a misunderstanding of the creative process in hip-hop. While Adams' analyses (2008) are a welcome addition to analytical studies of hip-hop, they are based on the assumption that the rapper works with an already-completed music track. Adams therefore credits all text-music interaction to the rapper's skill.

In contrast, my interviews with several dozen hip-hop artists indicate that the rapper receives a simplified track. After rapper and producer experiment in the studio, the producer refines the track, adjusting instrumentation, supplying scratches and fills, even changing the track's key. Editing having been made easy with software such as ProTools, the producer's control over the work has increased; thus the producer is often the author of a rap's timing.

My paper will show the central role of the producer in hip-hop recording through a combination of ethnography and close musical analysis. I will first provide an overview of the creative process using quotes from my interviews. I will then provide an analytical comparison between versions of "Only the Strong Survive," where DJ Krush fits CL Smooth's rap from 1995 to a completely different track in 2006. This analysis demonstrates that the creation of a hip-hop track does not end with the rapper, but with the producer who edits the work.

MODES OF LISTENING (AMS/SMT)
 John Latartara, University of Mississippi, Chair

*TROPPO TROPPO DISCORDANTE: MONTEVERDI'S
 MEAN-TONES AND THE SECONDA PRATTICA*

Jeffrey Levenberg
 Princeton University

The most dissonant outpouring in Claudio Monteverdi's oeuvre—Penelope's lamenting cry "Ahi, troppo discordante dal core" in Act II, scene xii of *Il Ritorno d'Ulisse in Patria*—has yet to receive due scholarly consideration. Given the notoriety of free dissonance within Monteverdi's *seconda prattica*, this omission is surprising. Indeed Monteverdi's intricate harmonic lexicon has spurred definitive analyses in the past years, ranging from Susan McClary's modal-to-tonal transitions to Eric Chafe's hexachordal juxtapositions. Yet one crucial element for fully understanding Monteverdi's extremist dissonances still demands our recognition: Tuning. Only by defining the prevailing sixteenth- and early seventeenth-century tuning system, "mean-tone temperament," as an ever-present agent within Monteverdi's tonal language, will scholars, performers, and audiences alike become truly attuned to the sheer affective force of his dissonant practice.

My paper proposes a refined definition of Monteverdi's *seconda prattica*, hearing it in the proper mean-tone temperament context. With a brief survey of the temperament's evolution from ancient to modern times, I will establish that humanist reversals of a classical proof—mean-tones are impossible—paved the way for modern harmonic practices. Against this humanistic background, Cipriano de Rore, in his madrigal *Mia benigna fortuna-Crudele acerba*, initiated artistic forays into mean-tone temperament and its dissonant regions. As Monteverdi himself lauded this particular madrigal, I will propose (and lend additional credence to Jessie Ann Owens' recent argument) that Rore inspired the *seconda prattica*. This confluence of practices escaped the infamous polemicist Giovanni Artusi, who, while alleging modern music's *distemperament*, praised Rore and berated Monteverdi. However, by means of live musical demonstrations and comparisons, I will illustrate that Monteverdi assuredly appropriated and intensified Rore's mean-tone dissonances. In my examples, listeners will hear the mixture of tuning oppositions that strategically served Monteverdi's professed aesthetic: "Only oppositions move our souls" (Preface, *I Madrigali Guerrieri et Amorosì*). Ultimately, I will reveal that for Penelope's cry, *Ahi*, Monteverdi emancipated the sole superlatively dissonant harmony his times had to offer. Alas, when critically edited, studied, and performed according to today's equal tempered practice, Monteverdi's mean-tones have sounded all too *meno discordante*.

FORÊTS PROFONDES:
 CONTESTED SPACES IN ELECTROACOUSTIC MUSIC

Sherry Lee
 University of Toronto

The use of sound to evoke a sense of place is fundamental to soundscape composition, an electroacoustic genre—developed from the study of acoustic environments on the West

Coast in the 1970s—that works to (re)integrate the listener with the natural environment by utilizing recorded sound to highlight the aural experience of specific places. Its ethical implications are the basis for its at times polemical opposition to *musique acousmatique*—rooted in Pierre Schaeffer’s work in the founding years of electroacoustic composition in postwar Paris—which regards recorded sound as material detached from its context in any identifiable locale. Indeed, the avowed social and political aims of soundscape composition have been explicitly opposed to acousmatic music’s abstraction and seeming lack of social referentiality.

My paper examines the conflicting aesthetics of these electroacoustic genres as they both clash and intersect around the articulation of place in sound. I frame my interrogation of this opposition with two representative works, Hildegard Westerkamp’s *Beneath the Forest Floor* (1992) and Francis Dhomont’s *Forêt profonde* (1994), both of which evoke a particular kind of place: an immense forest both real and metaphorical. My technical and interpretive analyses demonstrate that the distance between these seemingly opposed genres may not be so great, not only in their materials, but in their awareness of the ethical dimensions of sound. Both, I argue, are deeply invested in the potential of sound and space to shape identities. As with other political art, soundscape music may teeter on the brink of propaganda; and it walks a narrow line separating the ethical position of the social rootedness of its sonic materials in specific places from the reality of transformative studio engineering indispensable to its production. Perhaps ironically, I suggest, the kind of engaged experience sought by soundscape composition may be more effectively enabled by *musique acousmatique*. Often equally concerned with evoking place, the territory it explores is inherently imaginary; yet its encouragement of active, reflective listening explicitly foregrounds human interaction with aural environments, and sound as it occupies inhabited places, all the while emphasizing the sonic connectivity between interior identity and external lived experience.

MAGNIFYING INSTRUMENTS, SCOPIC LOOKING, AND EARLY ROMANTIC LISTENING

Deirdre Loughridge
University of Pennsylvania

In Goldoni’s *Il mondo della luna* (1750), Buonafede gazes through a telescope and believes he is peeping at people on the moon; unbeknownst to him, he is actually looking at a machine located directly in front of the end of the telescope. When Haydn set Goldoni’s text in 1777, he illustrated the “lunar” figures’ activities through pantomimic intermezzi scored for violins *con sordini*. In his earlier operas, Haydn had established two main topical associations with muted violins: pastoral tranquility, often signaled through the imitation of nature sounds, and incorporeal phenomena such as dreams or ghosts. The context of telescopic observation recasts these associations: soft nature sounds become distant lunar sights, and apparitions become optical images. Rather than depicting the reality of the dramatic situation, Haydn’s muted violins invite listeners to peep, with Buonafede, onto another world. Like the false telescope, the mutes create the illusion of perceiving something beyond the normal range of human perception.

Or said another way, Haydn’s telescopic intermezzi promote close, attentive listening. Scholars have linked this new type of early Romantic listening to Idealist philosophy, sociological changes, and visual art, but Haydn’s practice suggests another source: scopic looking. In the eighteenth century, telescopes and microscopes became familiar fixtures in respectable

homes across Europe, intimately acquainting viewers with the experience of peeping at the normally invisible. The conjunction of listening and scopic looking surfaces again in Friedrich Rochlitz's story "Besuch im Irrenhause" (1804), in which Rochlitz compared eavesdropping on private piano playing to observing a soul under a microscope. In the concert hall, muted tone could create the conditions for eavesdropping by suggesting a refusal to sound aloud—an absence of desire to be heard. In the slow movements of Piano Concertos No. 3 and 5, Beethoven combines religious topoi with muted violins, turning listeners into eavesdroppers on private prayer, and peepers into the soul. These examples demonstrate that the hallmarks of early Romantic listening—exclusion of the outer world, close attention—grew in part from scopic looking. They also illuminate the connection between such listening and the early Romantic notion that music reveals another world.

FILM SONGS AND THINGS

Berthold Hoeckner
University of Chicago

Objects have meaning. Things are just things. Bill Brown's "Thing Theory" rests on this distinction. Objects assert their thingness to reclaim the magic of a pre-symbolic materiality. When films turn things into objects, music often serves as an accomplice by making their meaning transparent or by imbuing them with feeling. Yet film music may also help objects recover their thingness by upholding its own sonic materiality. And sometimes the music itself—like diegetic song—is the object that becomes a thing through performance.

I will focus on *memory* objects. Film music can access time beyond the plot by turning, for example, the shot of a photograph or an everyday item, into a window to the past. If underscoring may ease the transmutation of things into souvenirs, source music can catalyze the presence needed for the experience of thingness. In the title sequence of *To Kill a Mockingbird*, the non-diegetic piano yields to a humming child inspecting the content of a memory box. This cut in the underscore (a decision made during post-production) allows the singing to present the memory objects as childhood things. If songs themselves serve as mementos in numerous films, recorded performances sometimes become the focus of their thingness. George Stevens's *Penny Serenade* (1941) chronicles a troubled marriage through an album of flashback-triggering records. The first one—"You were meant for me"—has a crack that loops the words "for you," which caused the couple to meet in a music store. The broken vinyl attests not only to the physicality of music's mechanical reproduction, but reclaims the song's thingness as a material memory.

Amid a growing interest of cinema and media studies in embodied spectatorship, thing theory elucidates how the invitation to "haptic seeing" in the movie theater combines with music's call to a "haptic hearing" (Laura Marks) to fashion film's new sensorium for audiovisual memory.

**MUSICAL EXPERIENCERS: COMPOSER,
PERFORMER, LISTENER (SMT)
Jeffrey Perry, Louisiana State University, Chair**

**EXPLORING TONAL STRUCTURE IN MODAL POLYPHONY:
A SCHENKERIAN PERSPECTIVE ON PSALM-TONE TONALITIES**

Panayotis Mavromatis
New York University

This paper explores the tonal structure of polyphonic modes using Schenkerian techniques, seeking to establish a framework for identifying characteristic harmonic/contrapuntal patterns in early tonality. We focus on a specific manifestation of modal polyphonic practice, namely *psalm-tone tonalities*, as represented by modally-ordered keyboard compositions of ca. 1550–1650 that are associated with *alternatim* performances of Psalms. It has long been recognized that these modal types provide an important link between modal polyphony and the major-minor system. The first part of the paper examines the simplest psalm-tone forms (versets, *fabordons*, short preludes, intonations) and identifies several modal voice-leading prototypes for each psalm tone. Each prototype corresponds to a different harmonization of the underlying *cantus firmus* (CF). The second part of the paper shows that the voice-leading prototypes established in short compositions can subsequently appear, complete or fragmented, in more elaborate psalm-tone forms (toccatas, long preludes, *ricercares*, *tientos*), even when the tone's CF is not explicitly quoted. These psalm tone-derived voice-leading patterns generally correspond to important parts of the CF, such as the *mediation* and *termination*. They appear more or less freely rearranged as the composition unfolds, often at different structural levels, exemplifying motivic parallelism in the Schenkerian sense. In this framework, it can also be shown that psalm-tone tonalities can distinguish between the authentic and plagal mode on the same final through the use of distinctive voice-leading patterns and harmonizations of the psalm tone's irregular endings (*differentiae*).

**CONFOUNDING THE MEDIEVAL LISTENER:
THE ROLE OF COMPLEXITY IN MEDIEVAL RHYTHM**

Timothy Chenette
Indiana University

Whether viewed negatively or positively, the most outstanding element of late fourteenth-century French music is rhythm. Scholars (recently, Hawkes 2009) have suggested that each line's syncopations and disruptions should be performed as metric displacements, rather than as accents against an underlying meter; but most scholars balk at trying to describe the complete polyphonic fabric, generally stopping at the observation that the rhythmic edifice is "simply stupendous" (Apel 1946–1947). Were all such complex rhythmic textures "beyond" musical necessity (Apel 1946–1947), "metrically unintelligible" to the listener (London 2004)? On the contrary, I will argue that complex polyphonic rhythm served two contrasting purposes—establishing metrically stable cadences, and creating states of perceptual metric complexity—and that the alternation of these roles was a primary expressive and structural compositional device.

The paper will proceed in three parts. The first will describe late-Medieval syncopation through contemporary definitions and examples, establishing that its use was often (purposefully) cognitively complex. The second will draw on both modern psychological research and fourteenth-century treatises to create a scale of complexity that ranges from reinforcement of the tactus to the disintegration of projective meter. Finally, I will apply this scale to music by Anthonello da Caserta, Johannes Ciconia, and others, showing that the alternation of these metrical states creates a sense of form on both large and small scales, and thus may function as an element of expression.

SCHEMAS VERSUS SCHEMES:
COMMUNICATIVE STRATEGIES IN MOZART

Vasili Byros
Northwestern University

The purpose of this paper is to examine the relationship between the two axes underlying a musico-communicative act, and to investigate the notion—articulated in reader-response theory—that a “Model Listener” may be reconstructed from this relationship.

The first axis is the “repertoire.” This category constitutes the basic condition necessary for communication to take place: the shared set of conventions that are presupposed by a given work in a particular historical period. The second axis, the “strategy,” refers to a work’s particular application, manipulation, or “deformation” of that repertoire (Iser 1976). Within this framework, I explore communicative strategies in Mozart by viewing the axes of “repertoire” and “strategy” respectively in terms of “schemas” and “schemes;” the latter category specifies the *particular* usage of galant schemata.

Following a brief overview of typical usages in Mozart, my paper treats the first movement of the Piano Sonata in C major, K. 279 (1774) as a case study in musical communication. This sonata-form movement is an involved play with expectations conditioned by its particular distribution of schemata operating against a listener’s background knowledge of customary galant-schema usage. Mozart’s transparent use of such schemata in his thematic modules establishes them as repertoire, providing the background expectations against which his subsequent schemes (schema misplacement, elision, omission, and “positional migration” (Meyer 1989) can be most effective. This analytical approach may help in reconstructing the listening habits of a “Model Historical Listener” (Byros 2009) from actual musical scores.

PROJECTED TENSION IN PERFORMANCES OF CHOPIN

Mitch Ohriner
Indiana University

Over the past eighty years, studies of expressive timing have emphasized the communication of group structure in performance through group-spanning patterns of acceleration and deceleration. When examining multiple performances of the same piece, this approach highlights similar projections of structure and presume that the ways in which performances differ are incidental or even accidental. Yet a pair of performances may differ to such an extent that no model of performance based on score features can predict both performances with any accuracy.

In this presentation I explore timing decisions in two highly distinct performances of Chopin's Nocturne in C Minor, op. 48, no. 1. I will argue that a primary means of recognizing the difference between the two performers is their markedly different approach to the feeling of musical tension. In performing Chopin, one may linger on moments of tension to project a sense of difficulty in continuing, or one may accelerate through such moments to project a kind of assured virtuosity. In either case, the projection of tension is a vital aspect of one's performative persona and can serve as a useful feature with which to group performers. By introducing an analytic method that can accommodate drastically different interpretations, it is hoped that the presentation will enable a kind of analysis that recognizes performative difference in light of the growing recognition of performers as co-producers of musical meaning.

MUSICOLOGIES (AMS)

Scott Burnham, Princeton University, Chair

THE BIRTH OF MUSICOLOGY FROM THE SPIRIT OF EVOLUTION: BIOLOGICAL SOURCES FOR GUIDO ADLER'S CONCEPTION OF *MUSIKWISSENSCHAFT*

Benjamin Breuer
University of Pittsburgh

Between about 1860 and the First World War, musicology became an academic discipline, practiced by scholars and supported by the university infrastructure. The decisive methodological change that allowed for this transition from mostly private scholarship to "academicization" was the declared adoption of the scientific method, especially in German-language music research. Among other "music scientists" like Hermann von Helmholtz and Friedrich Chrysander, the Viennese musicologist Guido Adler (1855–1941) is particularly important because, in 1885, he codified the research methods of this new academic discipline in the article "Umfang, Methode und Ziel der Musikwissenschaft" ("The Scope, Method, and Aim of Music Science"). Adler's methodological proposals have shaped musicological research habits since, perhaps most famously by separating what he calls "historical" and "systematic" musicologies. While his painting musicology as a science—and therefore as worthy of inclusion in the academy—was successful, Adler's scientific inspiration for this methodological move has been obscured, partly because the later incarnations of his methodology—like style criticism—drew heavily on contemporary art history rather than on any model from the natural sciences.

In this paper, I show that Adler's initial methodological stimulus derived from biology, and in that discipline from a restructuring of research methods in the wake of Charles Darwin's proposal of evolution by natural selection. Adler was aware of Darwin's theory but his direct sources of biological information were popular and scholarly publications by the German biologist Ernst Haeckel (1834–1919). Copied passages from one of Haeckel's early articles are preserved in Adler's hand, he was friends with several of Haeckel's students, and—most importantly—his early methodology resembles strongly Haeckel's methodological suggestions for biology. Adler's early musicology, represented by his articles on medieval polyphony in the 1880s and "Umfang, Methode und Ziel," were conceived in the spirit of evolution, which promised natural scientists an empirically valid way of reconstructing history by comparative,

systematic study. Now, 125 years after Adler's publication, we can look back at musicology evolving and, with a sidelong glance at the changing attitudes of our peers in biology, take stock of the successes and failures of Adler's scientific method.

THE SECRET OF THE SECRET CHROMATIC ART

Bonnie Gordon
University of Virginia

In 1946, after emigrating from Nazi Germany to the United States via the Netherlands and Cuba, Edward Lowinsky published *Secret Chromatic Art in the Netherlands Motet*. He posited a system of chromatic modulations through *musica ficta* in sixteenth-century Netherlandish polyphony that was circulated by clandestine heretic societies during the period of religious struggle in the Low Countries. According to Lowinsky, in the second half of the century, a small contingent of northern musicians with radical Protestant sympathies wrote pieces that appeared on the surface to use texts and diatonic melodies condoned by the Church. Beneath that compliant surface lurked secret chromatics and seditious meanings hidden from the Inquisition.

Lowinsky was deeply interested in odd passages in motets of Clemens non Papa, Lassus, and others, and I argue that his history as a Jew in Nazi Germany and then as an exile informed his idiosyncratic hearing of sixteenth-century polyphony. A close reading of the text suggests that Lowinsky identified with the composers he wrote about and that he aligned Nazi Germany with the Inquisition. Beyond its engagement with music theory and cultural history, the *Secret Chromatic Art* delivers a modern narrative of oppressed minorities, "authoritarian" regimes, and the artistic triumph of the dispossessed. Its themes of displacement and cultural estrangement echo issues that Pamela Potter and Lydia Goehr discern in the work of other exiled musicians and scholars who migrated from Nazi Europe to the United States.

The *Secret Chromatic Art* matters today because it loomed large at pivotal disciplinary moments. The theory was the center of debates between Lowinsky and Joseph Kerman that, in the 1960s, pitted American Criticism against German Positivism—a debate that is still with us today. Moreover, it reflects human and musicological response to suffering and to a migration that shaped our discipline. Considering Lowinsky's personal story as it relates to the formation of American musicology suggests that the discipline emerged in part from a history of transnational migration, exile, and ethnic cleansing. This reminds us that even the most technical analyses of early music and rigorous archival studies are shaped by politics and history.

HISTORIES OF AN IDEA: CONTEXTUALIZING TWELVE-TONE COMPOSITION IN THE SECOND VIENNESE SCHOOL

Jennifer Shaw
University of New England

This paper focuses on an examination of ideas expressed in excerpts from what is now believed to be the text of Schoenberg's very first lecture to his students on twelve-tone composition, and the initial reception and interpretation of those ideas by his students and his contemporaries. The text, entitled "Komposition mit Zwölf Tönen," was located in Vienna and first published in 1986, yet the document itself has remained little known, with scholars disputing both its authorship and provenance. My research highlights several factors that

pinpoint both the date of the text to February 1923 and authorship of the ideas expressed in the document to Schoenberg. Such factors include detailed and accurate discussions of several of Schoenberg's then yet-to-be finished compositions; his op. 23 Klavierstücke, op. 24 *Serenade*, op. 25 Suite, and his oratorio *Die Jakobsleiter*.

The generally accepted understanding of twelve-tone composition is that it is a method of composition first articulated by Schoenberg that was adopted by his followers in the Second Viennese School. Also accepted is that twelve-tone composition is defined by strict rules and vocabulary for its pre-compositional pitch structures, the compositional realization of those structures, and their post-compositional analysis; rules and vocabulary established, in the main, by post-Second World War, North-American music theorists. Using this document as a starting point, however, I argue that the understanding of twelve-tone composition in the early 1920s by Schoenberg's inner circle differs not only from interpretations given to the idea by post-war generations, but that Schoenberg himself, between 1923 and 1930, also significantly modified his views about the origins, purpose, and applications of the idea. A contextualized consideration of selected writings and compositions of the 1920s, including Weissmann's *Musik in der Weltkrise* (1922), several publications authored and edited in the mid-1920s by Schoenberg's student Erwin Stein and by British scholar Arthur Eaglefield Hull, and Schoenberg's op. 25 Suite, reveals that the idea of twelve-tone composition emerged gradually from chaos and contradiction. Such a consideration gives us a more complex, historically nuanced understanding of several key musical, theoretical, and musicological works of this period.

BEETHOVEN WAS BLACK. WHY DOES IT MATTER?

Michael Broyles

Florida State University

In the 1960s the black radicals Malcolm X and Stokely Carmichael began to disseminate the idea that Beethoven was black. Soon the idea found its way into the mainstream media, into radio, magazines, and even Peanuts® cartoons. This occurred at a time radical black leaders were calling for black power, black pride, black nationalism, and exhorting the black community to embrace an extreme Afrocentrism which denied any European accomplishments to Western civilization. This stance created a paradox: Among the many historical figures whose African heritage was asserted, why was a German composer who epitomized the Western European classical canon so important to the argument? In other words how and why within 1960s and '70s American culture did it advantage certain groups to claim Beethoven as black, particularly when he so clearly epitomized all they sought to reject, European culture and tradition? The first part of the paper will address that question.

While this issue is most closely associated with 1960s and '70s radical politics, it has persisted, raised legal questions, and affected aesthetic perceptions of Beethoven as well. One particular incident embodies all of these points: At the Ujaama House, a black-themed residence at Stanford University, two white students defaced a poster of Beethoven to create a crude black stereotype. Details of their actions received national attention, and were discussed extensively in legal journals. Remarks by one of the principals (identified only as Fred), made when later convinced that Beethoven could have been black, raise questions about historical perception and aesthetic responses to Beethoven's music. Emotionally charged reactions by others to black radical claims indicate that Fred's opinions were not unique. The second part

of this paper will focus on the aesthetic implications of Beethoven's racial identity, and how the associated political issues affected perception of his music.

The subject of this paper can be framed another way: On being told that Beethoven was black, many people respond, "Is that true?" The more important question is, to paraphrase Henry Louis Gates, Why does it matter? For a specific time and circumstance in American history I argue that it did.

SCHUMANN, LISZT, BRAHMS (AMS)
Daniel Beller-McKenna, University of New Hampshire, Chair

SCHUMANN'S INNER DRAMA:
GENOVEVA AND THE UNCONSCIOUS MIND

Christopher Ruth
 University of Pittsburgh

Carl Gustav Carus was one of the most prolific early writers on the psyche and the conscious and unconscious mind, approaching the subject neither from a purely philosophical nor purely empirical stance. So important was his work, both Sigmund Freud and Carl Jung noted Carus's *Psyche* (1846) as the inspiration for their own theories, which are often thought of as the origins of modern psychology. In the discourse of Romantic interiority, literature and music have been afforded psychological considerations primarily insofar as they are concerned with character motivation or broad philosophical themes. What is absent from this discourse, at least in the early and middle parts of the nineteenth century, is the consideration of the impact of this holistic psychological theory on art or music.

In his time in Dresden, beginning in 1844, Robert Schumann came under the care of Carus, by far the most prestigious doctor to have attended to him. The fact that Carus continued a regular relationship with the Schumanns has been largely ignored by most scholars. However, the friendship placed Schumann in direct access to the latest scientific theories concerning the unconscious, and given the composer's demonstrated preoccupation with the mental process, it is no surprise that a similar topography of the mind can be traced in Carus' and Schumann's work. This paper aims to show just such a manifestation of psychological design in Schumann's lone opera *Genoveva*, composed in Dresden between 1847 and 1849. Among Schumann's most maligned and misunderstood works, *Genoveva* contains a number of unique musical and textual features that have contributed to its ultimate critical failure. Rather than a sign of compositional ineptitude (or declining mental faculties), when woven into the fabric of Carus's layers of unconsciousness, these features contribute to the creation of complex and carefully balanced relationships between characters both individually and collectively.

FROM STAGE TO CONCERT HALL:
GENRE, PROGRAM, AND FORM IN LISZT'S *HAMLET*

Joanne Cormac
University of Birmingham

This paper presents a new perspective on the genesis, genre, and formal structure of Liszt's *Hamlet*. It demonstrates that the much-discussed influence of the Polish actor Bogumil Dawison on the symphonic poem is less straightforward than hitherto believed. In fact, contrary to received wisdom, Liszt did not actually see Dawison's *Hamlet* in the theatre. A revised view of the interaction between the two artists, drawing on unpublished letters from Dawison to Liszt, and on contemporary studies of theatre history, sheds surprising light on the composer's expressive goals.

Manuscript sources for *Hamlet* also allow us to revisit the vexed question of the status of the "symphonic poem" as a distinct genre. As late as 1858 the piece was still labeled a "Vorspiel" by Liszt, and it was only in a revised version that he used the appellation: "Symphonische Dichtung." Although many scholars believe that the substantial revisions Liszt made to several of the symphonic poems, including *Hamlet*, are testament to their transformation from largely standard overtures into representatives of a pioneering new genre, this paper will argue that Liszt mostly used the genre designations interchangeably. An analysis of extant manuscripts chronicles the revisions made to *Hamlet*, not as stages along an evolutionary road from "Vorspiel" to "Symphonische Dichtung," but rather as a creative response to musical problems in the developing score.

Nevertheless, structure and programmaticism are intimately related in Liszt's *Hamlet*. The paper concludes by revisiting Lina Ramann's much neglected analysis of the work, and demonstrates that the source of her frequently-criticized comments was none other than the composer himself. It is evident from this that Liszt's *Hamlet* was intended to be programmatically structured around three main points of action in Shakespeare's narrative, an interpretation that has been strongly contested in more recent analyses.

"MUSIK FÜR'S AUGE:" A GERMAN REQUIEM, THE RISE OF
MUSICAL ELITISM, AND THE CHALLENGE OF TRADITION"

Laurie McManus
University of North Carolina, Chapel Hill

A German Requiem, the work that established Brahms as a major composer, contains perhaps his most controversial passage, and one that he himself considered "notorious": an extensive four-voice fugue over a D pedal point ("Der Gerechten Seelen sind in Gottes Hand"). Criticism came not only from Wagnerian opponents, but also from Brahms supporters who found the music confusing. Certainly performing the fugue revealed acoustical and practical problems that obscured listeners' understanding, but some critics declared it to be *Augenmusik* on the basis of its contrapuntal complexity.

Augenmusik may strike modern readers as a term describing symbolic notation or word painting, but eighteenth- and nineteenth-century German sources suggest a wide range of meanings, with a consensus defining it as imitative polyphonic music too complex to be understood by ear. By the 1860s, in conjunction with the rise of popular music histories and the revived interest in early music, the well-known *Augenmusik* carried a negative connotation.

The music historian August Wilhelm Ambros tried to salvage the term, arguing that in true *Augenmusik* all musical lines contributed to an organic whole, and thus were necessary, whether audible or not.

Following the reception of the *German Requiem* as *Augenmusik* reveals a deep ambivalence towards the past, not only within Brahms's own base of support, but also among the growing number of musical amateurs whose education instilled respect for such contrapuntal masters as Bach. The rise of musical literacy also created an elite class of listeners who lamented "plebeian ears" and alienated novices who might not wish to study scores before listening. While Brahms could align himself with tradition through Bachian counterpoint, conservatives who often found his music too "progressive" harmonically might also reject it for excessive contrapuntal artifice. This illuminates a web of competing aesthetic values: between progress and tradition, between the natural simplicity of music and manmade artifice, all of which cut across party lines. The success of the *Requiem* demonstrates Brahms's ability to negotiate a balance between these values and positions him within the first stirrings of musical modernity: within the debate on the nature of the musical work itself.

ANCIENT TRAGEDY AND ANACHRONISM IN BRAHMS'S *GESANG DER PARZEN*

Margaret Notley
University of North Texas

Gesang der Parzen (1882) is one of Brahms's least understood works. According to critics at the time, he did not interpret the text in ways that audiences expected, and modern audiences are rarely familiar with either the poem or the play by Goethe from which he took it. But even scholars who do know the play have not offered convincing explanations for this setting. Evaluating Brahms's choices in light of a close reading of the poem and awareness of both other settings in his library and traditions of performing *Iphigenie auf Tauris* in his Vienna allows a more nuanced account.

Previous work on *Gesang der Parzen* focused on nineteenth-century ideas about Goethe, despite documentary and musical evidence indicating Brahms's greater interest in ancient myth and tragedy than in Goethe's reinterpretation of those sources in the spirit of Enlightenment ideals. Indeed, Max Kalbeck asserted that Brahms was inspired to set the poem when he saw an actress declaim it as if she were a one-person chorus, a Viennese practice that was contested because it contradicted Goethe's depiction of Iphigenie.

In interpreting the poem against the grain of Goethe's play, Brahms used novel orchestration and gestures toward various genres to evoke ritual performance observed from a distance. Well before the premiere he wrote to a friend, "I already hear [the Viennese critic Ludwig] Speidel saying that it is not Goethe's *Iphigenie*, and of course *Gesang der Parzen* isn't *Iphigenie*." Brahms recognized the consequences of taking Goethe's poem out of context and made the most of the possibilities, imagining mythic tragedy in a new guise and seeking to recreate the effect of the ancient type on a modern audience.

Yet Brahms undermined these efforts in the end. In an overlooked letter to Ferdinand Hiller, he mentioned "ideas of my own" that Hiller's 1881 setting had reminded him of. One idea was to include the final stanza, in which Goethe reveals a narrator. By including it, Brahms turned the Fates' song into an embedded narrative and also gave the poem a psychological twist at odds with the ancient tragedy he was otherwise trying to evoke.

THE SIGNIFICANCE OF TERMS (AMS)
Christopher Reynolds, University of California, Davis, Chair

METAPHORS OF TIME AND MODERNITY IN BACH

Bettina Varwig
 King's College London

Debates about Bach's music marking the threshold of an era have significantly shaped the composer's reception over the last hundred-fifty years, casting him variously as the culmination of the Baroque, the origin of German musical hegemony, or as harbinger of the Enlightenment. More recently, Karol Berger and John Butt have delineated Bach's position within a broad trajectory of Western modernity stretching from Augustine to Habermas. They place his Passion settings at a crucial juncture when a pre-modern, cyclical conception of time gave way to a modern, linear notion of temporal progression.

My paper offers a critical response to these accounts of Bach's relation to modernity, and to the historiographical model that underpins them. I propose that, rather than slotting Bach elegantly into a new master narrative, the gap between the two poles of score analysis and general intellectual history needs to be filled out with crucial historical detail. To this end, I investigate discourses about time in 1720s and '30s Leipzig, charting the often contradictory metaphors used to discuss temporality, memory and history, as well as concurrent transformations in social practices, such as the newly fashionable idea of "Zeitvertreib" (pastimes). I argue that it is only through such close attention to contemporary thought and language that we can begin to reconstruct the complex reality within which Bach's Passions were created and heard.

One of the most prominent metaphors for conceptualizing musical processes at the time was, of course, rhetoric, and the second part of my paper proposes that focusing on strategies of persuasion can indeed provide vital insights into issues of temporality in Bach's music. Rhetoric's dual concern with poietic procedures and their effect in performance offers a productive model for rethinking the interrelation between compositional actions and music's listening reception. Using as an example the opening chorus of the St. Matthew Passion (also central to Berger's thesis), I show how a rhetorical approach can generate a historically nuanced account of temporal experience in this music. My paper thereby aims to advance an alternative model for integrating the music of Bach into the writing of cultural history.

MUSICAL BORROWING OR CURIOUS COINCIDENCE?
 TESTING THE EVIDENCE

J. Peter Burkholder
 Indiana University

Studies of allusion, influence, modeling, paraphrase, quotation, and other forms of musical borrowing hinge on a claim that the composer of one piece of music has used material or ideas from another piece. What evidence can be presented to support this claim, or to refute it? How can we know that the material is borrowed from this particular piece and not from another? How can we be sure that a similarity results from borrowing and is not a coincidence or the result of drawing on a shared fund of musical ideas?

This paper offers a new approach based on a typology of evidence, organizing numerous types of evidence into three principal categories: *analytical evidence* gleaned from examining the pieces themselves, including extent of similarity, exactness of match, number of shared elements, and distinctiveness; *biographical and historical evidence*, including the composer's knowledge of the alleged source, acknowledgment of the borrowing, sketches, compositional process, and typical practice; and evidence regarding the *purpose* of the borrowing, including structural or thematic functions, use as a model, extramusical associations, and humor. Ideally, an argument for borrowing should address all three categories.

I illustrate these types of evidence, including their potential and their limitations, by briefly exploring instances of borrowing or alleged borrowing by composers from the Renaissance through Debussy, Stravinsky, and Berg. I use the typology to evaluate claims and test evidence for borrowing by considering alternative explanations, including the relative probability of coincidence. Using this approach, I reconsider the famous resemblance between passages from Mozart's *Bastien und Bastienne* and the opening theme of Beethoven's *Eroica* Symphony, discussed by hundreds of writers for over one hundred fifty years. Bringing together all types of evidence writers have offered for and against borrowing in this case shows why the debate has proven so enduring and how it can be resolved.

SPECIAL VOICES (AMS)

Heather Hadlock, Stanford University, Chair

LEONORA BARONI *CANTATRICE*: THE ROMAN *VIRTUOSA* AS COURTIER*

Amy Brosius
New York University

Virtuosic vocal performances played an integral role in the consumption of luxury that dominated elite Roman culture during the seventeenth century. While scholarship has tended to focus on performances by male singers, especially those of *castrati*, female vocal performance played an equally important role in Roman culture. Female singers—known as *virtuose*—participated in the elite private gatherings that functioned as antechambers to the court, where entertainment and the cultivation of political relationships went hand in hand. Performing in these spaces enabled these women to develop the important social and political ties necessary for successful careers, which were in many ways analogous to those of male courtiers. This paper will focus on the *virtuosa* Leonora Baroni, the darling of the Barberini court, who managed a successful, if sometimes rocky, career in Rome during the four papacies spanning her lifetime. Despite Leonora's success and social prominence during her own time and the copious amount of surviving information on her life, very little modern scholarship on her exists.

In this paper I will focus on a brief phase in Leonora's career, which involved a trip she made to Paris in 1644. Her trip coincided with significant political change in both Paris and Rome: the deaths of both Louis XIII of France and Pope Urban VIII. The relevant archival documents collectively tell a story that provides a glimpse into the complicated web of political and social relationships that Leonora constantly attempted to negotiate and maintain to ensure her success. This web embraced many prominent and powerful European men and women,

including her patron Cardinal Nephew Antonio Barberini; her intimate friend Cardinal Jules Mazarin; the wife of Louis XIII, regent Anne of Austria; and the sister-in-law of the newly elected Pope Innocent X, Olimpia Maidalchini Pamphili. The accounts of Leonora's negotiations and trip provide insight into the political strategies *virtuose* employed in dealings with both male and female supporters and the particular complications married *virtuose* experienced in attempting to retain their honor in such circumstances.

THE STORY OF "A PRETTY GIRL"

Jeffrey Magee

University of Illinois, Urbana-Champaign

Musical theater scholars and aficionados have long known that, for the number that featured "A Pretty Girl Is Like a Melody" in *The Ziegfeld Follies of 1919*, Irving Berlin wrote lyrics to classical melodies well known in early twentieth-century America. These melodies include Offenbach's "Barcarolle," Mendelssohn's "Spring Song," Massenet's "Elegie," Schubert's "Serenade," and Dvořák's "Humoresque." Berlin's lyrics had never appeared in print and were believed lost. In a 2009 interview, however, the former *Follies* dancer Doris Eaton Travis remembered the lyrics and sang them into a recording device.

Using recorded excerpts from the interview and other sources, the paper reconstructs the scene and reassesses its meaning and impact. Beyond their appeal as newly discovered primary source material from a major theater composer, the lyrics change our view of a musical number that became emblematic of the entire *Follies* series and that would resonate in American culture for decades to come. The newly discovered lyrics stand in dialogue with conventional American approaches to setting English-language words to melodies widely regarded as "good music." The lyrics also reveal that a scene usually understood as an earnest hymn to feminine pulchritude had an unmistakably comic element. They further show that the objective vision of beauty in the "Pretty Girl" song was balanced in the classical interludes by a portrayal of each "girl" as an active, even transgressive, agent in her romantic destiny. Meanwhile, appearing just days after Congress passed the Nineteenth Amendment, the scene may also be heard as an expression of unresolved anxieties about the place of women in American society.

WHO SANG STOCKHAUSEN'S *GESANG DER JÜNGLINGS*?

Katherine Kaiser

Stony Brook University

Stockhausen's accounts of *Gesang der Jünglinge* (1956) portray a process of abstraction, which transmuted the voice of an anonymous twelve-year old boy into the limitless possibilities of electronic music. Stockhausen depicted the recording sessions as clinical affairs, in which he fed a short sine-tone loop through the boy's headphones and then recorded the boy parroting back the notes or phrases on tape. Sine-tone loops were measured out to the centimeter, and pitches calculated to the single Hertz. Mistakes were corrected on tape after the fact. Indeed, Stockhausen described this voice as subject only to the composer's imagination. The singer was reduced to material, sound itself, as precision took precedence over the body's limits and even exceeded them.

Yet archival recordings of the work's creation suggest that the vocal material so crucial to *Gesang's* impact owes much of its brilliance to the voice and musicality of young Joseph

Protschka (b. 1944), now a professional tenor. Recently digitized outtakes from the recording sessions with Protschka reveal that *Gesang's* vocal materials were created in close collaboration with the composer. Sketches, notes, and outtakes indicate that the finished work largely uses vocal recordings unaltered by studio processes. After Stockhausen's system failed to control the voice's parameters through sine-tone loops, he began to search for other ways of teaching Protschka, eventually drawing on the traditional arsenal of German vocal pedagogy. Many of the musical phrases were actually taught by rote with Stockhausen himself singing to demonstrate.

While Stockhausen's intense involvement in the recording process may have been initially conceived as a kind of puppetry, ultimately both performer and composer adapted to this new integration of recorded voice into electronic music. Protschka's own vocal habits, musicality, physical limits, errors and successes shaped the contour as well as the substance of the piece. Indeed, his work with Stockhausen influenced the way the composer wrote later vocal compositions. His concern with graphic notation, more intuitive communication with the performer, and integration of aleatoric or indeterminate elements into vocal parts have precedent in his work with Protschka.

“THE AMERICAN JENNY LIND” OR AN “UNFINISHED AND INARTISTIC” SINGER?: THE PERPLEXING CAREER OF EMMA ABBOTT

Katherine Preston
College of William & Mary

The Chicago-born soprano and impresario Emma Abbott (1850–1891) burst upon American musical consciousness early in the 1870s, when—with financial support from Horace Greeley and others—she left for Italy to train for the operatic stage. Abbott eventually signed with James Mapleson's troupe in London, and was poised for a successful career launch in 1876 when she refused to sing Violetta (calling *La traviata* “immoral”), resigned from the company, and returned to New York.

Abbott founded her English Opera Company in 1878, and it became enormously popular and staggeringly successful. Over eleven years, “the people's prima donna” introduced opera to hundreds of thousands of Americans; she also opened thirty-five opera houses in the American West. But despite her nationwide popularity, critical reaction was astonishingly contradictory. She was both “unquestionably the most promising American songstress [for the last] ten years” and a performer without “a single qualification, natural or artistic, to warrant” her pursuit of music; most of the negative comments were from East-Coast critics. The critical disparity lasted her entire career; so did her phenomenal success. Abbott was hard-working and ambitious; her rags-to-riches story and later success personified American “can-do” determination. She was also a charismatic audience-pleaser who understood the power of advertising; her refusal to sing Violetta was both a genuine moral stand and tremendously appealing to many Americans.

Although one of the best known performers in late-century America, Abbott's career has never been examined. Was she a mediocre performer who sold opera to ordinary Americans by “dumbing down” the works she adapted? Was her appeal based on her image as a moral, church-going—but plucky and hardworking—American? Did the Eastern critics see through this and attempt to expose deception? Or was their hostility affected by the emerging attitudes of an educated class that increasingly wished to be considered musically sophisticated

and “European”? This paper—part of a larger study of English-language opera in late-century America—is based on both contemporary print sources and Abbott’s performance materials.

VOCAL MUSIC IN EIGHTEENTH-CENTURY FRANCE (AMS)
Charles Dill, University of Wisconsin-Madison, Chair

PARODY, SATIRE, AND IMITATION:
 THE EARLY EIGHTEENTH-CENTURY ITALIAN-FRENCH
 CONTROVERSY IN THE *RECUEIL D'AIRS SÉRIEUX ET À BOIRE*

Don Fader
 University of Alabama

Although Italian arias became fashionable in France in the 1690s, French composers’ use of the Italian aria style in vocal music remained almost exclusively the provenance of Italian language texts until the publication of the first French *cantates* in 1705–06. Despite the difficulties involved in creating the French *cantate* and the controversy it would cause, there is virtually no record of prior experimentation with Italian aria-style settings of French poetry. One set of sources that sheds light on this process and its role in the French-Italian *querelle* is the *Recueil d'airs sérieux et à boire* [RASB], a series of song collections issued monthly by Christophe Ballard. The RASB’s publication of arias culminated during the years 1703–05, with the appearance of both French parodies of Italian arias and Italian-style settings of French texts, including a number of virtual *cantate* arias which have gone unnoticed. The controversy began with a “French air composed in Italian style” by a member of the La Barre family, whose overuse of text repetition poked fun at attempts to apply the Italian style to French. This satire was answered by Jean-Féry Rebel with an air mixing Italian tempo markings and French time signatures, and combining French binary form with the Italian motto technique that became *de rigueur* in *cantate* arias. The interest aroused by such arias was enough to prompt Ballard to promise that he would include “cantates françoises” in the RASB of December 1704, the first time the term appears in print. There followed a series of French arias with Italian style characteristics, both by composers of *cantates*, like Jean-Baptiste Stuck, and by others, including Jacques Cocherneau. My study thus demonstrates that public interest in the Italian-French controversy had already peaked by the time of the famous Raguenet-Lecerf debate, and the RASB responded not only by publishing music reflecting the views of both sides, but also by publicizing experiments with Italian-style vocal music, reflecting a heretofore unrecognized breadth of interest in Italianate settings of French, both inside and outside of the circle of known *cantate* composers.

WITNESS TO THE EXECUTION: THE COMPOSER’S PERSPECTIVE
 IN FRENCH BAROQUE CANTATAS ON JUDITH

Michele Cabrini
 Hunter College, CUNY

With its intense drama and marked eroticism, Judith’s slaying of Holofernes was one of the most popular myths of the Baroque era. While most artists contrasted Judith’s traits of

both chastity and seduction with her heroic deeds, others added the perspective of another figure—the maidservant. In the paintings by Caravaggio and Artemisia Gentileschi (Uffizi *Judith*), the maidservant plays a crucial role: an equal partner in crime in Gentileschi, she acquires a disturbingly voyeuristic posture in Caravaggio, witnessing and savoring the murder before the observer, and silently goading a perplexed, mannequin-like Judith. Much like the maidservant, cantata text narrators act as viewers inside a painting, leading the main character and witnessing the scene for the listener. Houdar de La Motte's *Judith* provides such a case, in which the narrator constantly guides—and often goads—a wavering Judith.

Composers could either choose to uphold or challenge a text, thus offering another perspective. This paper discusses the little-known cantata settings of La Motte's text by Brossard (ca. 1704) and Jacquet de la Guerre (1708) and their strikingly different musical treatments of the murder. Following Gérard Genette's narrative theories, I demonstrate that Brossard acts as heterodiegetic narrator, one who oversees neutrally, whereas de la Guerre acts as focalizer, an agent with an alternative point of view through which the story is filtered. Brossard follows La Motte's narrative dutifully by emphasizing swiftness of action at the expense of character depiction: he passes over the murder quickly; animates the narrator without regard for Judith with well-crafted yet unremarkable recitatives; and facilitates continuity with run-on movements and by avoiding da-capos. De la Guerre bypasses La Motte's narrator through instrumental accompaniments and independent symphonies that give voice to Judith despite a text that downplays her character: a recurring tetrachord foreshadows and links Holofernes's death with Judith's noble action; a disquieting *sommeil* depicts Judith's powerful spell on Holofernes while inviting the listener to contemplate on the general's fate. Finally, the *basso ostinato* of the murder music freezes the action into a seemingly never-ending moment, celebrating Judith's murder as heroic and offering a powerfully gendered commentary that recalls Gentileschi's.

Friday noontime, 5 November

THE MUSIC OF MESSIAEN AND HIS STUDENTS

Matthew Odell
Juilliard School of Music

P R O G R A M

Cloches d'angoisse et larmes d'adieu From <i>Préludes</i>	Olivier Messiaen (1908–1992)
Cloches d'adieu, et un sourire (In Memoriam Olivier Messiaen)	Tristan Murail (b. 1947)
Passacaille et Fugue, Op. 36	Michel Merlet (b. 1939)
Petites esquisses d'oiseaux	Olivier Messiaen
Première Sonata	Pierre Boulez (b. 1925)
Sortilèges	George Benjamin (b. 1960)
Cantéyodjayâ	Olivier Messiaen

Olivier Messiaen was one of the preeminent composers in twentieth-century France. His music utilized non-traditional modes and rhythms to create a new musical landscape, and his unique system of colors opened new doors of sound possibilities. Just as importantly, Messiaen was a revered teacher at the Paris Conservatoire for many years. From his earliest days of teaching following his release from a World War II prison camp, Messiaen inspired young minds and enabled them to establish their own compositional voice. Unlike other notable teachers of the time, Messiaen did not insist upon a rigid structure of composition. Instead, he was refreshingly open to new ideas, allowing the individual aspects of his students' work to be fully realized. This recital celebrates Messiaen's generous contributions as a teacher and the varied music he inspired.

Several of Messiaen's works are juxtaposed with his students' pieces, representing various nationalities and styles. Messiaen's oeuvre is represented by excerpts from his early set of *Préludes*, his groundbreaking *Cantéyodjayâ*, and the late work *Petites esquisses d'oiseaux*. These will be contrasted with works of several fellow-Frenchmen. Murail's memorial to Messiaen, *Cloches d'adieu, et un sourire* immediately follows Messiaen's *Prélude* on which it is based. The highly contrasting styles of Merlet and Boulez further reveal the eclectic compositional variety available in post-World War II France. Messiaen's foreign-born students are represented by George Benjamin, who was one of the composer's last and most celebrated pupils.

**BLACK EXPERIENCE AND SONG: ART SONGS
BY DAVID N. BAKER AND MARK FAX**

Horace J. Maxile, Jr.
Center for Black Music Research, Columbia College Chicago

Allison Elizabeth Jones, soprano, & Catherine Garner, piano
East Carolina University

Willis Patterson, University of Michigan, Respondent

P R O G R A M

The Black Experience (ca. 1970)

David N. Baker (b. 1931)

“I Who Would Encompass Millions”
“The Insurgent”
“Status Symbol”
“A Good Assassination Should Be Quiet”
“The Rebel”
“The Alarm Clock”
“Early in the Mornin’”

Selections from *Five Black Songs* (1970)

Mark Fax (1911–1974)

Dedicated to and commissioned by tenor William Brown, David Baker’s song cycle *The Black Experience* (ca. 1970) borrows poetic texts from the collection *I Am a Black Woman* (1970) by Mari Evans. Willis Patterson’s historic contribution *Anthology of Art Songs by Black American Composers* (1977) introduced many to the art songs of Baker by including three pieces from Baker’s *Experience* song cycle. Because of Patterson’s anthology, those three songs have been performed frequently. The other four songs, however, remain unpublished and virtually unknown. Other than the select and limited performance history of this work that has been traced to the commissioning artist, *The Black Experience*, in its entirety, has rarely been performed and this performance, featuring a soprano, is all the more exceptional. Two brief songs from Mark Fax’s *Five Black Songs* (1970) will serve as companion pieces in this program. His collection was composed only three years after *Till Victory is Won*, an operatic chronicle depicting the history of black people in America from slavery to contemporary times. The Evans poems and the texts for the Fax songs share similar themes and as these cycles were composed around the same time, comparing and contrasting treatments of these texts will afford an even more diverse presentation of the black experience.

The lecture component of this program will explore historical, cultural, and analytical perspectives as they relate to Baker song cycle and the selected songs by Fax. Many readers

of black culture and music refer to a “black experience,” and the paper will use this notion as one of its platforms. Eileen Southern views a facet of this experience as one where a black artist in the mid-twentieth century would gain “the understanding of what it meant to be a creative black artist in a basically hostile white society.” Indeed, the communal strivings of African Americans for civil rights will also serve as a more immediate context for reading these experiences. Discussions involving analysis and interpretation will complement the historical and cultural topics surrounding the Baker and Fax songs, presenting these particular black experiences as broad, complex, and compelling. Additional comments and responses will be offered by Willis Patterson following the performance. Considered a leading authority on this repertory, his shared experiences with and insights on this literature provide a veritable punctuation for the entire program.

Friday afternoon, 5 November

BEYOND THE BOOK (AMS)
Lawrence Earp, University of Wisconsin-Madison, Chair

ORALITY, MODAL CHANGE, AND THE TRANSMISSION
OF MEDIEVAL MUSIC IN SEVENTEENTH-CENTURY ICELAND

Arni Ingolfsson
Iceland Academy of the Arts

Written around 1660 by an unknown scribe, Rask 98 is the largest surviving music manuscript from post-Reformation Iceland and an important source for our understanding of peripheral culture, transmission, and orality in the seventeenth century. This previously neglected source, now at the University Library in Copenhagen, is notable for the eclectic nature of its contents. It seems to have been put together purely for the scribe's pleasure, somewhat akin to a seventeenth-century iPod. Among its 223 songs, dozens have been traced to continental sources, including some that by the time of writing were quite outmoded. It contains several pieces of *cantus planus binatim*, and a pilgrims' song found only in a single source outside Iceland, the Catalan manuscript known as *Llibre vermell* (ca. 1399). Among more recent compositions, Rask 98 contains single or two-part versions of chansons and Tenorlieder by Paul Hofhaimer, Didier Lupi, and Ludwig Senfl. Furthermore, an entire section of the manuscript is devoted to secular songs, the largest such collection known from this period in Iceland and Scandinavia.

Rask 98 is the product of a society on the margins of European cultural life. A colony of Denmark for centuries, Iceland struggled with poverty and isolation throughout most of the seventeenth and eighteenth centuries. Besides the cultivation of hymn-singing in church, music was part of the curriculum at the two local Latin schools, a milieu that seems linked to the origins of Rask 98. The country's musical isolation likely explains the manuscript's often archaic repertoire. It may also have influenced the curious changes in modality that occur in the imported melodies. Once it reached Iceland, this music appears to have entered an oral tradition, undergoing transformations that have not until now been fully explicated. Our understanding of the processes involved is aided by looking at later (nineteenth-century) oral traditions in Iceland, in which remarkably similar modal changes can be observed. Aided by transcriptions and field recordings of native folk song, we are able to gain a better understanding of the fusion of oral and written processes at work in Rask 98.

THE VENETO CONNECTION: NEW LIGHT ON TURIN J.II.9

Karl Kügle
University of Utrecht

The origins of the so-called "Cyprus" codex (Turin, BNU J.II.9) are contested territory. While there can be little dispute that the repertoire, a monumental collection of plainchant, polyphonic Mass settings, motets, and songs, is linked to the Lusignan court of Cyprus, the majority view, based on stylistic grounds, remains that the Turin manuscript was copied ca. 1415 on Cyprus, shortly after the arrival of singers from Cambrai who are taken also to have composed the repertoire (Bessler 1925, Hoppin 1957). A revisionist view argues the north

Italian origins of the *manuscript*, as distinct from its *repertory*, placing its copying in the decade around 1430 on codicological and art-historical grounds (Cattin 1995; Kügle 1995).

One key element to the puzzle that has remained unaccounted for is the ownership of the coat-of-arms that is prominently displayed on fol. 1r of the Turin codex. In this paper, I shall reveal the provenance of these insignia, and elaborate on the relevant family's origins and history. Confirming Cattin's and Kügle's suspicions, the trail leads to northern Italy, where the territorial conflict between the Visconti of Milan and the Republic of Venice reached a climax in the years around 1430. In a dramatic sequence of events that will be reconstructed in detail based on previously overlooked archival materials, the owners of the coat-of-arms decisively turned the tides of war in Venice's favor. They subsequently entered the ranks of the Venetian patriciate, an honor unheard of since the thirteenth century.

The insertion of the newcomers into the social fabric of the Venetian nobility, and their patronage of the arts in their home town in the mid-Quattrocento and beyond, are the subject of the second part of my paper. The codex and its courtly, indeed royal, repertoire now emerge as one element in an array of cultural performances deployed to cement old and new wealth, and enhance social prestige. Owning or commissioning a luxury music manuscript, then, may have been a pursuit not necessarily dependent on the existence of a chapel.

EXCEPTIONS TO THE RULE: THE THIRTEENTH-CENTURY *HISTORIAE* FOR MARY OF OIGNIES AND ARNULF CORNIBOUT

Pieter Mannaerts
Katholieke Universiteit Leuven

The Cistercian abbey of Villers in Brabant was one of the most important abbeys of the Low Countries. In the thirteenth century, it played a central role in the region's political, devotional and musical developments. It supported the early beguine movement, the beguines' cultivation of the devotion to the Sacrament, and promoted saints from the diocese of Liège.

This paper focuses on the manuscript Brussels, Royal Library, Ms. II 1658 from Villers. It contains two *historiae* (liturgical offices) in honor of Arnulf Cornibout, a Cistercian lay brother, and Mary of Oignies, a recluse and the first beguine whose *vita* was written. The hagiography of both saints has recently received considerable scholarly attention; their *historiae*, however, have been largely neglected.

I will argue that these offices have a unique status within the order, and, indeed, within the genre of the *historia*. A closer inspection of the statutes of the general chapter reveals that new saints' cults were admitted with greater regularity than has been assumed. The manuscript B-Br II 1658 documents that such an admission also entailed the composition of new offices, and that these compositions claim a place comparable to the Cistercian polyphony from Portuguese sources recently uncovered by Manuel-Pedro Ferreira.

Furthermore, I shall suggest that the office texts were crafted very carefully to preserve the biblical references and theological accents from the Lives (the concept of the Seven Gifts of the Holy Spirit in particular). Finally, an analysis of the music of both *historiae* offers a unique opportunity to deepen our understanding of Cistercian *Choralreform*, and to certify whether the principles that guided the twelfth-century Cistercian chant reform were still in vogue in the following century. An analysis of these compositions, then, will affect the rising new "paradigm" in Cistercian chant studies (which no longer views Cistercian chant as a strict "reform" according to the rules of music theory, but as holding a mediating position between

music theory and the traditional chant repertory). Thus, it will refine our current views on the composition of thirteenth-century liturgical monody, and on the development of the *historia* in its region of origin.

MANIPULATING THE MANIPULATOR:
THE VERNACULAR LAIS IN THE *ROMAN DE FAUVEL*

Ruxandra Marinescu
Utrecht University

The famous interpolated version of the allegorical satire, the *Roman de Fauvel* (transmitted in F-Pn fr. 146, dated ca. 1317), has enjoyed a prominent position in musicology for decades as the most important collection of musical forms and styles from early fourteenth-century France. However, scholarly attention has largely bypassed the four Old French lais embedded in the narrative.

In this paper, I argue that these lais are far from peripheral to the world of Fauvel. On the contrary, they not only mark key moments in the story, but also sharply articulate the portrait of the central figure, the evil horse Fauvel. Uniquely transmitted in fr. 146 and quite possibly written specifically for the Fauvel narrative, the four French lais draw virtuosically on the full range of musico-textual and rhythmic possibilities that had developed in Northern France by the early fourteenth century. They are all the more significant since they represent the only surviving examples of fourteenth-century lais pre-dating Guillaume de Machaut.

To illustrate the relationship of the four French lais with Fauvel's world, I shall first chart the function of these pieces in the narrative. Then, I focus on the first and most important lai in the narrative thread, *Talant que j'ai d'obeir*, given to Fauvel. In this lai positioned as the climax of Fauvel's first declaration of love to Fortuna, the author implicitly links lascivious sonorities, textual irregularities and the intrinsic versatility of the extended lai form with Fauvel's limitless corruption and extravagant manipulative skills. Each stanza brings new textual and musical material characterized by an extreme lexical, melodic and rhythmic variety. Deftly manipulating words, flats, sharps and melodic registers, the setting explores to the hilt the possibilities inherent in the rapidly expanding stylistic language of late thirteenth- and early fourteenth-century song. Together, the four vernacular lais offer evidence of the editor's ability to instrumentalize the sophisticated lyric genre of the lai within the interpolated narrative, and provide a revealing illustration of the rhetorical potential of the new manner of composition in French monophonic song that emerged in the early fourteenth century.

CONSTRUCTING “JAPAN” IN JAPANESE MUSIC:
A HUNDRED-YEAR ANALYTICAL SURVEY (SMT)

David Pacun, Ithaca College, Moderator

Noriko Manabe, Princeton University, Respondent

RENTARO TAKI AND THE BIRTH OF JAPANESE ART SONG:
AN ANALYTICAL STUDY OF THE TRANSITION
FROM FOLK TUNE TO WESTERNIZED SONG

Akane Mori

Hartt School of Music

Rentaro Taki (1879–1903) composed several vocal pieces at the end of his short life. His song cycle *Shiki—The Four Seasons* reached the artistic maturity of art song and created a new musical form in Japan. This paper presents an analytical investigation of the way in which Japanese folk tunes developed into art songs under the influence of Western music around 1900, with emphasis on the work of Taki.

I focus on song because it is the genre that the Japanese government first used to expedite the Westernization of music in Japan. Most of the songs written in this period were called “Shoka” and were composed and edited under the auspices of the government to educate elementary- and middle-school students. In Shoka, we are able to find the rudimentary employment of Western tonality as well as traditional elements of Japanese folk tunes.

To discuss Japanese folk tunes and Shoka, I employ the notion of the “nuclear tone,” which was first observed by Japanese ethnomusicologist Fumio Koizumi. Nuclear tones clearly function as a frame for the folk melodies. While Taki’s compositions can be easily recognized as totally Westernized pieces, close analyses reveal that nuclear tones remain, subtly hidden, in his music. By investigating his innovative work, I show why his compositions are still seen as the most authentic and popular art songs in Japan.

THE TRANSFORMATION OF THE *STYLE JAPONAISE*
IN EARLY YÔGAKU, CA. 1890–1930

David Pacun

Ithaca College

Focusing on folksong arrangements, popular and classical songs, and piano miniatures, this paper traces the development of the harmonic, rhythmic and textural conventions that came to be associated with “Japanese-sounding” music (*style japonaise*) composed in Japan ca. 1890–1930. Unlike past accounts, which treat this era as one of mere importation and imitation, my paper will argue that the basic conventions of the *style japonaise* were in place by the early 1910s, and that the period that followed was one of increased refinement, dissemination, and expansion. The paper will take a chronological approach, dividing the time frame into three stylistic periods: Integration and Conflict (ca. 1870–1900), The Rise of the *style japonaise* (ca. 1900–1915), and Consolidation and Fragmentation (ca. 1920–1930). While the subsequent generation of Japanese composers rebelled against these earlier approaches and specifically advocated new pitch and rhythmic structures derived more directly from traditional Japanese music, the paper will argue that past accounts have over-emphasized the

extent of this musical revolution, and that much of the supposedly “new” style represents a distillation of the earlier practice.

REMINISCENCES OF THE PAST IN YOSHINAO NAKADA’S ART SONGS

Tomoko Deguchi
Winthrop University

Yoshinao Nakada (1923–2000) was trained as a pianist but is better known in Japan as a composer of art songs and choral music. Despite his works’ popularity, his music has not yet been fully investigated. In his songs, Romantic harmonic idiom, French impressionistic style, and an unmistakably Japanese melodic writing coexist. Together, they create images of nostalgic reminiscences of the past that reflect the meanings of the text. In this paper, I examine the musical language of Nakada’s art songs composed between 1945 and 1960 as a syncretism of Romantic, impressionistic, and Japanese elements, and discuss how they interact and successfully establish an individual style that came to popularity.

Nakada shows particular affinity for the half-diminished 7th chord and Fr+6th chord, and they are combined with Japanese elements as expressive means in his art songs. Nakada frequently used successions of one of these chords to tonic (x–i), a gesture that became widely known as a “Japanese marker” for its harmonization of the endings of Japanese traditional tunes in the *miyakobushi*-scale. Debussy’s influence can be seen in Nakada’s use of the whole-tone collection, diatonic modes, and parallel chords, though these scale types are often juxtaposed and synthesized with one of the Japanese tetrachordal types.

The songs I examine are through-composed. They capture the essence of the poems, which express nostalgic reminiscence that convey the beauty, innocence, and longing that represent the past, even as Nakada takes liberty with meter, keys, and form.

TORU TAKEMITSU AND THE JAPANESE GARDEN: IN QUEST OF HIS ORIGIN, AND THE RECONCILIATION OF THE EAST AND WEST

Hideaki Onishi
Yong Siew Toh Conservatory of Music and National University of Singapore

Toru Takemitsu began using traditional Japanese scales in his early piano works, but soon began to absorb diverse Western compositional influences, from the Modes of Limited Transposition (MLT) of Olivier Messiaen through the dodecaphonism of Anton Webern to the indeterminacy of John Cage and Witold Lutosławski. The confrontation with the foreign often makes one aware of her/his true identity and origin, and Takemitsu was no exception. He “rediscovered” traditional Japanese art forms such as *noh* and *kyogen*, and sometimes included traditional Japanese instruments in his pieces. His real search for “Japanese-ness” took shape rather in the Western medium and came with extramusical associations. Takemitsu began to engage himself in transcribing the structural design (both real and virtual) of Japanese gardens, whose spatial design is represented by the temporal aspect of music. Just as the rocks and trees in a garden change shapes and colors according to the perspective from which they are viewed, various sonorities in Takemitsu’s music are transformed not only through changes in dynamics and instrumentation, but also by the addition and subtraction of pitches; this is the musical garden in the horizontal sense.

Many of Takemitsu's sonorities have tonal, whole-tone, octatonic, or MLT implications (and sometimes a combination), and within a single composition create a complex of supersets and subsets. If anything in Takemitsu's music should be considered Japanese, it is its labyrinthine, recurrent formal design, which, although it would allow for other interpretations, is not dissimilar to that of the Japanese stroll garden.

DYLAN'S VOICE (SMT)
Janna Saslaw, Loyola University, Chair

A FOREIGN SOUND TO YOUR EAR: BOB DYLAN SINGS
"IT'S ALRIGHT, MA (I'M ONLY BLEEDING)," 1964–2009

Steven Rings
University of Chicago

This talk theorizes the relationship between sound and sense in Bob Dylan's singing by studying multiple performances of "It's Alright, Ma (I'm Only Bleeding)," a fixture of his concerts for over forty-five years. In addition to a bewildering range of keys, tempos, and instrumental idioms, Dylan has employed a striking diversity of vocal styles when re-creating the song, from the laconic drawl of the mid 1960s, to the sharp-edged holler of the 1974 tour, to the guttural bursts of recent years. The first part of the talk offers a theoretical framework for exploring these technical aspects of timbre, pitch, and expressive timing. Part two then takes up questions of meaning. Building on the Peirce-inspired work of Turino, Cumming, and Clarke, I propose that we can conceive of Dylan's voice as a special kind of sign, one that interacts with the sign systems of the lyrics, and with broader cultural signifiers, in diverse ways. Among other things, this ever-changing vocal sign provides an aural cue for Dylan's mercurial, shifting personas: from the ambitious beat poet and protest icon of 1960s, to the inscrutable figure of the 2000s, curator of a quasi-mythical musical past.

DYLAN'S SPEECH: A PERFORMATIVE (AND MUSICAL) POETICS?

Sumanth Gopinath
University of Minnesota

In this paper, I propose to analyze aspects of Dylan's speech in mass media, both for their aesthetic qualities that seem congruent with, and perhaps contribute to, his artistic persona and, more speculatively, for their possible connections to his singing voice (without making any claims as to causality). The locus of my analysis will be *Dont Look Back* (1967), D.A. Pennebaker's classic *cinema-verité* film of Dylan's UK tour in April–May 1965. I observe a number of fascinating speech patterns, arguably amounting to a *performative poetics* of Dylan's speech: 1) a general (and often parodied) habit of mumbling, punctuated by bursts of strikingly distinct pronunciation, 2) a much-noted penchant for vocal imitation, usually in comedic contexts and accompanied by vocal play, 3) during confrontational moments, a tendency to over-articulate specific consonants (especially plosives), 4) a tendency to accent final words in sentences, and, in at least one case, 5) the potentially relevant use of certain phrases plucked from mediated "everyday" speech in his songs. In addition to spending some time

with examples from the film, particularly the infamously abusive interview with *Time* magazine correspondent Horace Judson, a number of these tendencies are then observed in various songs from 1964 to 1965. These include “It’s All Over Now, Baby Blue,” “It’s Alright Ma (I’m Only Bleeding),” “I Shall Be Free No. 10,” and especially “Positively 4th Street”—which will be discussed in some detail vis-à-vis the film.

EARLY NINETEENTH-CENTURY MUSIC (SMT)

William Rothstein, Queens College and Graduate Center, CUNY, Chair

“WOHIN?": FROM POETRY INTO PERFORMANCE

Daniel Barolsky
Beloit College

Transcriptions are usually classified in the liminal space between composition on one hand and performance on the other, in the company of arrangements, paraphrases, and so on. In a 1910 essay, Ferruccio Busoni resists both the categorization of creative musical processes and the attendant hierarchization, arguing instead for including both composition and performance within the definition of transcription.

I propose that the application of Busoni’s argument to the study of songs, song transcriptions, and their performances yields exciting interpretive insights and new theoretical models. In this paper I will suggest that considering composition, transcription, and performance as linked developmental and analytic processes provides us a view into the conceptual aesthetic of the transcriber.

In this paper I will present an analysis of Wilhelm Müller’s poem, “Wohin?” as set by Schubert, transcribed by Liszt and Godowsky, and performed by Rachmaninoff and Ruth Laredo. In addition to acting on Busoni’s argument, I will draw on Lawrence Zbikowski’s application of cross-domain mapping to compare the different syntactic systems between song and poem, transcription and song, and performance and transcription. The resulting analysis demonstrates how each form of transcription reflects both selective aspects of earlier forms but also the aesthetic agenda and analytical intentions of the transcriber. The latter can be understood only in terms of the newly-formed synthesis of the prior and successive works. While looking through the lens of an original both diminishes the value of the transcription and obscures our view of its meaning, the analytical path I suggest allows us to recognize transcriptions on their own terms.

AFTER THE *FANTASIE-IMPROMPTU*

Wayne C. Petty
University of Michigan

In a 1947 article Ernst Oster argued that Chopin modeled the *Fantaisie-Improptu* on Beethoven’s Piano Sonata op. 27/2, a modeling so close it probably caused Chopin to withhold the work from publication. More recently, in 1999, I proposed that Chopin responded to Beethoven’s influence chiefly through the “Funeral March” Sonata, op. 35. This paper furthers the discussion of Beethoven’s influence on Chopin by arguing that the energies of the

Fantaisie-Improptu were redirected into at least two of Chopin's other C-sharp minor works: the Nocturne op. 27/1 and the Scherzo op. 39. These two pieces deploy tonal and thematic ideas from the Beethoven sonata but in ways less derivative of the Beethoven model than the *Fantaisie-Improptu*, yielding superior but very different overall conceptions, especially in their handling of contrasts of mode and, in the scherzo, the treatment of the tragic reversal at the work's climax. This paper also includes a brief discussion of the C-sharp minor Prelude op. 45 that Chopin contributed to a Beethoven fundraiser; here ideas of the earlier C-sharp minor pieces are mere shards, just enough to suggest the memory of Beethoven without imitating him.

THINKING (AND SINGING) IN THREES: TRIPLE HYPERMETER IN THE SONGS OF FANNY HENSEL

Stephen Rodgers
University of Oregon

This study explores the expressive role of triple hypermeter in music with text, using the songs of Fanny Hensel as a case study. Drawing upon work by Harald Krebs, Yonatan Malin, and Richard Cohn, I examine the musical and poetic contexts in which triple hypermeter tends to occur. Passages of triple hypermeter in Hensel's songs, I argue, often result from the distortion of duple norms. Where the natural poetic rhythm of a text may suggest a duple setting, Hensel deviates from that implicit model, stretching and shortening hypermeasures to emphasize important words, to vary the speed with which lines are sung, or to create a feeling of instability or uncertainty that reinforces a related poetic idea. Distorted hypermetric states thus correspond with distorted emotional or perceptual states. Likewise, shifts from one hypermetric state to another correspond with poetic shifts from one mood to another, one perspective to another, or one poetic structure to another. By exploring how Hensel calibrates the hypermetric flow of her music to the sense and structure of the poems she sets, we can see that hypermeter functions not just as an abstract phenomenon but as a carrier of deep expressive meaning.

LANNER AND STRAUSS AND "THE FUTURE OF RHYTHM"

Eric McKee
Pennsylvania State University

My presentation begins with a discussion of Berlioz's 1837 article "Strauss: His Orchestra, His Waltzes—The Future of Rhythm." There Berlioz laments the primitive state of rhythmic understanding, especially in France, and advocates treating rhythm as an independent dimension as fundamental to music as are melody and harmony. He observes that "the combinations in the realm of rhythm must certainly be as numerous as melodic ones, and the links between them could be made as interesting as for melody. Nothing can be more obvious than that there are rhythmic dissonances, rhythmic consonances, and rhythmic modulations." The true pioneers in the field of rhythm, he continues, are "Gluck, Beethoven, Weber—and Strauss." In the remainder of my presentation I continue Berlioz's line of thought by examining two techniques used by Lanner and Strauss that result in rhythmic dissonances: melodic hemiolas and extended anacrusis. My paper concludes with some general considerations on the expressive, formal, and choreographic implications of such rhythmic and metrical dissonances.

EUROPE AND POLITICS IN THE MID-TWENTIETH CENTURY (AMS)

Laura Silverberg, A-R Editions, Chair

IDEOLOGICAL BATTLES IN EXILE AND BEYOND: AVANT-GARDE MUSIC AND ANTI-SEMITISM IN THE FREE GERMAN LEAGUE OF CULTURE

Florian Scheduling
University of Southampton

In 1989, the East German Academy of the Arts staged an exhibition in East Berlin, the capital of the dying GDR. Entitled “Free German League of Culture, 1938/39–1946,” it commemorated the half-centenary of one of World War II’s largest émigré organizations. The League was founded by German refugees in 1938 as a center for émigré artists and intellectuals. Based in London with branches throughout Britain, its goal was to promote an image of German culture in opposition to Hitler.

Musical events were a frequent feature of the League’s cultural programs. Yet, the avant-garde was strikingly absent—a paradoxical omission given that many of the avant-garde’s foremost protagonists were Hitler refugees. I identify several reasons for this. First, as a spearhead of progressive thinking, avant-garde music was ill-equipped as a vehicle for nostalgia. Second, avant-garde music was deemed to alienate the more conservative forces of British society. Third, the avant-gardes of Schoenberg, Stravinsky, and others were difficult to reconcile with the beliefs of the League’s powerful Communist core. Even more striking than the omission of the avant-garde is the anti-Semitism evident among parts of the League. In 1943, around forty Jewish émigrés left the League in protest of a pamphlet they considered Judeo-phobic. After the war, the League was absorbed into the East German Kulturbund, which significantly influenced the GDR’s cultural and political life. In the emerging Cold War, anti-Semitic undertones became more vociferous. Accusing Jewish circles of conspiring in the West’s “reactionary” ideology, the League stated in 1946: “The Jews are in a state of crass ideological confusion.”

While the exodus of many of Europe’s foremost figures during the era of European fascism has been richly documented, the League and its legacy have received scant attention. As the case of the League exemplifies, far from presenting a united front, émigrés were increasingly entrenched in ideological battles that cut to the heart of debates concerning race, and the relationship between art and politics. The League’s complex history reflects the heterogeneity of the émigré community, moving us beyond monolithic aggressor-victim notions of exile toward a more nuanced understanding of Europe’s musical émigrés.

SCHOENBERG’S *A SURVIVOR FROM WARSAW* IN WARSAW (1958)

Joy H. Calico
Vanderbilt University

An East German ensemble gave the Polish premiere of Schoenberg’s *A Survivor from Warsaw* at the second Warsaw Autumn Festival on 28 September 1958. Germans, singing the roles of Polish Jews in the Warsaw Ghetto, performed a work written by a Jewish composer about the German annihilation of Polish Jews, in the city in which that historical event had

occurred a scant fifteen years earlier. The negotiations behind the scenes of this performance offer a window into East German and Polish attitudes about one another as neighboring comrades, as well as several other issues of the day (modernism, dodecaphony, antifascism, culpability for the Holocaust, and persistent anti-Semitism). The People's Republic of Poland wholeheartedly embraced de-Stalinization in the Thaw initiated by Khrushchev's "secret" speech in 1956, and the years 1956–58 saw a correspondingly rapid deterioration of Polish-East German relations in what Sheldon Anderson has characterized as "the Cold War within the Soviet bloc." Under those conditions, the participation of the Leipzig Radio Orchestra and Choir conducted by Herbert Kegel in the Warsaw Autumn Festival was secured at the very last moment and only after intervention at the highest levels of East German government (the SED Central Committee). According to at least one East German source, Kegel used his Festival press conference to offer the East German performance of *Survivor* in Warsaw as an act of *Wiedergutmachung* (atonement). If that is true, then an East German gestured in that direction a full twelve years before West German Chancellor Willy Brandt made his famous genuflection at the Warsaw Ghetto monument in 1970. This paper is based on published and unpublished sources consulted in Warsaw, Berlin, and Leipzig.

HONEGGER'S *CHANT DE LIBÉRATION*: RESISTANCE AND REHABILITATION IN POSTWAR FRANCE

Leslie Sprout
Drew University

The October 1944 premiere of Arthur Honegger's *Chant de Libération* in Paris shortly after the city's liberation from German occupation was hailed by French critic Maurice Brillant as a "triumph" by "a musician of the Resistance." Yet the work for baritone, chorus, and orchestra received no other reviews or performances; its score, never published, was lost. Honegger was already facing recriminations about his wartime interactions with German occupying authorities, resulting in a voluntary ban on his music by French musicians until mid-1945. Honegger's biographers from Bruyr (1947) to Halbreich (1992) and Tchamkerten (2005) have imagined how the missing *Chant de Libération* might help defend Honegger against charges of collaboration. The date of composition in the composer's manuscript catalog (April 1942) has been critical, since it meant that Honegger secretly set a Resistance text to music at least a year before anyone else in France, including Poulenc (*Figure humaine*) and Auric (*Quatre chants de la France malheureuse*).

Yet, in my reading of the recently rediscovered score, I argue that Honegger and screenwriter Bernard Zimmer openly wrote a conventional film march in 1942, to which they covertly added politically defiant words and music in April 1944. Since the changes postdate Honegger's 1943 expulsion from the Resistance, the score of *Chant de Libération* sheds light on how Honegger reacted to the ambivalence he faced in France both before and after the liberation. I contrast *Chant de Libération* with a Resistance song Honegger composed in May 1945: *Chant de la Délivrance*, which found the success that eluded *Chant de Libération* in the soundtrack for *Un Ami viendra ce soir*. The 1946 film, which portrays fictional Resistance fighters and in which Honegger's song plays a major role, was an ideal vehicle for Honegger's postwar rehabilitation. The politics of its messengers—the Jewish director Raymond Bernard and screenwriter Jacques Companeez, in their first film since French anti-Semitic legislation banned their work in 1940—were as unimpeachable as its political message. Although

privately outraged at French criticism of his wartime activities, Honegger embraced the second chance offered by his friend Bernard to celebrate the liberation of France.

MID-CENTURY FRANCE AND THE STATE'S AVANT-GARDE

Rachel Mundy
New York University

The music policies of wartime France have come to represent a nonlinear gap separating the prewar and postwar French moderns. In music scholarship, this gap isolates and divides two very different avant-gardes, leaving the impression of a missing page in the history book between Honegger and Boulez. Yet, despite the many and real ruptures caused by the war, this missing page links the two halves of French modernism together. The aggressive institutionalization of music during this period, led by pianist Alfred Cortot under the Vichy regime, marks the beginning of a large-scale transition from private to state patronage for avant-garde music that eventually culminated in the creation of well-known groups like the Groupe de Recherches Musicales and IRCAM. This shift towards state patronage also marked the avant-garde's sound, with an attendant mixture that was at heart truly international—new technologies, ambiguous religious messages, and a strong rhetoric of cultural advancement that served both fascist and postwar agendas.

This paper traces the shift towards state patronage as it began under Alfred Cortot, using primary and secondary sources at the Bibliothèque nationale de France, the French Archives nationales, and the New York Public library that show the state's growing investment in contemporary music. These documents are situated within the musical context of the war through music success stories such as Cortot's extensive wartime recordings of conservative piano repertoire, and Arthur Honegger's incredibly popular *Jeanne d'Arc au bûcher*, a work that was performed repeatedly and even recorded despite its anti-occupation message and rumors that Honegger was Jewish. Through these varied textual and sonic representatives of the state, this paper seeks to bring together two disparate halves of music history that have long belonged together.

EXTRACURRICULAR ACTIVITIES: TWO PEDAGOGUES (AMS)

Martha Hyde, University at Buffalo, Chair

JOHANN BAPTIST CRAMER, HISTORICISM, AND THE LONDON PIANOFORTE SCHOOL

Janet Pollack
Colorado State University

Tucked in the back of the New York Public Library's 1659 edition of *Parthenia* are two carefully notated manuscripts in the hand of Johann Baptist Cramer, manuscripts until now completely overlooked yet of immense value to any scholar interested in early nineteenth-century piano music and the art of transcription. Cramer—a founding member of the London Pianoforte School, pedagogue, publisher, and leading piano virtuoso of the first half of the nineteenth century—was widely respected and familiar enough in London to be mentioned

in Jane Austen's book *Emma*. The newly discovered manuscripts are Cramer's transcriptions of William Byrd's *Pavana: Sir William Petre* and *Preludium*—works taken from *Parthenia*. Thomas Milligan in his highly praised *Thematic Catalogue of the Complete Works of Johann Baptist Cramer* states that “few manuscripts have been preserved” and that “nearly all of Cramer's complete works were published during his lifetime” making the discovery of these manuscripts all the more remarkable while posing questions about the continuing influence of the early virginalists on nineteenth-century piano music in England, and shedding light on Cramer's method of adapting older harpsichord music to take advantage of the new piano's sonorities, namely, the pre-1835 Broadwood grand.

This study invites a reassessment of Cramer's style and methods of transcription, and raises the issue of stylistic influences on Cramer's compositions and the London Pianoforte School in general: Historians of English music frequently note the influence of J. S. Bach in the works of Cramer, yet the discovery of Cramer's transcriptions of William Byrd suggests an obsession with an earlier keyboard repertory. The authenticity of the New York Public Library's manuscripts is determined through comparison with known signed works by Cramer (especially GB Lbl Add. 35026.f.29, signed “JB Cramer,” 1840); claims of influence are supported by an examination of all published works by Cramer; special attention is given to Cramer's transcriptions of the keyboard works of Thomas Morley, Orlando Gibbons, and the newly discovered William Byrd transcriptions.

THE END OF A CREATIVE DIALOGUE: NADIA BOULANGER AND ROBERT CRAFT'S STRAVINSKY

Kimberly Francis
University of Guelph

In 1964, Boosey & Hawkes employee Rufina Ampernova presented Nadia Boulanger with the score to Igor Stravinsky's recently composed *Elegy for J. F. K.* Ampernova's gift was a complex gesture. Boulanger had maintained a professional dialogue with Stravinsky since 1930, but after 1952, she ceased receiving autograph copies of scores from him, leaving her to negotiate for their published versions with Boosey & Hawkes employees like Ampernova. 1952 also marked the year that Stravinsky made the decided shift to serialist composition, which, when combined with the influence of conductor Robert Craft, proved to make Stravinsky increasingly apathetic to Boulanger. Scholars such as Stephen Walsh believe Craft was in large part responsible for Stravinsky's withdrawal in his later years to a position of relative isolation from family members and friends. Documents surrounding Boulanger's copy of the *Elegy for J. F. K.* reinforce Walsh's claims and attest to the public and private strategies Boulanger herself developed to navigate the changes wrought by her own aesthetic and personal estrangement from Stravinsky.

I engage the archival evidence from three vantage points. First, I consider the public image of Stravinsky that Boulanger continued to champion in her curricula, concert programs, and lectures after 1952. I then scrutinize Boulanger's sensitivity to the increasingly public nature of her correspondence with Stravinsky by examining six of the 148 letters exchanged between her and the composer from 1952 until his final convalescence in 1970. Finally, I return to Boulanger's copy of the *Elegy for J. F. K.*, where I have recently discovered her private serial analysis of the work, executed in her arthritic handwriting sometime after 1964. Together, these materials reveal the complicated relationship Boulanger maintained with

Stravinsky and his serialist persona in the last decades of his life. These documents show that while Boulanger's public diplomacy may have allowed her sustained, though limited, access to Stravinsky post-1952, they had detrimental ramifications for her historical treatment, inadvertently facilitating the incomplete narratives found in the extant literature that were propagated as fact by Craft.

IMPROVISATION (SMT)

Steven Laitz, Eastman School of Music, University of Rochester, Chair

SCHUBERT'S "RIEMANNIAN HAND": AN ARCHAEOLOGY OF IMPROVISATION FOR SOCIAL DANCING

David Neumeyer
University of Texas

Schubert was said to string his waltzes into "endless cotillons" for dancing. A close relative of the contredanse, the cotillon required frequent repetition of strains, particularly the principal one. Using the three-layer texture of the waltz (as played on a piano) and "endless cotillons" as the design, I will demonstrate (1) how strict small forms, repetition, and variation can reveal pairings and groupings among Schubert's surviving waltzes, suggesting relationships that may have arisen through varied repetition in performance; and (2) how the chordal offbeats can effect transformations via parsimonious voice-leading simply by moving thumb, middle finger, or little finger, thus anchoring the more distant modulations that Schubert attempted in improvisation. By doing multiple comparisons among dances, I try to reconstruct some sense of how Schubert, during improvised performance, may have been—in Kofi Agawu's terms—"thinking in music about music."

RIFFING ON BUXTEHUDE: HIERARCHICAL MEMORY AND THE TEACHING OF KEYBOARD IMPROVISATION

Michael Callahan
Michigan State University

This paper investigates the multifaceted role played by memory in keyboard improvisation, presenting a three-tiered hierarchical model in which memory serves as the linchpin between improvisational learning (i.e., memorial input) and improvised performance (i.e., memorial output). Improvisers learn patterns on three interrelated levels—long-range trajectories (*dispositio*), local generating principles and skeletal frameworks (*elaboratio*), and diminution strategies to apply to these frameworks (*decoratio*)—and they rely upon these three phases during extemporaneous playing. When the model is applied analytically, for instance to movements of Buxtehude's Variation Suites, we can view each written-out improvisation as one of countless possible interactions among *dispositio*, *elaboratio*, and *decoratio*.

The model is pedagogical as well as analytic: I report on a curriculum for teaching the improvisation of binary-form suite movements, based upon students' assimilation of the same three related processes. And indeed, analysis and pedagogy fruitfully collide when we riff on Buxtehude, rendering his *elaboratio* skeleton with different surface *decoratio*, for example, or

preserving his surface motives while employing different voice-leading progressions to realize the overarching *dispositio* of waypoints. Such an improvisational dialogue is simultaneously analytical and creative, and its flexibility derives from regarding improvisational memory as hierarchical generation, rather than as serial preservation.

ITALIAN BAROQUE OPERA (AMS)
Wendy Heller, Princeton University, Chair

REPRESENTING THE PROPERTIES OF AFFECTS: CAVALLI'S REVISIONS
 TO THE OPERA *ARTEMISIA* (1657) AND THEIR TEXTUAL ROOTS

Hendrik Schulze
 University of North Texas

Analyzing the representations of affects in mid-seventeenth-century Italian opera is a difficult task. On the one hand, the qualities of affects were seen as an important concern in composing opera, as the librettist Nicolò Minato states in the foreword to his libretto to the opera *Artemisia* (Venice, 1657); on the other hand, the ideas of the French philosopher René Descartes, whose treatise *The Passions of the Soul* (Paris, 1649) may be seen as the basis of the theory of affects that was so extensively used in later Italian opera, were not yet disseminated throughout Italy. Indeed there seems to be a total lack of contemporary theoretical treatises on the subject. And yet, modern authors such as Ellen Rosand or Wendy Heller use parts of the theory of affects with some success in their analyses of operas by Monteverdi, Cavalli and others.

This paper proposes to examine the extant score of *Artemisia*, as composed by Francesco Cavalli for the 1657 season of the Teatro SS. Giovanni e Paolo in Venice. It is Cavalli's compositional and production score; in many places, changes to the music and the text are clearly discernable and may be attributed to a distinct stage within this process of production. For the purpose of this examination, those revisions that Cavalli made right after composition and during the rehearsals are especially noteworthy, taking under consideration minute changes of melody, harmony or rhythm. In examining these seemingly inconsequential alterations, one may find a very logical pattern of work: Cavalli's way of expressing the changing affects of the characters depicted by the music as acutely and convincingly as possible, for these changes especially were demonstrably made to express the affects as depicted in the libretto's text.

Investigating Cavalli's way of representation will thus not only serve as proof of the composer's own keen interest in this matter, but will also reveal his thoughts about the way musical symbolism worked, as well as his own general theory of affects, which turns out to be very dissimilar from that of Descartes and his followers.

HANDEL'S CLEOPATRA AND THE NIGHTINGALE

Nathan Link
 Centre College

Among all of Handel's dramatic characters, Cleopatra, from the opera *Giulio Cesare*, has received the highest praise: more than one commenter has remarked that Handel's portrayal

rivals Shakespeare's. But for all the attention that has been lavished upon Handel's Cleopatra, one of her most intriguing aspects, the unmistakable association between her and a nightingale—present in no other source on Cleopatra save Shakespeare's *Antony and Cleopatra*—has yet to receive serious consideration.

Handel's portrayals of birdsong generally have elicited much admiration; it has been written that in Handel's works, birdsong is "a magic window opening on a glimpse of pastoral Eden." The most important bird in Handel's dramatic works (and in Western musical representation generally) is the nightingale, which bears arguably the richest mythical and symbolic associations of all birds, including love (both happy and unhappy), the sexual act, pain, ecstasy, rape and revenge (as in the myth of Philomela), and even Christ's death and resurrection.

Nightingales appear in many different contexts in Handel's operas, but in each case their roles correspond with one aspect or another of nightingale mythology. In "Augelletti che cantate" (*Rinaldo*), Almirena enters into dialogue with a nightingale in an attempt to locate her missing lover. In "Quando spieghi i tuoi tormenti," (*Orlando*), a shepherdess and a nightingale perform together a lament of love lost. And "Nasconde l'usignol" (*Deidamia*), seems to portray the legendary musical "duel" between singer and nightingale.

Handel's most intricate correlation between character and nightingale is found in his portrayal of Cleopatra in *Giulio Cesare*. In this paper, I first investigate the ways in which Handel and his librettist establish a connection between the queen and the nightingale through musical and textual means. I then explore the significance of this association, considering relevant historical, literary, and mythical accounts ranging from Plutarch to Shakespeare. In so doing, I identify and examine a web of allusion and connotation that helps explain the meaning of the association, illustrating the ways that it enriches our understanding not only of Cleopatra herself, but of the opera as a whole.

THE SIREN RECONSTITUTED:
SILVIO STAMPIGLIA'S *LA PARTENOPE* AND THE WALLED GARDEN
OF KNOWLEDGE IN EARLY EIGHTEENTH-CENTURY NAPLES

Robert Torre

University of Wisconsin-Madison

In 1722, poet Silvio Stampiglia and composer Domenico Sarro revived Stampiglia's libretto *La Partenope* (1699) at Naples's Teatro San Bartolomeo, during which time the symbolic identity of the opera's heroine and the city's *fondatrice* was anything but secure in the Neapolitan historical awareness. Naples' founding began with the myth of Parthenope's inability to entrap Odysseus. Distracted, she threw herself into the sea, washing ashore near Naples. By the eighteenth century, there were as many competing narratives of the siren as poets to pen them. And while opera seria embodied this idea of overwriting the past through adaptation and borrowing, Stampiglia and Sarro's setting of Neapolitan mythology was particularly effective at appealing to a collective sense of civic identity, drawing on such popular historical narratives as Pietro Summonte's *Historia della città . . . di Napoli* (1601).

Concurrently, social elites in Naples, and indeed throughout Italy, were embroiled in an ongoing debate over the increasing presence of women in intellectual circles. Initially posited as an academic exercise, participants in the so-called *Querelle des femmes* sought an understanding of the nature, worth, and educability of women. What distinguished the early eighteenth-century debate from that of the seventeenth century was the degree to which

its very epistemological underpinnings had shifted from querying ontological worth to considering the social benefits of female education. Despite gains, women's intellectual efforts continued to be defined by men, whereupon the female intellectual presence paradoxically assumed a sense of absence, what Natalie Davis and Arlette Farge call "a kind of walled garden."

Drawing upon siren lore, early-modern histories of Naples, and tracts on women, this paper examines the multiple layers of historical and symbolic awareness in Stampiglia and Sarro's *La Partenope*, demonstrating how Parthenope herself embodied the debate's many anxieties. The use of Naples' female embodiment of civic purity marked a rare instance of opera specifically invoking civic identity in order to further debate. Although an exceptional woman, Parthenope in the end consents to marriage, effectively neutralizing her political authority. Her domestication offered striking parallels to claims repeatedly espoused by eighteenth-century intellectuals—that to educate women was to enhance the domestic sphere.

SEMI-PRIVATE OPERA IN SEVENTEENTH-CENTURY ROME: THE TEATRO COLONNA (1676–1689)

Valeria De Lucca
University of Southampton

The Holy Year 1675 marked the end of the short and rather unsuccessful venture of the Teatro Tordinona, the first commercial theater "alla moda di Venezia" to open in Rome. Scholars have long considered the years that followed the closure of this theater as one of the darkest ages for opera in the Eternal City. A more attentive examination of operatic activities after 1675, however, reveals that opera in Rome continued to prosper, as numerous court theaters rose like phoenixes from the ashes of the Tordinona. Among these, the most remarkable is the theater of Prince Lorenzo Onofrio Colonna, which between 1676 and 1689 hosted more operatic productions than any other venue in the city.

In the first part of my paper I draw on an array of newly discovered sources to explore the social and financial underpinnings of Colonna's enterprise and his collaboration with impresario Filippo Acciaioli, focusing especially on their relationship after 1682. At this time, a small and lavish theatrical space was built *ad hoc* in the Colonna Palace, where in addition to the invited guests, a paying audience was allowed to attend the operas. With this bold and unprecedented gesture Prince Colonna attempted to export the Venetian commercial model to his new theater in Rome, which uniquely sits at the crossroads between court patronage *tout court* and commercial enterprise.

A synthesis of Venetian and local elements is also reflected in the repertory Colonna championed in his theater. Indeed, while Nicolò Minato remained his preferred librettist (*Il Pompeo*, *Tessalonica*, *Il silenzio d'Arpocrate*), a new generation of local composers, such as Bernardo Pasquini and Alessandro Scarlatti, drew the Prince's attention away from his beloved masters of the previous decade, Antonio Cesti and Francesco Cavalli.

In conclusion, I argue that the shift that occurred in Rome after 1675 from private to semi-commercial support of opera reflects a crucial and hitherto neglected phase in the history of patronage, in which the transformation of the relationship between patron, audience, work, visual space, and musical event led to a modern conception of opera in the city.

MUSIC AND TEXT (AMS)
Jonathan Glixon, University of Kentucky, Chair

A KING, A POPE, AND A WAR:
ECONOMIC CRISIS AND *FAULTE D'ARGENT* SETTINGS
IN THE OPENING DECADES OF THE SIXTEENTH CENTURY

Vassiliki Koutsobina
Music Library of Greece Lilian Voudouri

This paper explores the earliest appearance of *Faulte d'argent* settings in the context of the political events between France and Italy during the opening decades of the sixteenth century. The French-Italian wars reached their peak with the confrontation between Louis XII and Pope Julius II in the years 1510–1512. This conflict created a strain in the financial situation of France and its Italian ally cities, especially Florence. Louis' announcement of a schismatic synod in Florentine territory infuriated the pontiff, who retaliated by forcefully boycotting Florentine finances. During this crisis, many of the *Rhétoriciens*, poets in the service of the French king, produced propagandistic works to support his cause against the pope. The same poets, however, also penned satirical works that gave rise to the people's voice, expressing their concern with the economic hardships accompanying a new expedition into Italy. The sharpest criticism emerges in Pierre Gringore's *sottie Le jeu du Prince des Sotz*, performed on Mardi Gras of 1511 and featuring the song *Faulte d'argent* as its central piece. References to the scarcity of money and its unpleasant consequences abound in other contemporary poetical and literary works.

It is during this period of explosive confrontation that polyphonic settings of a presumably popular *Faulte d'argent* tune first emerge in the musical sources (Augsburg 142a, Cambridge 1760), a point hitherto unnoticed in musicological literature. Two such versions form the opening and closing pair in Florence 2442 (Florence?, ca. 1508–1527), while *Tant que nostre argent durra* ("While our money lasts") appears as the penultimate piece. Given the chansonnier's highly organized structure, it is unlikely that the inclusion and placement of the above chansons was haphazard. The manuscript's disputed chronology, provenance, and alleged recipient are thus examined against the crisis in the politico-economic affairs, during which the "Faulte d'argent" topos apparently found fertile ground, prompting a vast array of musical and literary responses. This historically minded approach strengthens the probability of an early compilation date for Florence 2442, situating it during Louis XII's reign, and suggests that *Faulte d'argent* settings started life in association with events indeed characterized by "Lack of money."

IN PURSUIT OF ECHO

Ljubica Ilic
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In 1589, Jacopo Peri composed music for the spectacular Florentine wedding of Ferdinando de' Medici and Christine of Lorraine. In his most famous aria Peri depicted the mythical singer Arion, imprisoned and robbed by his ship crew while sailing home from Italy to Corinth.

Peri represented Arion's lamentation by elaborated echo effects, creating a powerful auditory spectacle suitable for the Medici's lavish celebration.

Italian music of the time abounded with similar echo pieces. In exploring the potentials of musical representation, early modern composers were particularly interested in this sonic symbol of the relationship between the human and nature. The echo appears in various forms and in nearly all early modern musical genres. As an evocation of space through the juxtaposition of multiple sources of sound, with an emphasis on the material distance between them, echo played a significant role as a spectacle effect in court entertainments, contrasting and yet significantly foretelling the formation of opera.

Besides offering a musical spectacle, however, echoing also represented an auditory metaphor for the dilemmas and conflicts of the mirroring self: very often, it developed into complex aural illusions, significantly surpassing realistic representation. For what is an echo? It is sound that bounces back; the sound that delineates the borders and confines of what it can or cannot reach. It is a psychophysical manifestation of the distance between the human being and its surroundings, an empirical exploration of spatial existence performed in sound.

In this paper, I will look into echo pieces by sixteenth and seventeenth century Italian composers and examine how various aspects of introspection—self-discovery, rhetoric potency, narcissism, bewilderment, disappointment and hopelessness—are represented in music. I will explain echo as the acoustic *maniera* that stands for the self in the labyrinth of multiple reflections.

[COME] FARE LO AMORE ALLA SPAGNOLA:
SPANISH ALFABETO SONG AND THE SEXUALLY EXPLICIT
LYRIC IN ITALIAN TERRITORIES 1580–1630

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Throughout the sixteenth century Spaniards in Italy were often perceived as exaggeratedly gallant and pompous, cocky and garrulous, particularly on all matters related to love, a topic wherein the Spanish stereotype was routinely mocked and ridiculed. The Spanish erotic song, however, found fertile ground and lively popularity in the decades around 1600 at Italian courts. Although explicit song-texts do surface in poetic sources of Spanish provenance, no Iberian musical sources for this period have yet been found for the erotic Spanish songs that appear in the Italian collections. Numerous manuscript *cancioneros* do survive in Italy and they preserve a significant number of these songs in guitar alfabeto notation. In this paper I explore the bawdy alfabeto song in Spanish and its popularity in the highest circles of Italian society, in light of the vernacular guitar tradition and alfabeto practice. I consider the significance of these pieces in *Siglo de Oro* literature, and examine the different types encountered, from the burlesque, to the satirical and the blatantly obscene. From the literary perspective, a detailed study of the sexually explicit song participates in an important recent trend in Spanish philology aimed at correcting the long-standing exclusion of such informal and ephemeral poetry from Spanish literary history. Understanding the erotic songs as music, however, deepens our still incipient understanding of alfabeto song practice. The chronology and geography of the repertoire indicate a Roman-Neapolitan origin with subsequent travels to Florence, Modena, Parma, Milan, and Verona with Italian and Spanish guitarists. By placing the repertoire in the context of the Italian fashion for Spanish culture, I offer a balanced

assessment of its significance, and shed light on the earliest musical settings of dances such as the *guineo*, the *zarabanda*, or the *chacona*, which were to have a lasting impact on the seventeenth-century musical landscape. The picture described is one of a “love” song tradition in opposition to the more widely known and better-studied courtly songs whose lyrics were Petrarchan or Pseudo-Petrarchan in derivation. Beyond allusions, euphemisms, metaphors and double-entendres, the utmost delight is encountered in the transgression offered by the direct expression of sexuality.

BLACK SHEEP: THE PHRYGIAN MODE AND A MISPLACED MADRIGAL IN MARENZIO’S SEVENTH BOOK (1595)

Seth Coluzzi

Brandeis University

While modal theory on the whole has been fraught with shortcomings and inconsistencies from the Renaissance to the present, the phrygian mode has proven especially problematic, earning a reputation as the unruly black sheep of the modal family. In the treatises of sixteenth-century theorists such as Glarean, Zarlino, Aaron, and others, discussion of the phrygian mode is often deferred until it can be dealt with separately from the other modes—a practice that is still followed today. Much of the difficulty stems from the inadequacy of the *clausula in mi* to serve as an effective terminal cadence, the threat of *mi contra fa* between scale-degrees 5 and 2 (B and F), and the tendency of phrygian works to prefer the fourth and sixth degrees (A and C) as secondary—or even primary—cadential goals. While more recent studies have attempted to provide non-modal explanations for the melodic and cadential peculiarities of the phrygian mode, for the most part these efforts have fallen short of serving as effective, normative theories, leaving instead a gap between music, mode, and model.

The present study will examine how the phrygian mode functions both on the musical surface and on the larger scale in the sixteenth century, showing how a new form of terminal cadence for the phrygian mode came into practice in the late Cinquecento that proves utterly devoid of theoretical grounding. This overview will lead ultimately to the exposition of a structural model for the phrygian mode that is both normative within this repertory and accountable to contemporary modal theory. While analyses of works by Rore and Palestrina will be used in support of this theoretical model, the main analytical focus of the paper will be devoted to the madrigals *Tirsi morir volea* (1580) and *Stillo’ l’anima in pianto* (1594) of Luca Marenzio. Finally, based on these examples of Marenzio’s handling of the phrygian mode, I will question the modal designation of one work from Marenzio’s Seventh Book (1595), offering a new explanation for the book’s enigmatic departure from an ordering based on its principal textual source, Guarini’s *Il pastor fido*.

PERFORMANCE STUDIES (AMS)
Guido Olivieri, University of Texas, Chair

FROM TERRITORIES TO TRANSFORMATIONS:
 ANTON WEBERN'S PIANO VARIATIONS OPUS 27 AS A CASE STUDY
 FOR RESEARCH IN-AND-THROUGH MUSICAL PRACTICE

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The research landscape relating to the arts has changed radically over the past decade. Within the study of Western art music in Europe, this has been manifested in the elevation in status of practice-related research outcomes, and in the growing number of advanced degrees offered by specialist arts institutes. These developments have spurred the creation of research centers which examine music as “live” performance. New questions raised by performers and composers have prompted changes in how music is studied, leading to important work in the spheres of musicology—where, for example, the study of recorded music has emerged as key to many theoretical and analytical endeavors—and music psychology—in which performers are now not only studied, but frequently are themselves the studiers. More controversially, and reflecting concerns of scholars such as Carolyn Abbate (see “Music—Drastic or Gnostic?,” *Critical Inquiry* 30, 2004), some performers are now developing research questions that challenge the traditional subject/object dichotomy of research in that they are embedded in the very fabric of their own practice and can only be addressed “from the inside,” forming a mode of inquiry variously termed “research in-and-through musical practice,” “practice-as-research,” and “artistic research.”

This paper both critiques and supports such developments and, drawing upon the philosophical work of Gilles Deleuze and Felix Guattari on “rhizomatic” interpretations, as presented in *Mille Plateaux*, argues for a continuing “deterritorialization” of the research space, opening access both to live performance and to the subjectivity of the performer’s view. It also offers a case study that illustrates the philosophical precepts put forward in *The Artistic Turn: A Manifesto* (Coessens, Crispin, Douglas, 2009). Anton Webern’s Piano Variations op. 27 will be performed, scrutinized and re-read through the network of practical questions that arise when preparing the work for performance. The aim will be to demonstrate the critical and performative potential of liberating Webern’s music from the tight hold of high Modernist, theoretically-oriented readings, as well as demonstrating, in a more general sense, how the phenomenon of “artistic research” may provide refreshing ways to experience—and to conduct research on, in and through—musical performances.

VENETIAN SOUNDSCAPES PAST AND PRESENT:
 STUDYING A PERFORMANCE OF LUIGI NONO’S *A PIERRE*
 “*DELL’AZZURRO SILENZIO, INQUIETUM*” (1985)

Friedemann Sallis, University of Calgary
 Ian Burleigh, University of Lethbridge

This paper will focus on the problem of how to come to terms with musical works for which score is an inadequate or incomplete source of information. Over the past half century,

a considerable amount of music has been composed involving the electronic generation of sound. Many aspects of this music, notably the microtonal and the spatial manipulation of sound, cannot be set in conventional notation, handicapping our ability to study and understand it. The primary objects of study are digital recordings of Luigi Nono's (1924–90) *A Pierre. Dell'azzurro silenzio, inquietum* for contrabass flute, contrabass clarinet and live electronics (1985), undertaken with the expert collaboration of musicians and technicians at the Banff Center in February 2009. In this work, the sounds produced by the two instrumentalists are manipulated micro-tonally and spatially in real time during the concert performance. While the published score does provide precise instructions for the performers and thus constitutes a new kind of tablature, it does not provide an adequate basis for studying the work in its entirety. The digital recordings provide data on the sound field created through a performance of *A Pierre* and are capable of reliably reproducing the multi-dimensional sound fields of the Banff performances rather than merely reproducing the illusion of space created in cinemas and by home entertainment systems. Through the study of these sources, as well as others, we have been able to ascertain that the work can be related to two specifically Venetian soundscapes: the polychoral structures of music performed during the sixteenth century in St. Mark's Cathedral on the one hand, and what Nono described as the "bellissima scena sonora" that he experienced from the Giudecca, looking towards San Marco from San Giorgio on a Friday evening around seven o'clock. Our paper will describe how these two soundscapes intersect to create a hauntingly beautiful musical experience that is at once rooted the musical traditions of its locale and at the same time explores the limits of what we call music today.

"MIGNON AS PUBLIC PROPERTY": THE EARLY PUBLIC
PERFORMANCE OF THE "INTIMATE" GERMAN LIED"

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Scholars have traditionally understood the solo Lied before 1850 to be aesthetically "intimate"; they have likewise assumed that the genre belonged in the performance spaces of the private home or salon, failing to truly examine its role in public concerts. Drawing on previously overlooked concert reports in Berlin's *Vossische Zeitung* between 1800 and 1832 and manuscript sources in the *Goethe-und-Schiller Archiv* in Weimar, my paper demonstrates that the seeming "intimacy" of a Lied was no barrier to its performance on early public concerts. Consequently, I argue that the solo Lied before 1850 had a fundamentally unfixed position in relationship to private and public expression. I thereby revise traditional claims concerning the genre's intimate status and, indeed, the nature of intimacy in musico-poetic expression and performance themselves.

Performances of Goethe's "Mignon's Lied" ("Kennst du das Land" from *Wilhelm Meisters Lehrjahre*), in various musical settings, were especially frequent. The poem itself actually exhibits acute tensions between intimacy and "publicness." Though Mignon intimately addresses her desires to the character Wilhelm in the novel, her pleas have an exceedingly public life through their publication and popularity. The poem therefore reflects an element of contradiction inherent in the very nature of interiority and intimacy. As Juergen Habermas argues, to have an inner self is already to express it for a public—whatever that public's size.

With this concept in view, I examine three distinct concert performances of settings of "Mignon's Lied." I show that concert performances of the poem varied wildly in their degree

of “privateness,” ranging from performances by self-accompanying singers to others featuring large soprano voices, orchestra, and spectacular stage effects. I demonstrate that just as the “private” Romantic lyric was itself subtly entangled with a range of public contexts, public performances of songs on “intimate” texts put poetry, musical styles, performing forces, the relative professional status of the singers, and the size and type of audiences and venues involved into ever-changing relationships that call for a new understanding of Lied performance and, thus, the genre itself before 1850.

THE “MCGIBBON MS”: A SCOTTISH SOURCE OF ORNAMENTS FOR CORELLI’S VIOLIN SONATAS, OP. 5

Leon Chisholm

University of California, Berkeley

The tradition of ornamenting Arcangelo Corelli’s *Sonate a violino e violone o cimbalo*, op. 5 (1700) has received considerable attention in recent decades, but scholars and performers have overlooked a mid-eighteenth-century Scottish source rich in original ornaments for these sonatas. Manuscript 957 (the “McGibbon MS”) of the Jean Gray Hargrove Music Library at the University of California, Berkeley is a significant addition to the body of extant sources for op. 5 ornaments documented by Neal Zaslaw, Robert Seletsky, and others. The manuscript, which is a miscellany of dances, Scottish tunes, popular melodies, original music by Scottish composers, and Italian violin concerti, includes eleven “graced” versions of slow movements from Corelli’s op. 5 attributed to William McGibbon (1696–1756), and six sets of variations for fast dance movements from op. 5 attributed to McGibbon and Charles McLean (ca. 1712–ca. 1772) (four and two sets respectively).

This paper will present the new ornaments for Corelli’s op. 5 and discuss the provenance of the McGibbon MS. McGibbon’s graces and variations display fluency in the Italian idiom and spectacular virtuosity, rivaling even the highly demanding ornaments for op. 5 preserved in the Dubourg, Roman, Walsh Anonymous, and Manchester manuscripts. In contrast, McLean’s variations represent the essays of a young violinist grappling with the exigencies of an imported, Italian style. I attribute the principal hand of the McGibbon MS to Scottish writing master and violinist David Young (ca. 1707–ca. 1770) on the basis of a comparison of the handwriting in the manuscript with that preserved in the McFarlane and Drummond Castle MSS, collections known to have been prepared by Young. I propose that Young copied the manuscript around 1740, probably in Edinburgh, where he was living at the time, and where McGibbon and McLean were employed by the Edinburgh Musical Society. Over a century later, the McGibbon MS served as the source for the graces attributed to McGibbon for the opening movement of Corelli’s Sonata no. 9, op. 5, appearing in James Davie’s *Caledonian Repository* (1855), yet another extant source that can be added to the body of eighteenth-century ornaments for Corelli’s monumental collection.

THE POLITICS OF RACE IN AMERICA (AMS)
Benjamin Piekut, University of Southampton, Chair

“THE RIGHT AND THE BEST AMBASSADOR”: MARIAN
ANDERSON, LOUIS ARMSTRONG, AND THE U.S.
RECEPTION OF CULTURAL DIPLOMACY

Danielle Fosler-Lussier
Ohio State University

During the Little Rock school crisis in September 1957, Louis Armstrong famously declined to represent the United States on a Soviet tour: “the government can go to hell.” Armstrong’s angry words prompted the American public to consider how their culture should be presented overseas; the State Department received many letters calling Armstrong an unsuitable ambassador on racist, musical, and political grounds.

That fall, Marian Anderson toured Asia for the State Department. Throughout her trip, reporters asked her to respond to Armstrong’s comments. In December, Edward R. Murrow showcased her tour in a television special; remarkably, the program included Anderson’s deft and conciliatory discussion of racial issues. Anderson’s diplomatic performance inspired hundreds of letters from Americans who enthusiastically claimed her as an ideal representative of the United States.

Video excerpts from the program and viewers’ letters demonstrate how the religious and ladylike aspects of Anderson’s carefully cultivated persona facilitated her acceptance. Dozens of viewers admired her “Christ-like qualities,” referring not only to her singing of spirituals and Schubert’s “Ave Maria,” but also to a well-known narrative of injustice and redemption: the racially motivated refusal of the Daughters of the American Revolution to allow Anderson to use their concert hall in 1939 and her subsequent triumph at the Lincoln Memorial. Viewers marveled that television allowed them to feel a personal connection with Anderson and her Asian audiences, and they worried that America’s racial strife would hurt its reputation. Anderson’s presence and her performance afforded Americans new vantage points on race relations and their place in the cold war world.

Contrary to Americans’ perceptions, State Department documents reveal that when Armstrong toured outside U.S. borders, his words and actions were typically as judicious as Anderson’s. Like Anderson, Armstrong often chose to praise his country as well as criticize it, and when circumstances abroad required discretion, he politely declined to discuss race politics. Both critical outspokenness and patriotic discretion were truthful, appropriate, and effective ways for African-Americans to present America abroad. The combination of rhetorical strategies that Anderson and Armstrong employed simultaneously supported American propaganda goals and argued compellingly for civil rights.

ULYSSES KAY'S *JUBILEE* AND THE POLITICS OF RACE
DURING THE AMERICAN BICENTENNIAL

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"I am . . . a Negro who composes . . ., *not* a 'Negro composer.'" These were the words of American composer Ulysses Kay (1917–1995), who until his late fifties employed a neoclassical style that avoided reference to his African American heritage. All this changed in 1976 when Kay completed a commission for Opera/South, a Mississippi-based African American student opera company, for an operatic "tribute to the role blacks have played in [American] cultural life" for the American bicentennial. Kay's opera was based on Margaret Walker's 1966 novel *Jubilee*, which depicted the experiences of Walker's great-grandmother, an African American who lived in the south during the Civil War and Reconstruction. Since Walker's book quoted the lyrics of spirituals at the head of each chapter, Kay's *Jubilee* also featured them musically, marking the first time that he had explored this repertoire and inaugurating what he dubbed the "rebirth" of his "ethnic side."

So why did Kay choose to accept this commission and overtly explore African American history in *Jubilee*? I contextualize Kay's decision by examining the writings of like-minded African American composers and writers of his generation who sought to demonstrate the universality of the human experience and the value of integration. Documents from Kay's own papers, previously unavailable to scholars, demonstrate that he and his librettist, Opera/South co-founder Donald Dorr, sought to write a "great American opera" that explored universal themes of freedom and understanding; they resisted suggestions that *Jubilee* was a black opera or, worse, "a new Porgy." I assert that all of Kay's music implies this attitude, regardless of whether a given piece speaks to racial issues.

Yet despite its creators' interest in transcending race, *Jubilee* inevitably represented a profoundly political contribution to the bicentenary that confronted one of America's darkest chapters. Its premiere required what journalists described as an "integrated cast" for a self-proclaimed "black opera company." Meanwhile, its reception was discussed across the country, with the *New York Times* dubbing it "a symbol of healing"—a "final release for the blame and acrimony" that for many in the south still permeated cultural memory of the Civil War.

KU KLUX KLAN SHEET MUSIC:
"CREATING DESIRE" IN 1920s MIDDLE AMERICA

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The Ku Klux Klan of the 1920s was an extremist organization whose public face attracted the membership of average American citizens with rhetoric of religious family values and patriotic ideals. The Klan's private face, however, used intimidation, violence and coercive political strategies to promote discrimination by race, religion, and national origin. Using Danny O. Crew's stunning 2003 catalogue entitled *Ku Klux Klan Sheet Music* as a primary source, this work investigates the role of music as a commodity in the political and social lives of radical music-makers in interwar America.

Drawing upon Daniel Goldmark's 2008 study of sheet music iconography, I will show that the images, lyrics and melodic borrowing in Klan sheet music "created desire" for active

membership in the KKK. Goldmark found that Tin Pan Alley sheet music covers, and the advertising contained between them, used advanced marketing principles to attract buyers, and Klan sheet music was no exception. The Klan modeled itself after other fraternal organizations of the period, and archival evidence from the 1920s Klan journal *The Courier* reveals the use of music as a central ritualistic tool, while advertising materials present in archived sheet music reveals the existence of the domestic consumption of Klan sheet music.

The KKK's commodification of sheet music was not primarily aimed at creating revenue, though it certainly did. Rather, the Klan aimed to sell an intellectual good—that of inclusion in an organization whose service was to restore American ideals and values to society. Interwar America was rife with tensions caused by Prohibition, unprecedented immigration and the Great Depression. Klan music-makers often borrowed religious, patriotic and popular melodies in an effort to exploit their deeply embedded emotional and psychological associations. The use of these familiar melodies allowed consumers to accept newly composed, and often incendiary, Klan lyrics.

The KKK used sheet music as a vehicle for the dissemination of Klan ideology via a non-threatening, covert form of propaganda. By bringing this dark chapter in American music to light, we can better understand how this radical organization used music as a persuasive, yet horrifying, force of social change.

MEXICO SINGS THE BLUES: ANTI-LYNCHING SONGS BY SILVESTRE REVUELTAS AND CARLOS CHÁVEZ

Stephanie Stallings
Washington, D.C.

While the Roosevelt administration attempted to improve Pan-American relations by sending “good neighbor” ambassadors to Latin America, Mexican composers Silvestre Revueltas and Carlos Chávez used musical idioms of jazz and blues in two art songs: Revueltas’ “Canto de una muchacha negra” (1938) and Chávez’s “North Carolina Blues” (1942). Although their use of such idioms might seem to support U.S. efforts toward cultural Pan-Americanism, I show the contrary: the music was a reaction to the perceived hypocrisy of the U.S. in its treatment of African Americans in the Jim Crow South. This reaction was informed by both composers’ espousal of international leftist politics.

Revueltas traveled to Republican Spain in 1937 to lend support to the war effort against the Nationalists. There he met Langston Hughes, whose poem “Song for a Dark Girl,” depicting the lynching of an African American, Revueltas translated and set as “Canto de una muchacha negra.” Among Revueltas’ other evocations of blues in the song, a prominent dissonant sighing gesture captures a blues feeling without using its characteristic interval patterns. Additionally, “Canto” comments on the U.S. boycott of Mexican goods that followed President Cardenas’ nationalization of Mexico’s oil industry in 1938, an event that occurred just a few months before Revueltas composed his song. In this context, lynching becomes a metaphor for the economic stranglehold the United States and its oil partners had on the region.

“North Carolina Blues” startlingly departs from narratives of Mexicanness, indigenous and modern, with which scholars often associate Chávez. His setting uses jazzy chords and syncopations, evoking the same imagery as “Strange Fruit,” recorded three years earlier. To highlight the gruesome lynching, Chávez used a habanera rhythm in the bass, employing the Popular Front aesthetic trope of the “grotesque.” The poem’s author, Xavier Villaurrutia, translated

Hughes's poetry into Spanish, a fact that informs his poem. This paper includes a performance and reception history of both works based on original documentation in the Archivo General de la Nación and acknowledges a rarely discussed sympathy for African Americans of two Mexican composers who were involved in the international Popular Front.

**PROCESS AND METAPHOR
IN TWENTIETH-CENTURY MUSIC (AMS/SMT)
Brian Alegant, Oberlin College, Chair**

**ON SHIFTING GROUNDS:
MEANDERING, MODULATING, AND MÖBIUS PASSACAGLIAS**

David Feurzeig
University of Vermont

An intriguing development in recent passacaglia writing is the subversion of tonal closure via themes which employ elements of traditional tonality but veer away from the putative tonal center. A conventional passacaglia is a kind of loop, but a rather flattened one: tonal motion proceeds primarily in one direction, from tonic to dominant, and then drops rapidly back to the tonic. Modulating themes, by contrast, suggest a more nearly circular form, with no obvious start or endpoint. Themes may modulate stealthily, undermining the sense of key by replacing the half cadence of a traditional open passacaglia with a cadence in a “pretender tonic”—only to return to the opening sonority in a *trompe l'oreille*. Others hover between two or more plausible tonics, with different cadence points implying different tonal centers: this transforms the passacaglia loop into a Möbius strip as tonally-contrasting “sides” follow one another with no discontinuity. A common feature of modulatory passacaglias is quasi-Shepard-scale voice-leading: the prevailing motion appears to continue endlessly in its initial (usually downward) direction even as the theme repeats.

Beginning with a consideration of Henry Purcell's ground-bass songs, whose wraparound phrasing foreshadows modern developments, I analyze examples by Shostakovich, Glass, Ligeti, and Bill Evans.

**POETIC IMAGE AND TONAL DISORIENTATION:
THE CURIOUS CASE OF BENJAMIN BRITTEN**

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Benjamin Britten's music frequently suggests—but then resists—an interpretation based on the unifying principles of tonality. A fascinating example of this is found in “Villes,” from *Les Illuminations*, which pits some elements of tonal unity—contrapuntal coherence and triadic harmony—against others destructive to it, problematizing middleground harmonies through chromatic transformations: they become “disoriented.” This perplexing aspect of the tonal idiom can be understood in relation to the bewildering scene of the text, in which a naive protagonist first thrills to—but is soon overwhelmed by—the excesses of masked revelers.

Britten uses chromaticized 5–6 expansions to access a kaleidoscopic array of triads. Under this influence, a 5–6–5 figure can result in a different—or “disoriented”—version of the original harmony, creating moments of jarring disjunction and a final uncertainty that mirrors the poet’s feelings of remorse and dissatisfaction.

While Romantic music invokes ambiguity as uncertainty between competing tonalities, “Villes” calls into question whether tonal coherence is indeed operative. It plays out an expressive structural confrontation between a hearing based on symmetrical, chromatic pitch-space and one based on asymmetrical, diatonic pitch-space. From either perspective, the interest is surely in the tension that obtains.

STRAVINSKY THE DECORATOR:
STYLIZED EMBELLISHMENT, DECORATIVE DESIGN,
AND ARABESQUE MELODY IN *THE RITE OF SPRING*

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Igor Stravinsky’s *The Rite of Spring* has been examined extensively since its first performance in 1913. An element that has received surprisingly little attention, however, is the preponderance of ornament in the work. Principles of decoration underlie the geometric patterning of Nicholas Roerich’s costumes, the abstract formations of Vaslav Nijinsky’s choreography, and the stylized embellishments of Stravinsky’s folk-based melodies. Viewed through the lens of Russian folk art, Roerich’s and Stravinsky’s perception of ornament as geometric, abstract, and stylized came to define their vision of pagan Russia. In this paper I consider the possibility that ornament in *The Rite* performs functions well beyond the merely decorative.

In three analytical snapshots, I will explore Stravinsky’s (and to a small extent, Roerich’s) practice of ornament. In the first, I will show how Stravinsky’s strategic placement of appoggiaturas, acciaccaturas, and trills in the opening melody of “Spring Rounds” subverts their original function as conventional improvisatory figures. In the second snapshot, I explore how “The Augurs of Spring” articulates a notion of musical design that enacts the basic principles of ornamentation as identified by Roerich with ancient decorative art. The third snapshot re-examines the ballet’s opening melody whose awkward tessitura, lack of meter, and ambiguous tonality have been understood as signaling Stravinsky’s break from his past. In contrast, I show how the bassoon’s meandering phrases exemplify the well-established category of arabesque melody, an interpretation that highlights aspects of Stravinsky’s style that might be seen to perpetuate, rather than to reject, musical tradition.

AGENCY AND MUSICAL FORCES
IN BARBER’S STRING QUARTET, OP. 11

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This paper offers a narrative analysis of Barber’s famous Adagio movement from the String Quartet, op. 11, especially as it relates to the outer movements. The first movement of the quartet is a sonata form in B minor. The third movement drastically re-writes the first, with several significant cuts and alterations. The adagio movement has few obvious surface connections

to the outer movements, but it unquestionably participates in a larger multi-movement narrative. This narrative is based primarily on recurrent gestures that suggest an agent striving upward against gravity, a tendency that is strongly tied to a desired shift from B minor to B major. Thus the piece showcases the ways that composers stage dramas by creating virtual environments that appear to restrict the movements of implied musical agents (as discussed in the recent work of Robert Hatten). The tragic narrative of Barber's op. 11 is largely defined by the failure of the work's agents to achieve major-mode closure through upward ascent.

QUERELLES DES PHILOSOPHES (AMS/SMT)

Gary Tomlinson, University of Pennsylvania, Chair

THE NOTE AND THE WAVE IN ADORNO

Michael Gallope
New York University

This paper explores Adorno's perspective on the historical transition from the musical note to the phonographic wave. I will focus my attention on two questions: 1) why Adorno's method of immanent critique seems to require the mediation of musical notation; and 2) what consequences this might have for any "Adornian" analysis of music.

Adorno was concerned that analysis reveal the ways in which a musical work adopts techniques from a history of musical practices. As I will argue, it is essential to Adorno's methodology that this history of musical practices be based upon qualities of immanence and singularity. Such a speculative history diverges sharply from an empirical history, which is characterized by complexity, plurality, and intertwinement with extra-musical affairs, qualities that make it subject to continuous revision.

It is through the nineteenth-century development of *Absolut Musik* that speculative history acquires its most essential attribute, autonomy, which is ontologically premised upon the immanence embodied by abstraction and standardization—that is, upon attributes of musical notation. The limitations thus placed upon musical critique are serious, for insofar as this speculative history of music is both necessary and irreversible for Adorno, any contingent or wave-based form of musical reproduction can find no legitimate place in the historical essence of musical material, and thus cannot harbor the powers to negate the horrors of modern society and produce *Wahrheitsgehalt*.

THE SOUND OF "LIFE THAT DOES NOT LIVE": ADORNO, BERGSON, LIFE, AND MUSICAL TIME

Stephen Decatur Smith
New York University

In his *Lectures on Negative Dialectics*, Adorno calls Henri Bergson one of his "spiritual forebears"—a philosopher who delineated problems and tasks that Adorno's generation could not ignore. This paper will argue that this critical inheritance of Bergson is constitutive for Adorno's philosophy of music. In particular, it will demonstrate that Adorno's concept of *musical time* may be read as a critical re-writing of Bergson's concept of *durée*, and that Adorno's

concept of *musical material* responds to Bergson's concept of *spatialization*. Both of Adorno's critiques, in turn, rest upon his rejection of Bergson's vitalism—Adorno confronts Bergson's thought of pure, continuous *élan vital* with his own contention that “life does not live.”

This paper will proceed in three steps. First, it will outline Adorno's rejection of what Bergson affirms as *intuition*—a direct encounter with *durée*, or an immediate access to the time of life, a pre-conceptual, continuous, temporal, qualitative multiplicity. Second, it will turn to Adorno's philosophy of music. It is here that the relationship between Adorno's concept of musical time and Bergsonian *durée* will be articulated in detail. I will conclude with analyses of select moments from Schoenberg's middle-period compositions. Through these analyses, I will demonstrate a manner in which Schoenberg's compositional procedures may be read as an allegory for Adorno's musical and critical rewriting of Bergson.

DISLOCATING MUSICAL ETHICS: SAID, BARENBOIM, AND THE LIMITS OF BELONGING

James Currie
University at Buffalo

Much musicology today participates in an effort to assert location, broadly understood, as the ground on which human values rest. We are located—geographically, historically, culturally, racially, sexually, politically. If music's value lies in its ability to act as an expression of such belonging, musicology's value lies in both articulating how music helps us belong and critiquing those who argue otherwise. Through examination of the extended dialogue between Edward Said and Daniel Barenboim (published as *Parallels and Paradoxes*), this paper asks whether there might not be a limit on the value of belonging for human life?

Said is often invoked to validate location-based arguments: after all, he frequently insisted that the critic must locate the cultural (in *Culture and Imperialism*, for example, he famously contextualized Austin's *Mansfield Park* in terms of colonialist abuses in Antigua), and as a highly visible activist, he spent much of his life fighting for an independent Palestinian state/location. But without rejecting location, Said limits its jurisdiction in the dialogue by asserting that values also arise from not belonging, from inhabiting a kind of culturally nowhere space. This position resonates generally with the melancholic tendencies of Said's “late style,” where themes of exile prevail. But it also helps to formulate an alternative ethics to the respect for difference from which location arguments proceed.

This other ethics is made tangible in the discussion of the East-West Divan Orchestra—a project instigated by Said and Barenboim to bring together young, middle-eastern musicians, whose usual forms of belonging (Israeli and Palestinian, for example) would seemingly preclude productive relations. Said and Barenboim argue that the pragmatic material considerations made by the attempt to perform music successfully demand so much concentration as to negate the musicians' usual antagonisms. The result, they claim, is that performers do not develop a respect for each other's difference, so much as an acknowledgement of each other's mere Being. Relationships thus become configured according to a logic of the same that is, in essence, indifferent to belonging. Elaborating on their arguments, this paper attempts to locate musicological discourse within this nowhere space.

BOULEZ, PROPHET (OR HOW DELEUZE MISUNDERSTANDS MUSIC)

Martin Scherzinger
New York University

In his book *Age of Extremes*, Eric Hobsbawm notices the curious way the arts and aesthetics demonstrate an uncanny aptitude for prophetic foresight. For Hobsbawm, the avant-garde revolution in the 1910s took place, for example, long before the world whose collapse it expressed actually fell apart. It is for this reason that the cultural historian should pay close attention to the evolving aesthetic modalities of art in the context of particular political conjunctures. When it comes to the critical reception of Pierre Boulez's compositional aesthetics, the fairly predictable association of serialism (via Webern) with a kind of hermetic totalitarianism (the music's mathematics as anti-social hyper-integration, etc.) has given way in more recent times to a more empirically grounded critical association of serialism and dodecaphony with the cultural politics of the Cold War. What the latter critique misses (modernism as the false mask of capitalism) is the truly uncanny prophetic resonance (in Hobsbawm's sense) of post-war radicality with the new modalities of social life produced by the neo-liberal digital information network that emerged at the end of the twentieth century.

The paper demonstrates the prophetic dimensions of Boulez's oeuvre by way of the politico-musical philosophy of Gilles Deleuze and Félix Guattari. Boulez's music and music theory claims residency in and serves as an important conduit for the writings of Deleuze and Guattari in the 1970s and 1980s. For example, the philosophers creatively adopt serial musical structure as a philosophical trope for thinking identity across strata. The terms they employ are largely borrowed from Boulez's technical writings on music written nearly twenty years earlier. By situating the philosophers' engagement with music in the historical context of a romantic-modern tradition (which, broadly, emphasizes the socio-critical aspirations of music), the paper assesses the political valences of their central arguments in the current context of postmodern capitalism, to which their work is addressed. The paper demonstrates how the philosophers' use of Boulezian aesthetics are ultimately prophetic of dominant modalities of techno-political praxis today.

REASSESSING THE NINETEENTH CENTURY (AMS)

Gundula Kreuzer, Yale University, Chair

MONUMENTAL RUINS:
PROMETHEAN MYTH AND THE MYTH OF *PROMETHEUS*

Yen-Ling Liu
College of Charleston

In a letter to Monsieur le Grand Maréchal of 30 September 1841, Franz Liszt invoked the metaphor of the double-faced Janus to describe the intersection of the past and the future in Beethoven's Septet op. 20. Liszt expressed in this way his admiration for Beethoven's musical achievement as incorporating the new into the old. The attempt to balance the preservation of tradition (particularly as embodied by Beethoven's legacy) and communication with the living (by engaging musically with current literary genres) sets Liszt's philosophical concept of history apart from his aesthetic allies. Richard Wagner loathed the idea of "monumental

history,” whereas Franz Brendel was doubtful that a composer could reconcile the two temporal modalities.

Analytical readings of *Prometheus*, which Liszt adapted into a symphonic poem from an overture in 1855, often suggest such a reconciliation by emphasizing the composer’s adherence to clear-cut sonata form and the Beethovenian heroic trajectory at the same time that he explored advanced harmonic techniques. In *Prometheus*, this paper argues, the formal familiarity is deceptive, as the discrepancy between the surface and hidden structure is magnified by Liszt. The subtle manipulation of formal elements and thematic materials, which remains concealed from the surface, deconstructs the conventional form. Like Albert Speer’s construction of intentional ruins, as discussed by Lydia Goehr in a recent study, *Prometheus* “looks/sounds so old and is yet so new.”

The development, with its typical thematic argumentation, is significantly “delayed” and only appears at the end. The fugato section which replaces the development has been considered as a development due to the (misleading) rhetoric of its contrapuntal texture. In addition, the Beethovenian trajectory, established through tonal motion from A minor to A major, runs parallel to the gradual revelation of the initially hidden pitch structure. The further the music progresses towards its culmination, the more strongly the memory of the past is recalled. The misplaced development and this dual temporality are expressive not only of Liszt’s realization of a contemporary literary form—the “modern or philosophical *epopoeia*”—but of his unique form of “monumental ruins,” creating a preservation and transcendence of Promethean or Beethovenian myth.

“BAYREUTH IN MINIATURE”:
WAGNER AND THE MELODRAMATIC VOICE

David Trippett
University of Cambridge

Wagner could liven up parties, according to Nietzsche, for he spoke often and “very quickly.” Numerous reports of the composer’s public readings of his opera poems further emphasize Wagner’s “vibrant voice” and the “total self-abandonment” of his melodramatic enactments with piano accompaniment. One commentator even dubbed such occasions “Bayreuth in miniature.” While Wagner emphatically denied the importance of melodrama to his aesthetic agenda in 1851, he nevertheless placed the sounds of pre-semantic human utterance—the oldest, truest, and most beautiful organ of music—at the center of his theory of emotive communication. My paper explores the implications of this apparent contradiction. I argue that Wagner’s understanding of the inflected human voice as intuitively expressive *Melodik* places his mid-century vocal aesthetics at the apex of an inheritance of melodrama.

While Wagner sought to “dramatize” melody as a fully linguistic concept in *Oper und Drama*, contemporary dramatic theorists aimed to melodicize theatrical speech. Drawing on widely-read declamation treatises by August Kerndörffer and Theodor Rötischer (among others), I compare passages from mid-century German melodramatic recitations with sections from *Lohengrin* and *Die Walküre* to substantiate the case for Wagner’s dependence on melodramatic techniques in the 1850s. Specifically, this concerns: the use of rising chromaticism to mimic a slow scream; the use of fixed recitation tones *qua* speech; the use of conventionally coded “action music”; the use of implied melody in an ostensibly unpitched line. My paper also revisits the issue of musical signification historically, where “melodramatic musical rags”

risk becoming, in A. B. Marx's words, merely "a language of signs." Furthermore, drawing on unpublished contracts for the premiere of *Lohengrin* from the *Hauptstadtarchiv* in Weimar, I reconsider Germany's much-vaunted actor-singer tradition, asking if and to what extent this ever actually accorded to Wagner's reactionary stance on the matter. Finally, however, it seems the lack of adequate notation for the inflected, intoned voice ensured that melodrama would remain an experimental genre during the middle third of the century, one overly reliant on individual performers, and one whose philosophical ideals could only be rebuffed by the inadequacy of inscription technology.

"FIRST BAYREUTH; SECOND, WAGNER; THIRD, THE THEATRE":
RECEPTION OF THE FIRST *RING* THROUGH
THE LENS OF THE *BAYREUTHER TAGBLATT*

Feng-Shu Lee
University of Chicago

Having settled in the town of Bayreuth in the early 1870s to realize his dreams of creating a festival for a performance of the *Ring*, Wagner saw his dreams come true in the summer of 1876. Eye-witness accounts and commentaries over the event abounded in the German and international press, forming the basis for the reception history of the first *Ring*. So far Wagner scholarship has focused on reviews published in major German newspapers and accounts from artists who participated in the event. The local reception of the *Ring*, however, has received little attention.

The *Bayreuther Tagblatt*, a newspaper that circulated in Wagner's time, is a mainstay of the local reception of the first *Ring*. Recounting the development of its production up close on a daily basis, this local press provides a unique account from the perspective of the festival's locale. It also discloses details about the nature of many practical problems Wagner had to cope with, but chose not to discuss at length in his autobiographical writings. Thus the *Tagblatt* serves as an important source for the composer's anxieties over the event, thereby providing a valuable supplement to standard Wagner biographies during the most famous year of his artistic life.

My paper will offer a critical assessment of *Ring*-related articles in the *Tagblatt* between January and September 1876, starting seven months before the festival and ending on its last day. I will give a brief overview of the issues regarding the festival during this period, then focus on the major crises concerning the preparation of the festival. I will show how local residents received and perceived these crises and how Wagner dealt with them—occasionally with the aid of this newspaper. Of particular interest will be how Wagner's integration into the town became one of his major assets in promoting the event, and how the *Tagblatt* played a part in it. My reconstruction of the reception history of the first *Ring* through this newspaper will demonstrate how the local public, whose interests did not always coincide with Wagner's, nevertheless contributed significantly to the realization of the first Wagner festival.

A TALE OF TWO CRITICS; OR, A WOLF AT THE DOOR:
SUBTEXT IN THE WOLF/HANSLICK CONTROVERSY

Timothy McKinney
Baylor University

By championing the music of the New German School in the reviews he wrote for the *Wiener Salonblatt* in 1884–87 before achieving fame as a progressive song composer, Hugo Wolf placed himself squarely and stridently in opposition to renowned critic Eduard Hanslick and Viennese cultural conservatism. Exacerbating the young Wolf's vituperative assault on the Viennese musical establishment in general, and Hanslick in particular, was his frustration over the dissonance between his dearly held self-image as a creative artist and the bitter reality of functioning and being seen as a critic. Though Wolf quoted Hanslick's reviews in his own, it generally is thought that Hanslick did not respond to Wolf's harangues in his own critical writing; indeed, he did not mention Wolf in the *Neue Freie Presse* until his well-known review of a Gesellschaft der Musikfreunde concert containing two of Wolf's works in 1894. However, much commentary on Hanslick's critical writings has been based upon the collections that he selected from his total corpus and redacted for republication. When all of Hanslick's original *Neue Freie Presse* reviews from 1884 to 1887 are laid carefully beside Wolf's, one begins to see subtle responses to Wolf and a fascinating dialogue between artist and critic emerges that speaks to the cultural role, philosophy, and professional responsibilities of criticism in addition to aesthetic issues. My paper traces this dialogue from early oblique fencing over Brahms, Hanslick's discussion of his own songs, and the concerts of the visiting Meiningen Orchestra under Hans von Bülow in 1884, through Wolf's infamous direct assault after the 1886 Viennese premiere of Brahms's fourth symphony and Hanslick's defense of the same symphony's cool reception at a later performance in 1887, to their subsequent reviews of Viennese premieres of Liszt's *Faust-Symphonie* and Dvořák's second symphony. My purpose is to look beyond the sometimes ridiculous invective of the general Brahms/Wagner controversy in order to examine the specific subtexts and motivations of the quarrel Wolf the professional artist had with Hanslick the professional critic, a quarrel that I shall show manifested itself in Wolf's music and Hanslick's autobiography in addition to their criticism.

**TRANSFORMATION AND (DE)CODING, SOUND AND MUSIC
(SMT POSTER SESSION)**

COMBINATION-TONE HARMONY
Robert Hasegawa
Eastman School of Music, University of Rochester

Since the 1970s, composers have shown a renewed interest in the psychoacoustic phenomenon of combination tones. First described by Tartini and Sorge in the eighteenth century, combination tones are a subjective effect produced by a non-linear response of the auditory system. Two generating frequencies (f_1 and f_2) can produce several different types of combination tones, including the simple difference tone $f_2 - f_1$, the cubic difference tone $2f_1 - f_2$, and the summation tone $f_1 + f_2$. Since these formulas operate in frequency space instead of the more familiar pitch space, they produce certain characteristic distortions (interval stretching

and compression) and unusual microtonal inflections. Composers Ezra Sims, Tristan Murail, and Hans Zender have used these frequency relationships as a guiding principle for harmonic organization. Instead of relying on the listener to perceive combination tones, however, their music explicitly includes implied combination tones as part of the sounding harmony. An analysis of their works exposes a complex web of relationships, quite different in structure than the transformational spaces familiar from post-tonal theory. Two “parent” tones give rise to one or more combination tones, which can then produce “children” of their own. In place of associative, intervallic relationships between pitches or pitch-class sets, combination-tone harmony suggests the possibility of a *genealogy* of pitch relationships. Though the idea of “genealogy” shares features with traditional models of musical space, it also introduces new ways of conceptualizing musical relationships.

TOWARD ELECTRONIC MUSIC EDITIONS: THE MUSIC ENCODING INITIATIVE

Erin Mayhood, University of Virginia
Perry Roland, University of Virginia

The encoding of notated music is an essential prerequisite for all future handling of music within digital environments. In response to this need, a 2009–2010 DFG/NEH Bilateral Digital Humanities Program: Bilateral Symposia and Workshops grant was awarded to support the creation of an international advisory board to determine functional requirements, and to develop a cross-platform standard, for the presentation of music notation on the web. This standard, called the Music Encoding Initiative (MEI), has the ability to address the wide variety of musical notations employed from the medieval period to the present day and can handle the full flexibility and ambiguity of written musical notation.

MEI is now ready for adoption by music scholars, and with this appropriately-powerful and flexible musical notation standard in place, we are for the first time able to support the automated processing of music data and the comprehensive storage of that data for a broad range of musicological purposes. A standardized means of data interchange, with its expanded potential regarding digital editions, will greatly enhance the possibility of new collaborations and new research methodologies.

Using encoded musical examples, this poster presentation will demonstrate the capabilities of MEI, focusing especially on the potential of this tool for analysis and for new kinds of critical editions. A member of MEI’s technical team and an Advisory Board member will be available to engage scholars in conversation about how MEI can enhance their work and support opportunities for theorists and musicologists to delve into the digital humanities.

MIROSLAV FILIP AND AMERICAN TRANSFORMATIONAL THEORIES

Marek Zabka
Comenius University, Slovakia

Modern American transformational theories have an independent precursor in the work of barely-known Eastern-European theorist Miroslav Filip (1932–1973). In work done in the 1960s, Filip investigates “the relations between harmonic centers,” a term compatible with Lewin’s concept of “transformation.” Three relations are crucial for him: “reversal” *r*, “parallel” *p*, and “mediant” *m*. He derives other chromatic relations from these by “contraction”:

rm, mr, etc. Filip's choice of the basic relations r, p, and m fully corresponds with the neo-Riemannian family of transformations P, R, and L (in this order).

Filip discusses progressions based on alternating two of the three basic relations; his "enharmonic cycle" is exactly that coined by Cohn as the "hexatonic cycle." Filip gives examples of such cycles from Mozart and Haydn; in an analysis of the Finale of Mozart's Symphony in E-flat Major (K. 543), he analyzes the relation between F-sharp minor and B-flat major (Cohn's "hexatonic poles"), using diagrams similar to Lewinian transformational networks.

Filip also investigates "the relations of the harmonic neighborhoods." In particular, he systematizes all possible relations of the dominant, half-diminished and diminished seventh-chords. He calls these relations "transmutations" and distinguishes between "alpha" (chords of the same kind) and "beta" transmutations, involving chords of different kinds. His "orders" of transmutation catalogue the number of static tones between two chords; for instance, the transformation $G_7-C\#7$ is a semitonal alpha-transmutation of the second order. Filip's approach resonates strongly with North American theories of seventh-chord transformations (e.g. Childs).

Friday evening, 5 November

THE COLD WAR SENSORIUM: SOUND, AFFECT, AND POLITICS

Sponsored by the AMS Cold War and Music Study Group

Ryan Dohoney, Montclair State University, Moderator and Organizer

Caroline Polk O'Meara, University of Texas, Respondent

Nikita Braguinski, Berlin, Germany

Brigid Cohen, University of North Carolina, Chapel Hill

Michael Ethen, McGill University

Philip Gentry, University of Delaware

Jessica Schwartz, New York University

The archive of Cold War history is filled with innumerable affective events. Familiar phrases like “the Red Scare” and “the Age of Anxiety” suggest crises coursing through the body politic. Other Cold War tropes—the threat of mutually assured nuclear destruction, homosexual suspicion, and the culture of feminine sentimentality—locate daily life as a site for the negotiation of politics, intimacy, and mortal danger. Air raid drills, rallies, and protests, and concerts exemplify the dynamic soundscapes of political engagement. In light of a recent affective turn in the humanities and social sciences, it is perhaps time to understand the importance—even the centrality—of sound and music to any thorough investigation of these issues. The assembled panelists have been asked to address how music and sound mark assemblages of affect and ideology and consider the importance of such approaches to Cold War historiography.

Each panelist draws upon their own research to show how sound and affect circulated through diverse communities in the second half of the twentieth century. Phil Gentry considers the role of anxiety as a central discourse in the years of the Cold War. Using the example of Doris Day's vocal performance in Alfred Hitchcock's *The Man Who Knew Too Much*, Gentry offers a reinterpretation of anxiousness as a cultural trope, suggesting that anxiety was a productive, not paralyzing, emotion affording “creativity and courage.” Brigid Cohen's contribution examines the affective positions available to artists and musicians at Black Mountain College. Reinterpreting Black Mountain in terms of heterotopian community life, she sees it as a site of crisis, reflecting anxieties over human difference (sexual, political, and racial) in the early Cold War.

Two papers shed new light on aspects of Cold War nuclear anxiety. Drawing from her field work on the Marshall Islands, Jessica Schwartz describes an acoustic ecology of Pacific nuclear culture and the American government's attempts to shape the sound of civil defense. Nikita Braguinski uses autoethnography and archival research to examine the nuclear specters haunting children's music in the Soviet Union. He examines the categories of joy, death, and threat as they function across children's songs in the 1980s and analyzes the inner cultural logic of this repertoire. Michael Ethen's presentation offers a consideration of arena rock concerts as Cold War spectacles. Tracing networks of soft power, urban development, and popular music, Ethen's work reveals a new site for the movement of capital, industrialization, and American power.

THE EMERGING SCHOLARSHIP OF PEDAGOGY (AMS)

Sponsored by the AMS Pedagogy Study Group

Robin Elliott, University of Toronto, Chair

Matthew Balensuela, DePauw University

James R. Briscoe, Butler University

Jessie Fillerup, University of Mary Washington

Mary Natvig, Bowling Green State University, Respondent

Over the past five to ten years, pedagogy has become a subject of interest among musicologists. From the formation of the Pedagogy Study Group of the AMS, to workshops hosted by the CMS, to publications such as *Teaching Music History*, edited by Mary Natvig, and two forthcoming works (the *Journal of Music History Pedagogy* and the essay collection, *Vitalizing Music History Teaching*, edited by James R. Briscoe), there is an emerging body of scholarship on teaching music history. The field, however, is not without its critics. The proposed panel discussion seeks to assess the emergence of music history pedagogy and examine its results and ramifications for the field. Each panelist will present a position paper (summarized below), while the respondent will focus on future avenues of inquiry. Discussion will follow. Each panelist has been chosen because of his or her cutting-edge involvement in the field of music history pedagogy.

EXAMPLES FROM OTHER DISCIPLINES

Matthew Balensuela

DePauw University

In confronting the growing scholarship on pedagogy, musicology finds itself debating a topic already covered by other disciplines. Articles such as Michael Sherry's "We Value Teaching Despite—and because of—Its Low Status" in the *Journal of American History* or the essay collection *The Practice of University History Teaching*, by Alan Booth and Paul Hyland, can inform musicologists of how other disciplines have confronted, engaged, and developed pedagogical research within their discipline.

THE PEDAGOGY INSTITUTES: NEW SCHOLARSHIP FOR CHANGING CONTEXTS

James Briscoe

Butler University

The pedagogy envisioned at the CMS Institutes for Music History Pedagogy suggests that teachers must be willing to reexamine assumptions, and that they must be technically adept and broadly informed in music history as also in social underlay. Constant reformulation is necessary in light of students' expectations, tastes, and learning styles, as well as evolving repertoires. As institute presentations have argued, teaching modes must be varied. Lecture styles must guard against prolixity; they must incorporate directed listening and score study; student writing-to-learn and peer critiques; team investigation; and effective use of PowerPoint, Google images, and YouTube. New technologies for data storage and retrieval can aid learning

and free up time for discussion, when the exponential increase of music concepts and materials in the twenty-first century might overwhelm. Ways to cut through “muchness” occupy the emerging scholarship of teaching.

PEDAGOGY IN THE ACADEMIC SOCIETY:
CONFRONTING ANECDOTES AND ANECDOTAL CRITICISM

Jessie Fillerup
University of Mary Washington

Criticisms of pedagogical research as overly reliant on anecdotes and individual classroom experiences are unfounded, for the body of scholarship in this field is just as diverse in interest and methodology as other musicological research. A survey of PSG sessions over the past four years demonstrates the variety of approaches scholars have taken. They include quantitative studies of classroom data that measure trends within and across institutions, and qualitative studies of student learning or teaching techniques fueled by experiential knowledge. The “anecdotes” for which pedagogical research is often criticized accompany an interpretation of the classroom experience, just as a scholar must bring interpretation to a collection of documents.

RETHINKING RACE AND ETHNICITY IN BRAZILIAN MUSIC
Rogério Budasz, University of California, Riverside, Chair

Sponsored by the AMS Hispanic Studies Group

ZEALOUS CLERICS, MISCHIEVOUS MUSICIANS, AND PRAGMATIC
POLITICIANS: MUSIC AND RACE RELATIONS IN COLONIAL BRAZIL

Rogério Budasz
University of California, Riverside

Music was always at the foreground of many civic and religious rituals of Portuguese society. Paradoxically, social perceptions of music professionalism were very low, and even more so in colonial Brazil. Music was one of the arenas in which the imbalance between needs and means of the colonial administration led to a relaxing and bending of laws that regulated how blacks and mulattoes were supposed to function in that slavery-based economy, while at the same time generating clashes with the conservative religious powers. Extant documents prove that many mulatto musicians took advantage of the cracks in and ambiguities of the system, using music and other art forms as a way of gaining prestige, thus improving their chances of survival—or even success—to the point of being publicly recognized as *homens dignos*, or worthy men. I argue that this type of negotiation was important in the shaping of race relations in the following centuries, particularly in concepts such as whitening, and *mulatismo*, in their many forms.

MUSIC AND SOCIOPOLITICAL INSTABILITY IN RIO DE JANEIRO DURING THE REGENCY PERIOD (1831–1840)

Marcelo Campos Hazan
Columbia University

Emperor Pedro I abdicated the Brazilian crown in favor of his toddler son in 1831. The ensuing years, in which the country was governed by regents, were extraordinarily tumultuous. The throne's vacancy stimulated Brazilian nationalist and Portuguese restorationist factions to vie vigorously for power. Provincial leaders promoted separatist uprisings that threatened the unity of the territory. Urban insecurity intensified as the capital, Rio de Janeiro, received news and rumors of slave rebellions erupting abroad and in other parts of the country. This instability had serious implications in the musical realm. The orchestra of the imperial chapel, the musical core of the House of Braganza in Rio de Janeiro, was dissolved as soon as the Regency was established, for budgetary reasons. Official operatic seasons were also terminated, in order to prevent popular manifestations in the city's theaters. These setbacks prompted an elite group of professional musicians to respond in a manner that is addressed in the present paper.

The sociopolitical unrest of the Regency, however, did not only impact sacred and operatic musical life. It also affected the music performed on the margins of the official culture by captives, freedmen, and freeborn individuals of slave descent, as municipal authorities imposed a series of restrictive measures in the name of public order. This legislation directed at the control of the racially determined underclass offers a novel glimpse at Afro-Brazilian music making, thus providing a fuller musical picture of Rio de Janeiro during the 1830s.

RACE, ETHNICITY AND DIFFERENCE IN A CONTEMPORARY CARIOCA POP MUSIC SCENE

Frederick Moehn
Universidade Nova de Lisboa

Brazil's history of miscegenation is often portrayed as naturally enabling the mixture of genres, sounds or even languages in the pop music of that country. Significantly, however, difference is structured into such discourses as they depend upon the idea that there exist discrete elements to be mixed (e.g., "African," "Indian," and "European"). Drawing on field research in Rio de Janeiro and utilizing recorded musical examples, I examine local talk about race and ethnicity in relation to musical practices and sounds. Among the questions that interest me are the following: What does the idea of "black music," for example, index in this context? Or sonic inflections deemed "Afro" in origin? How can we move beyond hybridity frameworks in our understanding of Brazilian (and Latin American) cultural practices? Is the literature on whiteness relevant in the Brazilian context? To what extent is discourse about difference and music making related to class position in Brazil? To gender dynamics?

“VULGAR NEGROID SAMBAS”: ISSUES OF NATIONAL
IDENTITY, RACE, AND GENDER IN *THAT NIGHT*
IN RIO, WITH CARMEN MIRANDA

Walter Clark

University of California, Riverside

The Brazilian chanteuse Carmen Miranda starred in several Hollywood films, all of which raise crucial questions about their portrayal of Latin America and Latin Americans. In particular, her 1941 film *That Night in Rio*, with Don Ameche and Alice Faye, is a classic example of Hollywood stereotypical representations of Carmen’s country, representations in which she was an enthusiastic and well-compensated participant. This paper explores the ramifications of (mis)representation in the context of the Good Neighbor Policy during World War II, in which the Roosevelt administration launched a cultural offensive to win the hearts and minds of Latin Americans in order to enhance economic and military relations. This effort required sensitivity to racial attitudes not only in the U.S., where racism was rampant, but also in countries like Brazil, which had racial problems of its own. As a result, no blacks whatsoever appear in *That Night in Rio*, or any of her later films. In fact, Carmen herself, a white woman born in Portugal, was criticized by Brazilian critics for singing “vulgar negroid sambas.” Hollywood quickly typecast Carmen as a ditzzy Latin American passion flower, and this, along with the crude imitations of samba crafted by the Tin Pan Alley composer/lyricist duo Harry Warren and Mack Gordon, provoked denunciation in Brazil of Carmen’s films and of her for becoming “Americanized.” Yet, Carmen’s films continue to speak to and entertain us, which is one index of their enduring value and her comedic genius.

SOUND STUDIES

Phil Ford, Indiana University, Organizer

Andrea F. Bohlman, Harvard University

James Buhler, University of Texas, Austin

Mark J. Butler, Northwestern University

Benjamin Piekut, University of Southampton

Jason Stanyek, New York University

All musicology is “sound studies,” perhaps, but the emerging scholarship the term denotes is distinguished by a particular intersection of concerns flowing from disciplines in and outside of musicology: history of science, media and performance studies, film, anthropology, comparative literature, acoustics, and architecture, among others. Where these fields converge is in a shared concern with the totality of sounds that human beings create, intentionally and unintentionally, within their environments, and the historically- and culturally-contingent ways that people experience and represent that sound. And yet musicology has not been a major voice in this multidisciplinary conversation. The several edited volumes that have appeared since 2004 contain few contributions from musicologists, and the concerns of sound studies have only recently begun to appear in the annual meetings of the American Musicological Society. What can musicologists offer to sound studies, and how does sound studies change the way musicologists approach their traditional objects of inquiry?

This evening session on sound studies will present six ongoing projects that exemplify a range of answers to these questions. These projects—touching on sound in film, electronic music, literature, pop recording, and the political imaginary—represent many of the main directions sound studies has taken. Andrea F. Bohlman investigates the relationship between sonic and political history during Poland's period of martial law, during which an underground cassette culture spread political songs, critical essays, and recorded speeches to reach diverse audiences and unite them behind a common political goal. Focusing on the first decades of American cinema, James Buhler argues that control of music and sound in the theater—the cinema's auditory culture—was integral to the development, evolution and codification of the institution. Mark J. Butler counters technological determinism by tracing the possibilities of human agency through the improvisational interactions of DJs and laptop performers. Phil Ford considers how Norman Mailer's "The White Negro" and *An American Dream* outline a project of existential liberation in which sound is a medium for the exchange and transformation of social energy. Benjamin Piekut and Jason Stanyek explore the ubiquitous phenomenon of posthumous duets in popular music in order to delineate the ways in which sound extends the body and complicates common assumptions about agency. Taken together, these contributions suggest how sound studies might widen the musicological conversation and in turn suggest new ways that musicology can engage with broader currents in the humanities and social sciences.

TENURE AND THE MUSICAL SCHOLAR: PHILOSOPHICAL AND PRACTICAL ISSUES

Sponsored by the SMT Professional Development Committee, the AMS Committee on Membership and Professional Development, and Scholars for Social Responsibility

Patrick McCreless, Chair, SMT Committee on Professional Development, Chair
 Cristle Collins Judd, Bowdoin College, Moderator
 Karen A. Faaborg, University of Cincinnati
 Don Randel, Andrew W. Mellon Foundation
 Mary Wennerstrom, Indiana University

Young musical scholars naturally experience a sense of satisfaction and relief upon completing their doctoral degrees and getting a job. Yet that enviable state of mind is often quickly dispelled by the realization that they must immediately begin to prepare for their next hurdle: the tenure decision. Our session will address that hurdle directly, beginning with a broad consideration of legal, philosophical, and historical issues involving tenure—issues that are easily overlooked, but that in fact constitute the foundation of the whole system in its various incarnations in our colleges, universities, and conservatories. On the practical side, the session will offer the on-the-ground thinking about tenure of four distinguished scholars and administrators, who represent different points of view, as well as different kinds of professional experience, in different kinds of academic institutions: an attorney and administrator in a major university, with particular expertise in the fine arts; a scholar and academic dean in a liberal arts college; a scholar and former president of a private research university, and now the president of a foundation supporting research in the humanities; and a scholar and academic

dean in a comprehensive school of music, in a large state university. Each speaker will give a talk of about fifteen minutes, with ample time for questions and discussion, both after the individual talks, and after the completion of them all. In order, the presentations are: "Legal Issues Concerning Tenure," by Karen A. Faaborg, Vice Provost for Academic Personnel, University of Cincinnati; "The History and Philosophy of Tenure: The Liberal Arts College," by Cristle Collins Judd, Dean for Academic Affairs and Professor of Music, Bowdoin College; "Tenure, the Research University, and Scholarship in the Humanities and the Arts," by Don Randel, President, Andrew W. Mellon Foundation and former President, The University of Chicago; and "Working Toward Tenure in a Comprehensive School of Music," by Mary Wennerstrom, Associate Dean for Instruction and Professor of Music Theory, Jacobs School of Music, Indiana University, Bloomington.

Saturday morning, 6 November

CADENCE AND FORM (SMT)
William Caplin, McGill University, Chair

NINETEENTH-CENTURY FORM IN EARLY-TWENTIETH-CENTURY SCHOLARSHIP: THE CASE OF FRANZ SCHUBERT

John Koslovsky
Oberlin College / Amsterdam Conservatory of Music

While studies of form have gained tremendous ground in recent years, a thorough account of early-twentieth-century approaches to *Formenlehre* remains lacking in our overall understanding of this area. Such approaches came from a number of figures: well-known writers like Schoenberg, Schenker, Riemann, and Salzer, but also from writers less well-known today such as Wilhelm Fischer, Otto Klauwell, Ludwig Bussler, and Kurt Westphal, to name a few. These and other authors all played a crucial role in forming our own modern-day approaches to form.

This paper offers a close look at a number of early-twentieth-century perspectives of *Formenlehre* in musical scholarship, particularly with respect to their views of Franz Schubert's instrumental forms. I engage three issues that informed scholars' inquiries at that time: 1) the distinction between *Form* and *Formung*; 2) the dichotomy of "inner" and "outer" form; and 3) the opposition of the "lyrical" and the "improvisatory" impulse. After discussing various positions on these issues, I turn to interpretations of Schubert as a nineteenth-century inheritor of classical form, but one who was thought to have deviated from his Viennese predecessors both compositionally and aesthetically. As a test case, I engage a single musical example, Schubert's String Quartet in G major, op. 161 (first movement), and show the analytical ramifications of certain views from the early twentieth century.

SCHUBERT'S TRANSFORMATION OF THE CLASSICAL STYLE:
THE NEW ROLE OF THE PERFECT AUTHENTIC
CADENCE IN HIS SONATA-FORM TRANSITIONS

Brian Black
University of Lethbridge

The modulatory schemes of Schubert's transitions are among the most innovative features of his sonata forms. One prominent strategy he uses across his career consists of a cadential redirection in which a cadence is initiated in the home key, evaded, then re-established only to be diverted suddenly into a perfect authentic cadence in the subordinate key. The actual modulation is accomplished exclusively by the final cadential progression. The use of a perfect authentic cadence as both the transition's goal and the framework for its modulation marks a significant departure from Classical practice as delineated by William Caplin in his book *Classical Form*. According to Caplin's theory, a modulating transition destabilizes the home key by moving to the dominant of the new key, while the ensuing subordinate theme confirms this new key through a perfect authentic cadence. Structures that both modulate to the subordinate key and cadence in it are thus considered to fuse transition and subordinate-theme functions, with the concluding PAC fulfilling the subordinate theme's essential role of tonal

confirmation. Schubert's transitions, however, do not involve such a fusion. The modulation is delayed until the cadential progression itself and is too abrupt to "confirm" the new key. Instead the PAC assumes a new modulatory role—one that creates a subtle, yet striking stylistic shift in the form with far-reaching ramifications.

DEFERRAL OF A CADENTIALLY CONFIRMED TONIC:
FIRST MOVEMENT OF HAYDN'S
F-SHARP MINOR PIANO TRIO (HOB. XVI:26)

Lauri Suurpää
Sibelius Academy

In a Classical sonata-form movement the primary theme that opens the work almost invariably ends with a cadence (PAC or HC) in the tonic key, and this gesture both confirms the opening tonic and signals the conclusion of the primary theme. In the opening thematic unit of the first movement of Haydn's F-sharp minor Piano Trio (Hob. XV:26), however, there is no such cadence. This paper addresses the formal, structural, and narrative consequences of the deferral of the tonic's cadential confirmation. Furthermore, it relates the devices encountered in the Piano Trio to other minor-mode works by Haydn. Four questions will be discussed: 1) How does the omission of the tonic cadence influence the interpretation of the exposition? 2) How are the tonal idiosyncrasies at the beginning related to the overall course of the movement? 3) What kinds of narrative consequences can be drawn from the deferral of a cadentially-confirmed tonic? 4) How are the unconventional features of the movement related to Haydn's other minor-mode works in sonata form?

HALF, FULL, OR IN BETWEEN?
DISTINGUISHING HALF AND ELIDED AUTHENTIC CADENCES

L. Poundie Burstein
Hunter College / Graduate Center, CUNY

Many basic analytic and performance decisions rely heavily on the identification of cadences. Yet in practice, deciding the status of a cadence can be tricky. Even the seemingly simple task of determining whether a phrase ends with a half cadence or with an elided authentic cadence often meets with complications, so that at times even seasoned scholars and performers disagree as to how a cadence should be labeled or played.

Where the formal layout is ambiguous or obscured by harmonic, textural, or rhythmic features, determining whether a cadence is half or full can be particularly difficult. In certain cases, the status of the cadence is best understood not as an either/or situation, but rather as something that lies in between a half cadence and an authentic cadence: as is too seldom acknowledged, the sense of tonal closure or connection associated with half or full cadences is not absolute, but rather lies along a continuum. Recognition of the flexibility of cadential status in turn has strong implications regarding the understanding of form, voice-leading structure, the interaction of analysis and performance, and music theory pedagogy.

CHOREOGRAPHIES (AMS)
Tamara Levitz, UCLA, Chair

WALTZING HYPOCRISIES: HANSLICK'S DUAL ATTITUDES TO DANCE

Chantal Frankenbach
 University of California, Davis

In his 1854 treatise *The Beautiful in Music*, Eduard Hanslick proposed a formalist aesthetic that became a powerful and lasting paradigm of musical meaning in European thought. Hanslick placed the motionless, thinking listener over the “feeling” listener in a hierarchy of musical experience that pejoratively linked feeling with physicality. His association of emotional, “unaesthetic” listening with physical responses to music further led him to denounce dancers as “slaves” to their “unreasoning, undirected, and purposeless feelings.” Given Hanslick’s scorn for dance in the treatise, it is surprising to find that the music criticism he wrote for the Viennese press over his fifty-year career expresses genuine enthusiasm for the pleasures of dance. Here we find that Hanslick adored the waltzes of Johann Strauss, played them regularly with his friends, danced to them, and wrote of them as beloved cornerstones of Austrian musical life.

In this paper, I examine Hanslick’s attitude to the waltzes of Strauss as an indicator of the deep philosophical contradictions between his treatise and his criticism. By investigating Hanslick’s beliefs about dance music, we gain insight into his shifting commitment to “absolute” music and its context within broader European attitudes to the choreographic origins of instrumental music. Hanslick’s journalistic writing appears to overturn his aversion to dance in the treatise; yet careful analysis shows that his enthusiasm for Strauss’s music frequently focuses on those aspects of the waltz that transcend the physical needs of the dancer, pleasing the “ear of the musician” instead. In spite of his enthusiasm for the aesthetic potential of dance music, dancers remain one of Hanslick’s favorite examples of the inferior, “unaesthetic” listener. Hanslick’s exclusion of dance from aesthetic listening was reiterated by twentieth-century critics Weininger, Schoenberg, and Adorno, who further maligned movement as a damaging distraction from the true perception of music. Their mandate for an immobile experience of music points to the historical and ideological origins of contemporary listening practices, in which concert audiences suppress even the tap of a toe in the belief that music must move their minds but not their bodies.

OPERA'S GESTURAL TURN: *LE COQ D'OR*, 1914

Davinia Caddy
 University of Auckland

This paper takes as its starting point the 1914 production by Diaghilev’s Ballets Russes of Rimsky-Korsakov’s opera *The Golden Cockerel* (*Le Coq d’or* to the French), a production that holds a special position in the work’s history for the peculiarities of its staging: the singers sat throughout the performance, dressed in identical caftans and relegated to the sides of the stage; dancers in costume provided the action. The resulting “opera-ballet,” complete with musical cuts and two of each character, provoked much criticism in the French press. Critics

contemplated the seemingly sacrilegious business of dancing to non-dance music, the neo-primitive sets and costumes, as well as the hybrid nature of the production.

One aim of this paper is simply to document this reception and, in doing so, to grasp more fully the impact of the production. My larger goal, though, is to pursue the discussion of hybridity: to ask what it meant to turn an opera into a ballet, to sideline (literally) a singing component and foreground a newly designed dancing one. Reviews of *Le Coq d'or* emerged within a critical debate about contemporary theatrical aesthetics and staging practices, about singing, dancing, and standards of each, and about the status and significance of opera and ballet in a newly modernized French culture. Louis Laloy heralded *Le Coq d'or* as a redemptive force, a prototype of a new genre based on the superposition of song and dance; Daniel Chennevière described the sterility of opera, proclaiming the future of “abstract choreographic drama.”

Comments such as these cast an interesting light on the well-known but little understood dissolution of opera during the early twentieth century. (This “dissolution” is the focus of a larger project of mine, to which this paper relates). Yet there is also the issue of ballet. In this paper I suggest that *Le Coq d'or* may be understood as an example of a widespread and specifically modernist phenomenon, one that mobilized the concept of gesture as a mode of language and experience, whilst devaluing vocal expression. The “gesticulation of opera,” specifically, lies at the center of my study.

“EMOTIONS MUST BE TRANSPOSED INTO A FORM”:
LOUIS HORST AND MARTHA GRAHAM’S OVERTHROWING
OF EXOTICISM IN AMERICAN DANCE

Jessica Payette
Oakland University

Few musicological accounts acknowledge the impact that composer and pianist Louis Horst’s courses in dance composition, initiated in New York in 1926, had on the dissemination and reception of music by living composers. Horst’s lessons, which are summarized in his retrospective monograph *Modern Dance Forms in Relation to the Other Modern Arts* (1961), aimed to encourage dancers to perceive large-scale formal structures of musical compositions and, subsequently, encompass them in their choreographic processes.

Even less discussed in the scant literature on the composer is his impetus for designing this curriculum. In a series of taped interviews, housed in the New York Public Library’s Dance Division, Horst explains why he resigned as the musical director for the Denishawn Company prior to their 1925 Asian tour, citing a lack of artistic fulfillment due to the purely theatric and oriental nature of the dances. Horst’s dissatisfaction with the inauthenticity of Denishawn’s exoticism led him on a quest to Vienna to ponder the most credible musical and choreographic execution. For him, this was manifested acutely in the emancipation of dissonance and the movement of Martha Graham, which remained fresh in his mind and prompted his early return to America. The importance of Horst’s close encounters with dramatic works by Stravinsky and Schoenberg to the formative stages of his pedagogy cannot be underestimated, as the bulk of his book centers on chapters titled “Primitivism” and “Introspection-Expressionism.” Graham was cast as the Chosen One in the first American staging of *The Rite of Spring*, conducted by Leopold Stokowski in 1930. Stokowski paired

The Rite with *Die glückliche Hand*, the first of Schoenberg's dramatic works to be performed in America.

In the aforementioned chapters Horst goes to great lengths to dissociate primitivism from exoticism, stressing that "the strangeness of this language has nothing to do with exoticism," and to demonstrate that the variegated spatial configurations of modern dance mirrored the frequent superimposition of seemingly incongruous instruments and registers in "free dissonant counterpoint." The appendix of suggested accompaniments and an examination of the repertoire featured in Graham's early solo pieces—including works by Schoenberg, Copland, and Cyril Scott—suggests that early American modern dance heightened public interest in avant-garde composers and, in turn, impelled ballet choreographers to embrace living composers, as is illustrated by Antony Tudor's *Pillar of Fire* (1942) and *Undertow* (1945). Horst's treatise should be situated in music historiography as one of the first theoretical assertions that musical primitivism and expressionism, through their projection of asymmetrical rhythmic patterns and reliance on timbral hierarchies, were as structurally cohesive as common practice repertoire.

AN IMAGINARY AMERICA: CAGE AND CUNNINGHAM'S *CREDO IN US* (1942)

Paul Cox

Case Western Reserve University

John Cage and Merce Cunningham's life-long collaboration is one of the richest performing arts partnerships of the twentieth century, one that led to radical new modes of expression in music and dance. This paper focuses on their first work, a dance-drama titled *Credo in US*, a satire about the sterile conventions of American middle-class life told through the perspective of a feuding married couple. Inspired by James Joyce, Dada, Surrealism, and popular radio dramas, *Credo* explored the shadowy recesses of everyday life in America. Cunningham wrote the scenario and script, which he claimed was translated from the surrealist journal *Minotaur*, and choreographed the work with his partner Jean Erdman. Subtitled a "Suburban Idyll," *Credo* featured the doubly named characters, "Wife/Ghoul's Rage" and "Husband/Shadow." These names served as a point of departure for the choreography and signified the characters' public and psychological personas. This public/private duality is also present in the title, which Cage described as a double entendre meaning both ("Credo") "I believe in the U.S. (United States)" and "I believe in us (you and me)." Together, dance, script and music form a complex theatrical collage that fuses the private sphere of marital tension with the broader social/political strife plaguing the U.S. at the start of its involvement in World War II.

To understand *Credo*'s public/private critique, this paper brings together for the first time Cunningham's script and images of the choreography taken by dance photographer Barbara Morgan, along with Erdman's dance notes and Cage's manuscript score. The goal of this repatriation is to make a nuanced interpretation of one of Cage's most popular yet understudied scores while bringing to light a dance that has all but been lost to history. Further, when viewed in the broader context of Cage and Cunningham's "art-in-life" aesthetic, *Credo* offers insight into how they first employed ideas drawn from Surrealism and Dada, like the use of multiple, simultaneous perspectives along with technology not only to create a potent cultural critique, but to challenge the very boundary between art and life, a process that came to define their work and ignited a revolution in post-war art.

COGNITION AND HISTORY (AMS)
Eugene Narmour, University of Pennsylvania, Chair

The post-war “cognitive revolution” and its recent transformation into cognitive neuroscience have expanded into areas once considered the sole preserve of the humanities. Some of the insights gathered from this research may be able to shed light on musicological and music-theoretical questions like “How did composers go about creating their pieces?; How was their music perceived and imagined?; How does musical memory relate to compositional process?; and How is a musical language organized?” In this session, two musicologists and a music theorist will present research that combines insights from the cognitive revolution with a specialist knowledge of repertory and cultural context.

The first two of the papers address the question of how two specific composers, the fifteenth-century Minnesanger Oswald von Wolkenstein and the eighteenth-century Wunderkind Mozart, went about creating their pieces. How was the illiterate Oswald able to transform three- and four-part French notated *formes fixes* into lieder, which have all the characteristics of orally conceived compositions, even though they are adapted from written pieces? Mozart’s cognitive processes are scrutinized in the second paper, with particular emphasis on what neuroscientists call homospatial reasoning. Examples of this will be presented in both his musical and written work.

The third paper examines musical syntax from the perspective of statistical learning. Because no one teaches us how music works, we must work out its syntax from experience. Manuscript collections of Neapolitan solfeggi, intended as microcosms of the galant style, preserve for us a core repertory of phrases—a “phrasicon” by analogy with a lexicon. Understanding how apprentice composers internalized this phrasicon, and how they could draw on it during improvisation and composition, may explain not only aspects of compositional choice but also standards for eighteenth-century aesthetic evaluation.

HOW DID OSWALD VON WOLKENSTEIN MAKE HIS CONTRAFACATA?

Anna Maria Busse Berger
 University of California, Davis

Oswald von Wolkenstein (ca. 1376–1445) was the last Minnesinger: he wrote altogether 131 Lieder, of which thirty-seven are polyphonic settings for two to four parts. Sixteen of the latter have been identified as contrafacta, and it is likely that more will be identified. The central question is, how could Oswald, who was unable to read mensural notation, compose and rework polyphonic music?

In recent years, Germanists have made a convincing argument that Oswald, like most knights of his generation, could neither read nor write. With the notable exception of Reinhard Strohm, musicologists have shown remarkably little interest in investigating further the implications of this argument. We have concentrated on establishing Oswald’s verbal and musical texts, but have not been sufficiently puzzled by the remarkable fact that our poet-composer may have been linguistically and musically illiterate. The care with which the songs were copied in the Wolkenstein manuscripts shows that Oswald must have valued their poetic and musical texts even though he could not read them. We tend to associate polyphonic music intimately with notation, and hence for us it seems mindboggling that someone can be a composer and yet not be literate.

Cognitive psychologists have done much fundamental research in recent years as to how texts are composed and memorized, in both oral and written societies (Rubin, Baddeley, Chaffin). In comparing Oswald's contrafacta with their models, I will demonstrate that the latter were transmitted in writing, since they show few or none of the features that characterize oral composition (rhymes, assonances, alliterations). In his contrafacta, Oswald consistently either ignores or does not understand the *formes fixes* of the originals. He is interested only in the tenor melody, and sings *prima* and *secunda pars* in direct succession, transforming the *formes fixes* into strophic songs. In addition, he continuously employs internal rhymes, assonances and *stabreims*. In other words, he uses all the devices identified by cognitive psychologists as typical of oral composition and transmission.

MOZART AND THE KINGDOM OF BACK: AN ODDITY IN HIS COGNITIVE PROCESS

Craig Wright
Yale University

How does any creator fashion a work of art? Could it be a sudden flash of divine inspiration (unlikely), or perhaps a quick rush of electro/chemical impulses coursing across the association cortex (possibly)? Although neuroscientists successfully pursue discrete "call and response" inquiries by means of lesion studies and neuroimaging (EEG, fMRI, and PET scans), they have made little progress in unlocking the broader and inherently more complex mystery of creativity. We can only see the result, but cannot explain its cause.

But there are several anomalies to be noticed in Mozart's intellectual activity, no matter what the symbolic tools he employs (musical notes, letters, words, numbers, dominos, or other graphic semiotics), and these oddities may shed light on his cognitive processes. The first involves what psychologist Henry David Feldman calls the transformational imperative—a compulsive need to alter—as witnessed not only in his music (variations and ornamentations) but in the stream of consciousness moments in his letters. The second we identify as Mozart's translogical thinking (also called Janusian or oxymoronic)—his capacity to form new combinations from the most disparate, sometimes contradictory materials. Mozart demonstrates a particularly strict form of both transformational and translogical thinking in a third and especially intriguing type of cognitive process called homospatial reasoning. Here he does not alter the material but repositions it as stretto, inversion, or retrograde. Evidence for this unusual aspect of Mozart's thinking can be seen not only in his music, but also in his letters, mathematical calculations (and textbook), personal signature, and marginal doodles in the autograph manuscripts, and arithmetic and algebraic calculations in the sketch leaves. Even in his well-known fondness for billiards we can see a kind of spatial game that he also plays out, in another form, in reciprocal number pairs written in several autograph marginalia. This proclivity for reciprocal and oxymoronic thinking may have been wired in his brain, for even as a child Mozart had, according to sister Nannerl, played in his own imaginary realm that he called "The Kingdom of Back."

THE PHRASICON OF NEAPOLITAN SOLFEGGI

Robert Gjerdingen
Northwestern University

Violet Paget (1856–1932), a major figure in Victorian aesthetics (pseudonym: Vernon Lee), was a precocious student of eighteenth-century Italian music. Growing up in Italy, and hearing little music later than Mozart (this in the 1870s!), she learned the galant style as a first language. She lacked encyclopedic knowledge of the repertory, but worked outward from its core. In her own words, “Most of my knowledge was drawn from the various collections of old songs, *Echos d’Italie*, . . . *Lira Partenopea* [The Neapolitan Lyre], which in that day had been edited, doubtless a little garbled, for the use of singing masters aspiring to *tradition*.” For her, the key to this music’s “*style* was in something far minuter and more subtle than all these divisions of sonatas and sonatas’ parts. . . . It was in what . . . might be most intelligible to call *musical phrase*, implying thereby that as verbs, nouns, adjectives, and other parts of speech combine to form the literary phrase, so intervals, rhythm, and harmonies unite also into the smallest musical whole which our intelligence and memory can recognize *as a whole*.”

Today we can now recover, ungarbled, the core repertory to which Paget alluded. It resides in the manuscript collections of Neapolitan solfeggi—florid melodies in conjunction with thoroughbass accompaniments. Each such collection was intended as a repository of the utterances that characterized the galant style, and the totality of these phrases constitute what linguists term a phrasicon. A lexicon—separate words and their meanings—only scratches the surface of our knowledge of language. Collocations, orderings, and preferential selections of words all form part of the rich phrasicon that a native speaker has at hand. Thus an English speaker would always say “big red ball,” but never “red big ball.” Similarly, there is an overwhelming preference for “Will you marry me?” over “Would you be willing to become my spouse?” Simple norms of harmony or counterpoint can define a musical lexicon, but the construction of a musical phrasicon is a requirement to understand the real-time choices made by eighteenth-century composers and improvisors.

COMMONALITY AND OTHERNESS (AMS/SMT)

Lewis Rowell, Indiana University, Chair

FLOWERS WE ARE: KURTÁG’S MIXED BOUQUET

Rebecca Jemian
Ithaca College

Since 1973, György Kurtág has been keeping a kind of musical diary, the eight-volume and growing *Játékok* (*Games*). The work is sometimes described as being in two sets, with the first set (vols. 1–4) consisting of pieces that explore the piano as children might do, and the second set serving as a combination diary and message board to friends. At the beginning of *Játékok*, vol. 1, a motto is inscribed. It is an excerpt from Kurtág’s earlier work for piano and voice, *The Sayings of Peter Bornemisza*, and this single-line melody of eight notes has the text “Flowers are we, frail flowers.” Kurtág returns to this motto throughout the ensuing volumes of *Játékok*, with five settings in vol. 1, two settings in vol. 5, and one setting in vol. 7; other movements are also related to this motto. The settings diverge from the original motto in fascinating ways; in

a sense, they constitute variations. This paper explores the relationships of these works to the theme, considers the place of these works in the composer's output, and reflects on analysis of contemporary music.

SHAKTI'S COMMON GROUND: SCALAR CONCEPTION AND USAGE IN A CROSS-CULTURAL MUSICAL ENDEAVOR

David Claman
Lehman College, CUNY

In 1976 the fusion ensemble Shakti released the first of three record albums. Shakti was arguably the most ambitious and successful author of a genre often dubbed Indo-Jazz Fusion. Since both jazz and India's classical music make extensive use of improvisation, having musicians from both traditions come together to make music seems a potentially fruitful and relatively straightforward undertaking. The ensemble consisted of English guitarist John McLaughlin, Hindustani percussionist Zakir Hussain, and Carnatic musicians Ramnad Raghavan, L. Shankar, and T. H. Vinayakram. Despite Shakti's enduring reputation among fans and critics, little serious scholarly work on Shakti's music has been undertaken. Critic Gerry Farrell claimed that Shakti's music was "one at all times" and that unlike previous attempts at Indo-jazz fusion, "an actual synthesis" was achieved. Careful examination of Shakti's music demonstrates that such notions are vague and problematic. Scalar forms play fundamental roles in the two musical traditions that informed Shakti's music, but the ways in which jazz and Indian classical musicians conceive of and make use of scalar forms differ considerably. Several of Shakti's pieces will be examined in order to highlight these differences. Shakti's music is interesting because it is fraught with tensions; it succeeds and also fails, exhibiting novel properties of its own while retaining stylistic contrasts and aesthetic tensions stemming from the different musical backgrounds of the ensemble's members.

HOW *DANÇAS CARACTERISTICAS AFRICANAS* BECAME *METIS*

Kassandra Hartford
Stony Brook University

In 1914 Heitor Villa-Lobos wrote a three-movement piano suite that he titled *Danças Características Africanas*. Over the next fourteen years, he reworked the piece twice, first into an octet and later into an orchestral piece. Each revision was accompanied by a new title, such that "characteristic African dances" became "dances of African Indians" and finally "dances of mixed-race Brazilian Indians." The narratives accompanying the piece were as diverse as its forms and titles, placing the origins of the piece not only all over Brazil but beyond its borders. The shifting representations of race and ethnicity in the titles, narratives, and musical imaginings of these revisions mark the transformation of the piece from an exoticist fantasy on "Africa" in a Debussyian piano idiom to an avant-garde orchestral work in which "mixed-race Indians" were evoked through a plethora of Brazilian percussion. Written and revised between 1914 and 1928, during which time the composer spent periods living both in Rio de Janeiro and in Paris, the piece captures a historical moment in which the meanings of "race" and "nation" were reimagined. In this paper, I show that the changing representations of race in the *Danças* emerged out of the work's multiple historical, social, and intellectual contexts, as Villa-Lobos became part of the São Paulo and Parisian-expatriate modernist circles. I

contextualize Villa-Lobos' revisions in the changing discourses about "race" and "nation" and their role in modernist art that were taking shape both within Brazil and abroad. Finally, I conclude by briefly considering the way that the work's international prominence allowed it to shape perceptions about Brazil and its mixed-race heritage through performances abroad.

MODES, MANTRAS AND *GANDHARVAS*:
JOHN FOULDS'S PASSAGE TO INDIA

Nalini Ghuman
Mills College

John Foulds (1880–1939) has long been either absent from scholarly discourse, or mentioned in passing as a "bizarre figure" who composed "arcane works"—"the quintessential eccentric" (2007). Much of his music was either lost in India or remains in privately-held manuscript collections, and there have been relatively few performances of Foulds's music. Yet, as my research demonstrates, he might fruitfully be connected with a tradition of brilliant self-taught composers—such as Berlioz, Musorgsky, Satie, and Schoenberg—who sat awkwardly with their times, but who came to be understood as "pioneers." In this paper, I bring to light Foulds's hitherto-unexplored partnership with the extraordinary ethnomusicologist Maud MacCarthy. Through an examination of privately-held unpublished letters, field notes, sketches, and manuscript scores, along with Foulds's All-India Radio conductor scores and broadcast notes from Delhi, and a series of radio talks entitled *Orpheus Abroad*, I reveal that he was the first Western composer to write idiomatic scores for Indian ensembles, to transcribe classical Indian music for orchestra, and the only one to forsake Britain for India—then the jewel in the Imperial Crown—where he won praise from many listeners. I show that his most original and superbly-crafted pieces—among them the "clairaudiently received" *Gandharva Music* (1915), the piano concerto, *Dynamic Mode* (1927–29), and *Three Mantras for Orchestra* (1930)—came out of the Indian traditions he learned from MacCarthy.

Drawing on revisionist theories of nationalism, orientalism and post-colonialism, I argue that the tendency of the BBC and other pillars of the British musical establishment to marginalize Foulds served an implicitly political purpose, since his music's meanings failed to resonate with "the English national vibration." That his final string quartet written in exile in Punjab reveals the unearthly serenity of "Late Style" not only points to its modernity (open-ended, unheard, and alienated); it acquires, I contend, a cross-cultural significance and defiance through the quiet death in India of the music and its creator. Finally, I suggest that the music of Foulds and MacCarthy presaged the celebrated Indo-British fusion "begun" in the 1960s and continuing today with Ravi Shankar's orchestral works.

EASTERN EUROPE SINCE 1980 (AMS)

Lisa Jakelski, Eastman School of Music, University of Rochester, Chair

CAGE IN THE USSR

William Quillen
University of Cambridge

In May 1988, as the reforms of *perestroika* gained pace, John Cage visited the Soviet Union as an official guest of the Composers' Union of the USSR. Cage traveled to the Soviet Union to participate in that year's Third International Music Festival, a two-week event in Leningrad that featured the first official performance of Cage's music by a Soviet ensemble. While in the USSR, Cage met with composers, musicians, and conceptual artists, including Afrika (Sergey Bugayev) and members of the Mit'ki artists' collective. These meetings soon bore fruit: one year after his trip, Cage dedicated his new work *Two*² to a conversation he had with Gubaidulina in Leningrad; around the same time, Cage and Merce Cunningham invited Afrika to design the set for the ballet *August Pace*, premiered in Berkeley in September 1989. On the Soviet side, the years following this visit witnessed a flourishing of Cagean works, including pieces dedicated to Cage and several high-profile collaborations between Cage-inspired artists and musicians. Several of these collaborations were staged at the Alternativa Festival, an annual event founded in Moscow in 1988 and dedicated in large part to post-Cagean experimentalism.

By the time Cage visited the USSR his works had long influenced several Soviet musicians and artists, who looked to him as the inspiration behind a wide variety of stylistic, technical, and philosophical developments. This paper examines Cage's influence in late Soviet culture, analyzing how musicians and artists understood and practiced Cage's ideas and how these practices changed over time. The paper begins in the mid-1970s, around the time of the first Soviet happenings, and continues through the mid 1990s, focusing upon the works, activities, and interactions between members of various artistic circles that included composers, performers, avant-jazz artists, rock musicians, and conceptual artists alike. At the paper's end, I examine Cage's legacy in contemporary Russian music, especially experimental music in Moscow today. By examining Cage's Soviet reception, this paper helps us better understand the networks of exchange and influence during the Cold War and contributes an important perspective to the global history of the post-war avant-garde.

WAGNER, SOKUROV AND DOLBY SR: ABSORPTION IN *MOLOCH*Anna Nisnevich
University of Pittsburgh

The sounds of Wagner permeate Alexander Sokurov's film *Moloch* (1999), an imaginary close-up on one uneventful day in the life of Adolf Hitler as the Führer visits Eva Braun in his sumptuous Bavarian castle Kehlsteinhaus in the spring of 1942. The film, first in this Russian auteur's yet-unfinished tetralogy of meditations on power and history—and a sudden winner at the fifty-second Cannes Film Festival—has baffled numerous reviewers with its abundance of clichéd imagery that neither endorses nor satirizes. The quiet persistence in the film's long anamorphic shots of such staples of Hitler's media identity as Alpine landscape,

black uniforms and *Götterdämmerung* prompted the political historian Susan Buck-Morss to point her finger at the viewers themselves in her recent essay “Visual Empire.” *Moloch* is “about the sovereign power of the experience of the image and how it relates to political belief: no power without an image,” she maintains; it is our own well-conditioned readiness to yield to an iconic image’s claim to either absolute truth or absolute falsehood, our own complicity in the construction of sovereign power, that is tested here.

The failure to fulfill the promise of signification is, however, only a part of *Moloch*’s oft-noted mystique. In this paper I show how the “experience of the image,” or recognition, is qualified in the film with the experience of affective engagement, or absorption. Wagner’s meaning-laden and shimmering music, I argue, becomes simultaneously an adversary and a Dolby-enabled envoy of the film’s grainy, intensified materiality that bids for the viewer’s surrender by way of perceptual kinship. Detailing the ways in which the film’s acoustic aspect qualifies the visual, I survey what Sokurov may have learned from the composer and consider how this post-Soviet engagement with Wagner complicates the familiar notions of Anglo-American cinematic Wagneriana developed largely in relation to German identity and Hollywood practices. If the “iconomy of power” is slowly eroded by *Moloch*’s resonant texture, it is not to confront sovereignty or to impugn the viewer; rather, the film re-routes the predictable paths of the viewer’s identification to offer an alternative sort of absolute to be taken in.

WE DON’T WANT TO PLAY THAT GAME ANYMORE: POLISH COMPOSERS IN THE 1980s

Cindy Bylander
San Antonio, Texas

Along with their entire country, Polish composers were shocked by the implementation of martial law on December 13, 1981. The Composers Union was forced to suspend operations, universities and theaters closed, and most newspapers ceased publishing. After restrictions were lifted, the government was determined to operate much as it had in previous decades, ignoring its recent agreements with the Solidarity union concerning censorship and privatization. The Ministry of Culture and Art was to remain sole patron of the arts, dispensing funds and expecting artists to follow its dictates. Limited resistance to restrictions on music had occurred throughout Poland’s Communist era, and, indeed, contemporary music had flourished internationally. Composers now had to ask themselves, “Will we be satisfied with business as usual?”

Recent Polish publications have provided crucial documentary information, but little accompanying interpretation about post-martial law events in Polish music. An examination of these resources, archival materials, interviews, and personal memorabilia from official and unofficial concerts held during the 1980s suggests that composers of all generations intentionally shifted their focus from their previous practice of striving for international fame while working within existing governmental constraints to risking their careers by participating in unofficial events or expressing anti-government sentiments in official circles. At the same time, a renewed interest in patriotic songs and other historical references, largely abandoned since the socialist realist era, became apparent in new compositions and in the clandestine Traugott Philharmonia’s programs. Although some musicians chose to be active in either official or unofficial events (which encompassed both “semi-underground” and more secretive concerts),

others participated in both spheres. For many composers, dedication to national concerns, driven by moral indignation, became more important than success in the global arena.

The international stature of Lutosławski, Penderecki, and the Warsaw Autumn Festival, as well as the government's preferred use of contemporary classical music as a propaganda tool, protected Composers Union members from severe backlash, although repression and job terminations did occur. These same factors may have delayed the emergence until the 1980s of music's equivalent to literature's *drugi obiegi* [second circulation], which had blossomed in the late 1970s.

WITNESSING HISTORY DURING GLASNOST:
ARVO PÄRT'S *TABULA RASA* AND TENGIZ ABULADZE'S *REPENTANCE*

Maria Cizmic
University of South Florida

In the 1984 Georgian film *Repentance*, one of the central characters, Ketī Barateli, arrives in a court of law conspicuously dressed in a white suit and a sweeping white hat to defend an act of grave robbery. In an effort to justify her crime, Ketī bears witness to the chaos and pain of her childhood and her self-defense unfolds in an allegorical tale with striking parallels to the 1930s Stalinist terror. Movie-going audiences watch Ketī and her mother reel in response to the arrest and execution of Ketī's father and a close family friend; in two such scenes of loss and mourning, audiences hear fragments from the second movement of *Tabula Rasa* (1977), a work by Estonian composer Arvo Pärt. In *Repentance*, film director Tengiz Abuladze fashions an act of personal, historical, and musical witnessing that brings to light the central concerns and questions of this paper. How do musical works bear witness to traumatic events? How do they participate in public conversations regarding suffering and remembrance? Can musical works shape the meaning of a testimonial act? And, can music create a point of entry into an empathetic response to another's pain or do the dangers of aestheticizing suffering lurk nearby?

In an effort to explore these questions, this paper turns to scholarship regarding testimony and cultural trauma—in particular, works by Shoshana Felman, Susan Sontag, and Jeffrey Alexander—and considers the applicability and relevance of such works to film music. As a symbol of glasnost, *Repentance* engages many of the themes central to social discourse during the late 1980s in the Soviet Union: truth, memory, religion, and morality. The public examination of Soviet history during glasnost, as historian Catherine Merridale argues, involved the continuous interpretation of the significance of past events. Abuladze's film, and his use of *Tabula Rasa* in particular, partakes in this interpretive task. *Tabula Rasa's* role in *Repentance* demonstrates the ways in which music can shape the meaning of images of suffering, inform a viewer's emotional response to images and stories of trauma, and bear witness to personal and historical events.

FRENCH OPERA FROM RAMEAU TO GLUCK (AMS)
Jacqueline Waeber, Duke University, Chair

*CHERCHEZ LA FEMME: A FEMINIST CRITIQUE OF
 OPERATIC REFORM IN PRE-JOSEPHINIAN VIENNA*

Alexandra Amati-Camperi
 University of San Francisco

Gluck and Calzabigi's 1762 *Orfeo ed Euridice* is one of the most oft-mentioned works of operatic history for its patent agenda of naturalistic reform (pace Cupid's intervention). Much has been said about its novelty and about its choice of the "superannuated" myth of Orpheus (Rosand), used at each operatic turn to validate the innovation. While eighteenth-century opera no longer needed stories involving Orpheus or Apollo to justify the non-verisimilitude of singing throughout (Pirrota, Heller, Tomlinson), I argue that the authors had other reasons for using this myth. The goal of this presentation is to reveal a *latent* agenda, marking another operatic milestone: the point of no return in Eurydice's progressive metamorphosis from innocent nymph to ordinary woman.

After a careful exegesis of Eurydice's dramatic transformation, and with the implicit understanding that no libretto manipulation is innocent, this study seeks to uncover how and why the radical transformation of the heroine occurred there and at that time. The impact of Gluck and Calzabigi's changes to her persona, ignored or underappreciated by contemporary scholars, reveals *Orfeo ed Euridice* as an important barometer and a mirror of pre-Josephinian Viennese society. To explain her shift from purely guileless nymph to purposeful provoker I interrogate the context of the misogynistic social and cultural environment of these men, including both authors' involvement with the Freemasons and Calzabigi's great friendship with legendary womanizer Casanova.

This paper also analyzes the unanticipated byproducts of the authors' choice, including the significance of the specific ways in which Eurydice's persona and role were irrevocably changed, and the relationship between Eurydice and other female roles in opera, including her "sisters" in other operas on the same myth. I argue against the contemporary reception of this issue (Žižek, Martina), as well as eighteenth-century reception (reviewers of the premiere in Vienna) not only to free Eurydice from existing solely to set Orpheus' creativity free or to show him to be a good man, but also to demonstrate how opera in one way or another often reflects contemporary society's mores and beliefs, even if sometimes cleverly disguised or astutely hidden.

REFORMING OPERATIC LUXURY IN MARIA THERESIA'S VIENNA

Amber Youell-Fingleton
 Columbia University

In 1767, Ranieri de' Calzabigi described operatic excesses as "beauty spots, rouge, powder, and diamonds on the face, head, and neck of an ape," linking the realms of fashionable consumption and opera. As Calzabigi and Gluck launched their famous attack in 1760s Vienna against the "musical gargling" and "shapeless excesses" plaguing opera, neo-classicists in France denounced the "Gothic and barbaric" trends of art and fashion in the *goût moderne*. While

there are significant differences between Italian operatic practice and an essentially French aesthetic movement, the discourses surrounding them are strikingly similar, with the condemnation of frivolous operatic ornament being echoed in the chastisement of contemporary painting, fashion, and cosmetics.

A connection is found in the debate over luxury that prevailed across eighteenth-century Western Europe. Operatic music, with its shimmering coloratura, was described by reformers like Calzabigi and Algarotti as dangerously seductive, likened to the glittering *papillotage* of rococo art and fashion. The connections between opera and luxury reach beyond the discursive world as well. Opera was a luxury item in itself, especially with its exorbitantly expensive star singers, who often wore the latest fashions onstage, functioning as a kind of traveling, vocalizing fashion plate. The theorizing of luxury in eighteenth-century Europe dealt not only with goods, but with behavior. Drawing on cultural studies on luxury and pleasure like Berg and Eger (2003), Porter and Roberts (1996), and Bermingham and Brewer (1995), my paper investigates the discourse on opera as both luxurious practice and commodity. I combine this with an analysis of the court's theatrical records in the Austrian Staatsarchiv, which reveal that Gluck's reform operas were produced in a context of theatrical economization. Finally, I briefly explore Hasse's and Metastasio's allegorical *Alcide al bivio* (1760), premiered two years before Gluck's *Orfeo ed Euridice*, which comprises an operatic manifesto on the roles of dramatic truth and sonic pleasure that contrasts markedly with Gluck's austere aesthetics. Reassessing the Viennese reform, this paper explores the cultural anxieties that linked opera and luxury in both discourse and practice.

THE *ARMIDE* MONOLOGUE, 1686–1777:
RAMEAU, GLUCK AND THE *PHILOSOPHES*

Nathan Martin
Columbia University

Praised by LeCerc and Rameau, parodied by Dancourt and Bailly, Lully's *Armide* (1686) served from its composition until 1777 as the benchmark for indigenously French operatic achievement. As such, it formed an irresistible target for the *philosophes'* provocations. In 1753, intervening in one of the century's liveliest pamphlet wars, Denis Diderot proposed that the *Querelle des Bouffons* be adjudicated by comparing Lully's celebrated second-act monologue ("Enfin il est en ma puissance") to an analogous passage from Domingo Terradellas' *Sesostri* (1751). Two celebrated respondents took up Diderot's challenge: they were Jean-Jacques Rousseau and Jean-Philippe Rameau.

Rousseau's incendiary *Lettre sur la musique française* (1753) caps its scathing indictment of French opera with a thorough hatcheting of Lully's monologue. Rameau responded with a vindication of *Armide* in the *Observations sur notre instinct pour la musique* (1754). That much of the exchange has been thoroughly (if not quite definitively) surveyed in the existing musicological literature, most notably by Cynthia Verba and Jean-Claude Magloire. But what has gone entirely unnoticed is the dispute's prolongation in the pages of the *Encyclopédie*. For in various places, and especially in the entry *GAMME*, *en Musique*, d'Alembert took up Rousseau's cause and pursued his attack.

But the sterling vindication of Rousseau's position came in 1777, when Christoph Willibald von Gluck reset Quinault's *Armide* libretto in its entirety. In revisiting the celebrated monologue, Gluck adopted Rousseau's recommendations wholesale: a close reading of his

recomposition in parallel with Rousseau's *Lettre* shows that Gluck conscientiously avoided each of the thirteen "flaws" that Rousseau criticized in Lully's original, and that he adopted, in every case, the positive prescriptions that Rousseau enunciated. While a number of scholars have compared Lully's *Armide* to Gluck's (especially Mario Armellini and Dörte Schmidt), the direct dependence of Gluck's monologue on Rousseau has never been properly documented (Gabriele Buschmeier's article notwithstanding).

Charting the reception of Lully's *Armide* in the music and literature of Enlightenment France shows the direct dependence—much asserted, little demonstrated—of Gluck's Parisian idiom on the *philosophes'* operatic aesthetic.

PARSING THE PROLOGUE

Rebecca Harris-Warrick
Cornell University

In France, from the creation of the Académie Royale de Musique in 1672 up until Rameau's *Zoroastre* in 1749, every opera had an autonomous prologue whose purpose was to praise the monarch—or so the historiography of opera tells us. But whereas every prologue Quinault wrote for Lully does honor the king in the guise of an unnamed "hero," a longitudinal look at the eighty years of the prologue's existence shows that it fulfilled additional and more durable functions—most notably to justify the theatricality of the operatic spectacle to follow and to provide a site for airing institutional and aesthetic debates.

Because French operatic subjects remained largely within the realm of mythology, the Muses provided convenient mouthpieces. Many post-Lully prologues stage disputes among them over such questions as whether comedy should be allowed at the Opéra, how much importance should be accorded to the dance, or how the pastoral, heroic, and comic elements should be balanced in the opera to follow. Whether via the Muses or other mechanisms, works whose content was likely to provoke controversy, such as the frankly comic opera-ballet *Les Fêtes de Thalie* (1714) or the Biblical tragedy *Jephté* (1732), were equipped with prologues designed to justify their breaks from tradition. Prologues whose main function was to introduce the opera might—or might not—incorporate encomium of the king.

The depoliticization of the prologue was not a linear process, but during the long reign of Louis XV the encomiastic function re-emerged mainly for events of national importance such as royal marriages or the signing of peace treaties. Its association with the monarchy, however, remained strong: when during the 1740s occasional performances at the Opéra began doing without a prologue, one would be retained when operas were performed at court. *Zoroastre* (1749), the first tragedy to forgo a prologue, marked a turning point, but the disappearance of the prologue was gradual and tied into the current aesthetic debates. Rameau's substitution of a programmatic overture for the prologue demonstrates the centrality of the introductory function, even as its medium changed from words to music.

IN THE COMPANY OF WAGNER (AMS)
Matthew Gelbart, Fordham University, Chair

WAGNER'S MUSIC DRAMAS IN TURN-OF-THE-CENTURY FRANCE

Katharine Ellis

Royal Holloway, University of London

The musicological story of early French Wagner stagings has hitherto been Parisian. Yet Paris mounted only half the Wagner premieres, otherwise lagging behind Lille (*Flying Dutchman*, 1893), Lyon (*Mastersingers*, 1896; first complete *Ring*, 1904), Aix-les-Bains (*Tristan*, 1897), Rouen (*Siegfried*, 1900), and Nice (*Rhinegold*, 1902). Lyon called itself the “French Bayreuth,” while beyond the border lay other francophone centers promoting Wagner: Brussels, Geneva, and Monte Carlo.

Forming concentric circles—the francophone outside France, the French regional and the Parisian—these areas each bore different Wagnerian cultural baggage. At their center, the regions became intermediaries between the cosmopolitan openness of francophone foreign centers, and Parisian wariness about courting riot, (pseudo-)nationalist protest, or both, by mounting Wagner instead of a French composer at taxpayers' expense. For in Paris the shadows of 1870 and Wagner's *Eine Kapitulation* loomed long. Private initiatives dominated its early Wagnerism, and setbacks independent of the public purse augured especially ill: after its Eden-Theatre disaster (1887), *Lohengrin* reached the Opéra only after appearing successfully on five subsidized municipal stages.

While the regions did not decisively shame the capital into mounting Wagner at its national opera houses, the main protagonists in this paper all saw themselves as leaders compensating for a Paris whose centralized power could not deliver as much Wagner as they required, and left France trailing Belgium. They flaunted their capacity to act independently of the capital, to provide models of the opera industry's new internationalism, and to draw Parisian audiences away. The buzz word “decentralization”—an aspiration to regional autonomy born of generations of frustration at Parisian domination—inspired them all.

Such leadership brought challenges that newly illuminate the history of opera in France. This paper concentrates on *Lohengrin* and on later activity in Lyon, Rouen and Lille, where the highest-profile performances took place. Extensive archival work and close readings of the local press reveal the uniquely complex fragility of regional systems and the considerable power decentralism unleashed when allied to music perceived by regional actors to be of such aesthetic centrality that France's artistic reputation was at risk if political concerns continued to impede its dissemination.

“DÉLICIEUX OUBLI DES CHOSES DE LA TERRE”:
 THE GENESIS OF A WAGNERIAN LOVE DUET

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University of Montreal and Free University of Berlin

This paper deals with the evolution of Wagnerian features over the course of Chausson's work on the love duet between Lancelot and Genièvre in the first act of his opera *Le Roi Arthur*, premiered in 1903. While a few authors (Huebner 1999, in particular) have studied

the parallels between the final version of the duet “Délucieux oubli des choses de la terre” and the central part of the love duet from the second act of Wagner’s *Tristan und Isolde*, “O sink hernieder, Nacht der Liebe,” no one has yet considered the evolution of these parallels over the course of *Le Roi Arthur*’s lengthy genesis (1886–1895).

A study of sketches of the libretto and score held at the Bibliothèque nationale de France (Paris), at the Harry Ransom Humanities Research Center (Austin, Texas) and in the Chausson family archives (Paris) reveals two contradictory tendencies in the genesis of the duet “Délucieux oubli des choses de la terre.” On one hand, Chausson’s desire to “dewagnerize” himself (“se déwagneriser”), frequently mentioned in his correspondence, drives the composer-librettist to significantly alter the text of the scene incorporating the duet in order to minimize its resemblance to the second act of *Tristan*. On the other hand, the musical sketches of the duet bear witness to an opposing tendency: rather than attempting to eliminate Wagnerian traits present from the very first sketches (1886), Chausson replaces them with other, equally Wagnerian elements, progressively refining them to achieve a final version that shares many harmonic characteristics with “O sink hernieder.” Chausson thus establishes the very Tristanesque character of Genièvre’s music throughout the work, a trait which he later uses to underline musically the deep dramatic discrepancies between his own opera and *Tristan und Isolde*—the main focus of *Le Roi Arthur* is the King himself, who symbolizes the central values of the Round Table: faith, honor and virtue. Clearly, Chausson’s Weltanschauung has nothing in common with Wagner’s Schopenhauerian pessimism.

JEWISH CUPIDS AND SCOTTISH VALKYRIES: ONCE MORE MENDELSSOHN AND WAGNER

Monika Hennemann
University of Birmingham

The interaction between Mendelssohn and Wagner has been extensively discussed—with reference to their personal relations, *Das Judentum in der Musik*, and a host of other cultural issues, extending to the unbidden and certainly unwelcome appearance of Mendelssohn in the elderly Wagner’s dreams. But if so much of Wagner’s prose was blatantly obsessed with Mendelssohn—even the initially innocent “On Conducting” soon turns into a largely irrelevant attack on the older composer’s performance style—should we not look for evidence of a similar preoccupation in his operas? “There has been no fundamental study,” as John Deathridge pointed out recently in *Wagner Beyond Good and Evil*, “of the influence of Mendelssohn on Wagner’s music”—a remarkable omission indeed. This paper attempts to probe more deeply into the issue.

The intention here can hardly be to present in twenty minutes a “fundamental study” of Wagner’s debt to Mendelssohn, but we can at least map out the possible pathways that such an investigation might take. These lead from the fairies in the *Midsummer Night’s Dream* music and the cupids in *Tannhäuser*’s “Venusberg” scene, to the “Reformation” Symphony and the prelude to *Parsifal*, via the “Todesverkündigung” in *Die Walküre* and the “Scotch” Symphony. But most intriguing of all are the largely overlooked connections between what may well be Wagner’s most popular piece, the “Walkürenritt,” and the one work by Mendelssohn that he could never quite bring himself completely to despise, the *Hebrides* Overture.

The similarity of several aspects of the former to the latter stretch the concept of unconscious assimilation to breaking point, leading one to wonder whether Wagner could really

have been unaware that both his harmonic scheme and his accompaniment figuration were glaring plagiarisms of this allegedly derivative “Jewish” music. But Wagner would ironically have been genuinely oblivious to the fact that some aspects of the music were indeed derivative, if not quite in the way he meant. The source of the distinctive harmonic pattern that so fittingly portrays both flying horses and Fingal’s Cave has hitherto gone unnoticed, obscured by Mendelssohn’s oft-cited distaste for “national music”—the folksongs of the Hebrides.

RAVEL’S WAGNERISM

Michael J. Puri
University of Virginia

If one ever relates the music of Ravel to that of Wagner, it is only through antithesis. As the story goes, Ravel’s membership in a generation younger than those of Chabrier, d’Indy, and Debussy helped him to escape the brunt of the Wagnerian tsunami in fin-de-siècle France. Assimilating other foreign models (especially Russian), he would develop an independent aesthetic which implicitly exalted stereotypical French over German qualities, prizing concision over elaboration, clarity over obscurity, and levity over gravity.

This account may be standard, but it is not the whole story. The diary of Ricardo Viñes, for example, tells us how the young Ravel “trembled convulsively and cried like a child” upon hearing the Act I Prelude to *Tristan und Isolde*, while critical essays written by the mature Ravel repeatedly express admiration for this music whose unique integration of the “most diverse materials” “synthesized all the sensibility of the nineteenth century.” But Ravel’s broadest testament to Wagner’s legacy lay in his music. In addition to a semiotics of desire indebted to Wagner and audible across his oeuvre, Ravel not only incorporated leitmotives into his large-scale dramatic works but also integrated them into multithematic complexes that I dub “primal scenes,” in allusion to the Freudian concept recently extended to narratology by Brooks and Silverman. Building on analyses by Morgan, Darcy, and Kinderman of similar phenomena in Wagner, I show how, in certain works by Ravel, these scenes recur at pivotal moments to create a sense of overarching coherence, while also shifting shape to project the particular circumstances of those moments. I conclude by analyzing a substantial but previously unnoticed citation of *Parsifal* in Ravel. This paper not only extends our understanding of both Ravel and French Wagnerism, but also proposes an alternative to notions of influence that rely more on national stereotypes than compositional practice.

ITALIAN MODERNISM, 1930–1950 (AMS)

Anne C. Shreffler, Harvard University, Chair

VERDI, DALLAPICCOLA AND MELODRAMATIC “GESTURE”: OTTOCENTO PRACTICE IN *IL PRIGIONIERO*

Ben Earle
University of Birmingham

There are two contexts in which the names Giuseppe Verdi and Luigi Dallapiccola are customarily linked. The first is analytical. Dallapiccola’s well-known 1960s essay, “Parole e

musica nel melodrama,” is frequently cited as a precursor to the study of Verdian conventions that burgeoned in the 1980 and '90s. Not that the essay retains much authority. Its “rigorous structuralism,” one recent critic suggests, “may seem a little quaint now.” The second context is critical. Commentators keen to promote Dallapiccola’s most successful work, the one-act opera *Il prigioniero* (1944–48), have often had recourse to comparisons between its musical language and that of Verdi. These comparisons have not been pressed very hard, however, and they have tended to involve no more than a glancing reference to Dallapiccola’s own analytic work on Verdi’s operatic idiom. Nor is this surprising: the origins of the *Il prigioniero*–Verdi comparison lie in Italian criticism steeped in the Crocean, neo-idealist tradition of the early-to-mid century, by whose lights analysis was condemned as positivistic and criticism carried out primarily under the categories of expression and ethics.

Structuralism and Crocean neo-idealism make uneasy bedfellows. The present paper will attempt to bring together the two sides of the Verdi–Dallapiccola relation by reference to the notion of “gesture,” the word that Dallapiccola himself uses to characterize the all-important third component of the four-part forms proposed in his analyses. This experiential term (which Dallapiccola surely took over from the Deweyan aesthetics of his friend Roger Sessions) holds out the possibility of mediation between the formal and expressive components of operatic music. But analysis of the formal rhetoric of *Il prigioniero* along these lines will quickly demonstrate why the comparison with Verdi has never been pushed very far. The characteristically strophic construction of Dallapiccola’s music militates against the creation of melodramatic gesture, as he understands it. For all the ridicule that the composer famously heaped on the words of nineteenth-century opera, it is in his libretto that the strongest connections between *Il prigioniero* and Ottocento practice are to be found.

TWELVE-TONE MUSIC IN FASCIST ITALY: THE CASES OF ROME AND MILAN

Emiliano Ricciardi
Stanford University

In the influential article from 1950, “Sulla strada della dodecafonia,” Luigi Dallapiccola commented extensively on his experience as a twelve-tone composer under Fascism. In those years, he recalled, his interest in dodecaphony was very atypical. The mainstream trend was Neoclassicism, while the music of the Second Viennese School, although not officially banned, was little known. In other words, Dallapiccola was alone, struggling against political circumstances and the hostility of the musical environment.

Although this account is in many respects accurate, Dallapiccola’s insistence on his loneliness has overshadowed the activity of several figures equally interested in dodecaphony in those years. By taking Rome and Milan as case studies, in this paper I will demonstrate that a commitment to dodecaphony was not the atypical choice of one individual, but rather a much wider, and varied, phenomenon. In so doing, I will also provide a nuanced picture of the attitude of Fascism towards dodecaphony, thus enriching our understanding of the relationship between music and politics in Italy in the years immediately preceding the Second World War.

The archival research I have carried out suggests that in both cities twelve-tone technique was quite well established, as several composers practiced it: these include the Milan-based Camillo Togni (1922–93) and the Rome-based Roman Vlad (b. 1919) and Giacinto Scelsi

(1905–88), whose dodecaphonic works have remained for the most part unpublished. As a consequence of their diverse political climates, however, twelve-tone music was perceived in different ways in the two cities. In Milan, traditionally an anti-fascist center, it rapidly became a symbol, along with abstract art, of the opposition to the conservative cultural politics of the regime. In Rome, on the other hand, because of the presence of fascist authorities tolerant of modernism, such as minister Giuseppe Bottai (1895–1959), dodecaphony had overall less strong political connotations. Such differences also influenced how composers approached the twelve-tone method in their work, the Milanese engaging with it more consistently and devotedly than the Romans.

THE MODERN INTERPRETER: ALFREDO CASELLA
AND THE 1930s ITALIAN DEBATE ON MUSICAL INTERPRETATION

Francesco Parrino

Conservatorio di Musica “Giuseppe Verdi,” Como

An exponent of interwar Italian musical modernism, Alfredo Casella was not only a composer of repute but also a pianist and a polemicist who, beside his many articles on composition and politics, wrote several essays on musical interpretation. Casella’s most conspicuous writings on the subject date from the 1930s and 1940s, when he responded to a debate on musical interpretation that, despite involving leading figures such as Guido M. Gatti, Alfredo Parente, Ildebrando Pizzetti, Massimo Mila and Ferdinando Ballo, has been entirely ignored by Anglo-American scholarship. The discussion was characterized by a highly speculative tone and framed entirely within Benedetto Croce’s and Giovanni Gentile’s post-Hegelian philosophies. However, some writers attached political—Fascist and antifascist—implications to the issue of whether the performer should or should not be allowed interpretative freedom from authorial indications. Fascinated by Arturo Toscanini’s assertive self-confidence—akin to Mussolini’s autocratic behavior—Casella portrayed him as the epitome of the modern interpreter. He praised the maestro’s faithfulness to the score and his ability intuitively to embody the spirit of the composers, thereby acting as a medium between them and the public. For this reason Casella called Toscanini “the impersonal interpreter.” Despite Casella’s enthusiasm for Toscanini, the conductor never performed a single one of his compositions and showed some aversion to him. Yet, both shared similar attitudes to two major cultural phenomena of early twentieth-century Italy: *dannunzianesimo* and Futurism. Both Casella and Toscanini were friends and followers of the influential writer, soldier and proto-fascist politician Gabriele D’Annunzio, and both made tangential but significant contacts with Futurism, each being regarded by Marinetti and his followers as expressive of the modern, Futurist sensibility.

By placing Casella’s ideas on musical interpretation within the context of important Italian cultural trends such as Croce’s and Gentile’s neo-idealism, *dannunzianesimo* and Futurism, this paper seeks to shed light on the ideology of musical performance as developed in early twentieth-century Italy as well as to explain the reasons why Casella indicated Toscanini as the perfect modern performer.

THE BIRTH OF AN AVANT-GARDE DIALECTIC:
SUBVERTING REALISM AND FORMALISM IN ITALY, 1948–49

Peter Roderick
University of York

The general election of 1948 was a decisive event in the history of post-war Italian politics. Following the crushing defeat for the *Partito Comunista Italiano* (PCI), optimistic anti-fascist coalitions gave way to antagonistic cold-war polarities. In the European nation with the largest Communist opposition party, cultural life could not fail to be shaken by Zhdanov's decrees, delivered in Moscow that same year. Italy already had its own versions of "realism," exemplified by the cinema of Roberto Rossellini and Vittorio de Sica and by Italo Calvino's first novel, *I Sentieri dei Nidi di Ragno* (1947). The musical counterpart to these phenomena can be found in works by G. F. Ghedini and Mario Zafred, but as in other artistic arenas, they stood in tension with an emerging neo-modernism: Bruno Maderna's first premiere at Darmstadt came in 1949, Luigi Nono's in 1950.

And yet, in Italy this familiar narrative could not have taken a more surprising turn. By the early 1950s, the historical "crucible" containing the unstable fallout from post-war anti-fascism had produced an avant-garde dedicated to mediating between the supposed opposites of both political "commitment" and musical "formalism." If this sounds dialectical, then it is; an impeccably Marxist deliverance from Stalinist notions of cultural compliance made possible by Antonio Gramsci's "philosophy of praxis" (brought before the public in 1948 by the publication of the first of his *Quaderni del Carcere*), which argues that to gain hegemony, communist intellectuals must "raise themselves to higher levels of culture and at the same time extend their circle of influence." This paper will interrogate events such as the 1949 Dodecaphonic Congress in Milan and an acrimonious exchange of articles between the critic Massimo Mila and Palmiro Togliatti (leader of the PCI), in order to analyze debates over musical style and function and their possible Gramscian undertones. Consequently, it will demonstrate how the categorical opposition of realism/formalism came to be radically subverted in Italy through the early music of Maderna and the young Luigi Nono, showing that an avant-garde dialectic was born out of the ashes of dichotomies which polarized serialists and socialist realists in other artistic spheres.

THE LONG NINETEENTH CENTURY (SMT)
Matthew Bribitzer-Stull, University of Minnesota, Chair

THE "TCHAIKOVSKIAN SUBLIME": RHYTHMIC GESTURE,
NARRATIVE ARCHETYPE, AND METONYMICAL REALISM IN
THE FIRST MOVEMENT OF THE FOURTH SYMPHONY

Joseph Kraus
Florida State University

In *Rhythmic Gesture in Mozart* (1983), Wye Allanbrook offers convincing evidence for the communication of musical meaning through a well-defined semiotic code based primarily on dance topics and their societal associations with high, medium, and low styles. Richard Taruskin makes a strong case for applying Allanbrook's approach to the musical "realism" of

Tchaikovsky, who also uses concrete musical topics to “move an audience through representations of its own humanity”—an experience that Taruskin labels the “Tchaikovskian sublime.” In my paper I will demonstrate how Tchaikovsky could inspire this experience in the first movement of his Fourth Symphony by establishing a dialectic between the horn motto’s high-style polonaise topic and the low-style waltz topic of the Allegro’s first theme. The ensuing plot follows the basic archetype of the Tragedy as defined in Byron Almén’s narrative theory (2008), where transgression struggles unsuccessfully against an oppressive hierarchical order.

I will explore how specific musical details of the polonaise/waltz dialectic animate the plot of this movement, particularly with respect to metrical consonance and dissonance. In general, my analysis correlates metrical consonance with order, dissonance with resistance to that order. A crucial point here is the forging of a new identity for the transgressing protagonist in Theme II, culminating in a joyous hymn of exultation, the Paean. The removal of the Paean in the recapitulation undercuts this new identity and leads to the coda, where the waltz theme loses its transgressive power, and the polonaise prevails in a tragic apotheosis.

RACHMANINOFF’S “FANTASTIC” PHRYGIAN SYMPHONY

Blair Johnston
Indiana University

Works from Sergei Rachmaninoff’s late Russian period (1909–1917) and exile period (1926–1940) differ from his earlier compositions in distinctive ways that move them further into the Postromantic—that is to say, further into a style characterized by exaggeration and fragmentation of conventional tonal patterns, by elaborate deformations of large structural prototypes, and by compound melodic-harmonic environments in which a functional tonal basis and various well-defined chromatic and modal structures interact. This rich harmonic vocabulary may be understood as an amalgam of well-defined components drawn from the Western common-practice and Russian traditions: expanded functional tonal syntax, “fantastic” equal-interval chromatic structures, and modal structures familiar (diatonic modes, the acoustic collection) and unfamiliar (*peremennost*, *nega*). I suggest that the various components have clear rhetorical associations, and that acknowledging the interactions of components contributes to an understanding of expressive trajectory and large-scale organization, and—especially—to exegesis of climax events in the composer’s late works.

This paper presents an analysis of the Symphony No. 3, op. 44 (1936) that traces octatonic, hexatonic, and whole-tone disruptions/complications of functional tonal underpinnings at expressive hotspots (climax events, points of formal articulation) organized around statements of a Phrygian motto theme. The results: clarification of harmonic-rhetorical associations in Rachmaninoff’s mature works, and steps toward a more general theory of *hyperdissonance* in Postromantic music that may aid the interpretation of crunchy harmonic events and formal problems that resist explanation in conventional tonal and *Formenlehre* terms.

EMBEDDED AND PARENTHETICAL CHROMATICISM:
AN EXPLORATION OF THEIR STRUCTURAL
AND NARRATIVE IMPLICATIONS IN SELECT SONGS
FROM RICHARD STRAUSS'S *BRENTANO LIEDER*, OP. 68

Sarah K. Sarver
Oklahoma City University

Chromatic digressions in tonal music never fail to pique our analytical interests, especially when such tangential excursions deviate from what we believe to be normative. In my paper, I classify certain kinds of chromatic passages into two broad categories: embedded and parenthetical chromaticism. Embedded chromaticism is typically prolongational in nature. A distinguishing feature of embedded chromaticism is that it is readily subsumed by the music's underlying diatonic structure. By way of contrast, parenthetical chromaticism occurs when incongruent passages of music momentarily interrupt the linear unfolding of a piece. These chromatic events are analogous to parentheses found in prose—they are asides that temporarily interrupt an otherwise continuous idea. The musical disturbance can create a strongly disorienting aural effect, sounding out of place given its context. Parenthetical passages lie outside of the work's structural processes, thus creating disconcerting breaches that threaten the linear coherence of the musical surface. My talk will explore the structural and narrative implications of these chromatic phenomena, focusing particularly on the ways in which Richard Strauss marks parenthetical passages with chromaticism in select songs from his *Brentano Lieder*, op. 68. In doing so, I will describe how embedded and parenthetical chromaticism interact with surrounding musical material and how these chromatic events can inform both the musical and dramatic narrative of the music.

SCHUMANN'S MUSICAL SEAMS

Jeremy Orosz
University of Minnesota

In Robert Schumann's early piano works, the tonal connections between adjacent character pieces within a cycle are normally straightforward; in most cases, the keys of successive pieces are closely related, allowing a smooth, seamless flow between them. However, in the rare instances when the keys of two successive pieces are more distantly related, the first sound of the second piece is often striking, a result of the syntactically-unusual juxtaposition of two harmonies that do not belong to the same key. I call such moments "seams" in the musical texture.

A seam arises between two consecutive character pieces when their keys are not related diatonically, and there is no connective tissue in the form of pivot chord, pivot note, or another buffer that mitigates the succession of two chords that do not commonly follow one another in diatonic harmony. In this paper, I provide a brief taxonomy of the seams between pieces within a cycle, and also discuss the ways in which seams are averted by what Anthony Newcomb (1987) calls *Witz*, or an "almost subliminal pitch connection" linking "seemingly distant fragments" of music. Lastly, I establish an interpretive framework to explore how the seams function as narrative devices. I demonstrate that when Schumann eschews a smooth transition between two pieces in favor of a more jarring one, there is generally a programmatic motivation for doing so.

MARIAN TOPICS (AMS)

David Rothenburg, Case Western Reserve University, Chair

“IN THE FLESH AS WELL AS IN SPIRIT”:
(META)PHYSICAL EMBODIMENT IN CLAUDIO
MONTEVERDI’S *AVE MARIS STELLA* (1610)

Gordon Haramaki
San José State University

One of the few unproblematic pieces published by Monteverdi in the *Vespro della Beata Vergine* (pub. 1610) is his setting of Marian hymn “Ave maris stella.” Written for an eight-part double chorus, the hymn’s unambiguous place in the liturgical order of the Vespers, as well as Monteverdi’s apparently clear-cut setting of the melody, seem to create little room for critical comment. Yet one striking element—the piece’s rhythmic gestures—demands attention. In his setting, Monteverdi rhythmically embodies the middle verses of the unmeasured plainchant melody in the dynamic triple-meter gestures of the dynamic galliard—what dance historian Julia Sutton describes as “one of the most vigorous and showy dances of the Renaissance”—framed by opening and closing sections in a more typical *prima prattica* duple meter. Why does Monteverdi introduce a secular dance gesture into his setting, in contrast to the piece’s beginning and ending that are metrically marked as “sacred”?

In this presentation I suggest that in his “Ave maris stella” Monteverdi uses the unmeasured chant as a metaphor for Mary’s interior spirit, with the melody becoming incarnate through rhythm, and more importantly creating dual rhythmic “bodies” for the plainchant melody through the practice of the rhythmic “mutation” of the melody as in the Renaissance *ballo* dance suite. These two contrasting temporalities musically create both spiritual and fleshly representations of Mary’s dual aspects of a human existing in historical time, as well as, through her bodily assumption into heaven, a supernatural being outside of time. Monteverdi first fashions a vision of Mary as one beyond human time in the opening verse’s *alla breve* setting of the melody, referencing the metaphysical interiority of the madrigal and the motet. Then, drawing on contemporary iconographical associations of Mary with music and dancing, Monteverdi embodies Mary’s tune as an embodied apparition in the bodily movements of the triple-meter galliard. By presenting the possible musical and ideological sources behind Monteverdi’s conception, I hope to offer insight into the meaning of some of Monteverdi’s compositional techniques and early seventeenth-century belief, to offer the deeper allegorical meaning of the piece and its religious and cultural context.

A ROSE FROM THE LINE OF JUDAH: ANCESTRY
AND IMAGERY IN JENA UNIVERSITAETSBIBLIOTHEK MS 22

Hannah Mowrey
Eastman School of Music, University of Rochester

Acquired by Frederick the Wise, Elector of Saxony, Jena Universitaetsbibliothek MS 22 has long been distinguished as a rich anthology of masses by famed Hapsburg Burgundian composer Pierre de la Rue. In addition to splendid inked calligraphy and Ghent-Bruges borders, the choirbook contains a miniature of the Virgin Mary, who, surrounded by roses, stands on

an upturned crescent moon. She appears *in sole*, as faintly visible rays of light protrude from her. The image accompanies Jacob Obrecht's *Missa Sicut spina rosam*. Despite much commentary about the mass itself, the sole miniature, placed unusually late—102 folios—in the manuscript, has been overlooked. This paper considers why Obrecht's composition received the miniature, suggesting that correlating themes found in both image and chant serve as primary clues. My argument encourages a fresh examination not only of the subtle theological elements infused in aural and visual mediums of early sixteenth-century manuscripts, but also JenaU 22's specific function within Frederick's Alamire collection.

Obrecht's chant model, *Sicut spina rosam genuit Iudea Mariam*, evokes two themes: first that the Virgin stood as a rose among thorns, a reference, as Jennifer Bloxam has shown, to the Song of Songs and second, that she—like Christ—descended from the line of Judah. Mary's ancestry alludes to theological implications behind her nativity; sanctified through her lineage, she was immaculately conceived. Musicologists and art historians have both shown that in addition to images of Mary *in sole* on an upturned crescent moon (a reference to the apocalyptic woman in Revelation 12), emblems of ancestry, particularly representations of David, Solomon, and the "Tree of Jesse," often symbolized the Virgin's Immaculate Conception. Thus, JenaU 22's miniature of Mary on a crescent moon, surrounded by roses and rays of sunlight, reinforces not only erotic Song of Songs metaphors, but also the Immaculate Conception doctrine. Coupled with the chant reference to the Virgin's lineage, sight and sound combine to reflect Mary's spotless conception. Finally, considering parallel themes that permeate the music and correlating artwork in the elector's remaining Alamire manuscripts, JenaU 22 may have served as a forerunner to Frederick's entire collection.

RACE, POLITICS, AMERICAN MUSIC (AMS)

Guthrie Ramsey, University of Pennsylvania, Chair

GOLDEN BOY AND "BLACK-JEWISH RELATIONS"

James Leve

Nothern Arizona Univesity

The 1964 musical *Golden Boy*, an adaptation of Clifford Odets's play about an Italian American prizefighter, is part of a narrative construction, a "ritual," as Jeffrey Melnick calls it, that developed in the early sixties and established the notion of an historical and ongoing chronology of "Black-Jewish relations." This period, observes Melnick, "revealed deep differences and sometimes outright hostility between the two groups." *Golden Boy*—a black musical by Jewish writers (Odets, Charles Strouse, Lee Adams)—starred Sammy Davis, Jr., America's most famous black Jew, who by the end of the decade embraced the Black Power movement. Tensions arose between Davis and the writers because he insisted both on a realistic portrayal of black life and on keeping the show a star vehicle for himself. The writers toiled to balance these two contradictory demands.

My presentation will use sketches, transcripts, interviews, and live recordings to discuss the various ways that the original version of *Golden Boy* and subsequent revivals responded to the pressures of race politics in their respective eras. *Golden Boy* was the first musical set in America to feature a romance between a black man and white woman, which was inflammatory in 1964. Since the late eighties, *Golden Boy* has received considerable attention especially

from black writers, who have turned it into an all-black musical and attempted to distance it from 1964 and Sammy Davis, Jr. Since the interracial romance had lost its shock value, the writers looked for a more relevant theme. One writer circumvented the race issue altogether, and another focused on black-on-black racism. But these later versions lacked the social tension of the original production and ultimately failed.

The poor response to these revivals suggests that *Golden Boy* is perhaps best seen as a period piece. It was a turning point for the Jewish engagement in the black musical and represents the beginning of the end of the Jewish fascination with plots about miscegenation. In subsequent decades, black writers attempted to “take back” the black musical by producing works that celebrated or attempted to come to terms with the African American cultural heritage.

SOUNDING LEFT: SHIRLEY GRAHAM'S EMERGING
POLITICAL CONSCIOUSNESS IN THE CHICAGO FEDERAL
THEATRE PROJECT'S *LITTLE BLACK SAMBO* (1938)

Jennifer Myers
Northwestern University

Despite distinction as the first black American woman to write an opera performed by a major professional company, little is known of Shirley Graham (1896–1977), the musician. Her achievements as a composer and musicologist have been overshadowed by accounts of her formidable political activism, her allegiance to the Communist Party, and her marriage to W. E. B. DuBois, for which she has been labeled an “ideological seductress” and a “courtesan with a radical mission.” Moreover, the musical scores she wrote in the 1930s preceding these events, including opera and stage works, were considered lost until 2001 when they were recovered in the acquisition of her personal papers by the Arthur and Elizabeth Schlesinger Library on the History of Women in America at Harvard University from Graham's son, David.

Between 1936 and 1938, Graham worked on the Chicago Federal Theatre Project (FTP) as the supervisor-director and composer of its Negro Unit. My paper explores *Little Black Sambo*, a children's story that Graham transformed into a musical theatre work for the Chicago Negro Unit, as a historical document of her emerging political consciousness and growing devotion to the organized Left. Contextualizing it through her affiliations with important leftists in Chicago, her steady correspondence with DuBois originating during her tenure on the FTP, and its ideological likeness to her opera, *Tom Tom* (1932), I argue that it confirms an early radical interest in black nationalism that has been neglected in the scholarship on her life and literary works.

In addition to developing this political significance, my paper discusses *Little Black Sambo's* cultural relevance to the Chicago Renaissance, which has been historicized primarily as a literary movement. Calling for the inclusion of musical works in this history, I suggest how sonic and stylistic elements of Graham's score extended the black pageant form of DuBois's *The Star of Ethiopia* (1913), furthered the accomplishments of Harlem Renaissance musicians who sought to clarify black cultural identity, and exceeded contemporaneous expectations for “Negro drama” through the audible promotion of black unity and social justice.

SELLING MUSIC (AMS)

Christina Bashford, University of Illinois, Urbana-Champaign, Chair

THE CRITICAL RESPONSE TO PROFITABLE CONCERTS:
ARTHUR FIEDLER AND THE BOSTON POPS ORCHESTRA, 1930–1950Ayden Adler
Philadelphia Orchestra

From his appointment as conductor of the Boston Pops Orchestra in 1930 until his death in 1979, Arthur Fiedler challenged long-held cultural assumptions venerating classical music as a “sacred” and elitist art form with symphonic concerts that appealed to the general public and even proved commercially viable. As a result, scholars and critics have largely disregarded Fiedler’s musical accomplishments no less than the repertory he performed. This lack of scholarly attention can be attributed in part to traditional musicological approaches that have privileged European over American composers and repertories, composers of large-scale symphonic forms over composers of “incidental” music, and concert music over theater music. Methodologies that privilege the composer and musical text while dismissing as peripheral the perspective of the performer, audience, and presenting institution have also played a part.

In my work, I have adopted what Richard Taruskin has termed a “realistic” ideological relationship to the repertory performed by Fiedler and have taken a historiographic stance that recognizes the role that people played in the production, consumption, reception, and mediation of culture at the Boston Symphony Orchestra (BSO). This paper, based upon extensive primary research in Fiedler’s papers at the Boston Public Library, Boston University, and the BSO’s archives (including access to the orchestra’s financial records and RCA Victor’s recording logs from the time), examines the two decades between 1930 and 1950, when Arthur Fiedler conducted Pops concerts and Serge Koussevitzky conducted the winter subscription series. Critical responses to Fiedler’s choice of repertory, frankly commercial appeal, as well as his use of radio, recordings, and, later, television, are examined in the context of contemporary cultural tensions that existed between elitist emphases on refinement and good taste, impulses towards the democratization of culture, and emerging forces of consumerism. My research suggests that, by the mid-1930s, the BSO began promoting the Pops as a separate “brand” in order to deflect any perceived taint of commercialism, ethnic miscegenation, or popular culture from infringing on the artistic “purity” of the winter concerts. This paper explores how Fiedler negotiated the cultural space between “art” and “entertainment” and turned symphonic music into big business.

SELLING *OKLAHOMA!*: THE GENESIS AND RECEPTION
OF THE “FIRST EVER” INTEGRATED MUSICALJames O’Leary
Yale University

The story is well known: on March 31, 1943, *Oklahoma!* opened in New York and heralded a new era of the “integrated” musical in which all aspects of a production—score, script, costume, set, choreography—arose from one source: the drama. Gone were the interpolated

showstoppers, gags, and stunts that merely delighted crowds. With *Oklahoma!*, lowbrow musical comedy had become highbrow “folk opera.”

None of this is true. Gerald Bordman, citing examples from the nineteenth century, has written that “such integration was neither unique nor original,” Kim Kowalke has noted that “not even the exclamation point in the title was a first,” and Tim Carter has cautioned that “some of the wider claims made of *Oklahoma!* at its time and in the subsequent literature [have] clearly become untenable.” Nevertheless, the presumed invention of the integrated musical has come to be regarded as the most important watershed moment in most histories of Broadway.

In this paper, I explore how this myth became so widely accepted. I focus on the earliest publicity for *Oklahoma!*, which described the show as a “lusty, swashbuckling,” “bright and breezy” musical comedy, and trace how the advertising campaign changed from this lowbrow tone into the highbrow one that we recognize today.

I then examine why this highbrow advertising campaign was so successful. By reconstructing contemporary formulations of highbrow and lowbrow and comparing the rhetoric of the “integrated” musical to contemporary rhetoric surrounding American opera, I explore the motivations behind this change in publicity, arguing that the landmark status of *Oklahoma!* rests not on any formal qualities (such as “integration”), but rather on the rhetoric that came to surround it. With *Oklahoma!* the musical comedy became defensible on highbrow terms.

Ultimately, building on the work of Tim Carter, I explore the current incarnations of the *Oklahoma!* myth. Even though scholars generally acknowledge that its details do not withstand scrutiny, the story is continually resuscitated in histories of Broadway and endures relatively unaltered (with few exceptions) today. What is at stake in holding on to this story? By abandoning it, what do we stand to gain or lose?

THE MARCH AS MUSICAL DRAMA AND THE SPECTACLE OF JOHN PHILIP SOUSA

Patrick Warfield
University of Maryland

In 1895 the American stage performer Otis Skinner announced that he had found “the best actor America has ever produced.” The man Skinner noticed for his “exquisite art of dress, his make-up, his fascinating stage manner, [and] his abandon to the character” was not a thespian, but a musician: the March King, John Philip Sousa. Experience has taught us that the Sousa march was a simple thing. These miniatures are short works for ensembles of winds alone, always in duple meter, and always containing a single key change to the subdominant. But Sousa’s appeal for early twentieth-century audiences lay not in the simplicity of his music, but in the dramatic effects noted by Skinner. Borrowing from Philip Auslander’s notion of *musical personae*, this paper examines the Sousa march’s musical text, that text’s performance, the character of the March King, and that character’s interaction with a paying public, to demonstrate how John Philip Sousa created a dramatic event out of the march’s deceptively simple materials.

The march as inherited by Sousa was designed for the parade ground, where a listener might hear just a portion of a passing band’s performance. As such, marches were often marked with an infinite *da capo* loop, creating a circular form that could last until the marching band reached home. Sousa deleted the *da capo* and placed the weight of the march in its concluding

trio, thus creating a linear work suitable for concert performance. When combined with the now largely forgotten performance practice of the Sousa Band, each march became a miniature drama. Sousa's marches, however, were seldom featured on his programs. Rather, the March King flattered his audience by inviting them to call for encores, and thus lend a hand in programming concerts. This not only provided the illusion of an across-the-footlights conversation, but also allowed the Sousa name to remain humbly invisible on programs. When taken together with Sousa's flattery of his audience in newspaper interviews, we can see how the March King strove to appear not as a distant celebrity, but as a more successful version of the Americans in his audience.

A "TUNE DETECTIVE" AT WORK:
SIGMUND SPAETH INTERROGATES "MUSIC APPRECIATION"

Rebecca Bennett
Northwestern University

In 1939, Virgil Thomson incited debate about middlebrow music education by decrying a commercialized, trivial, and disingenuous "music appreciation-racket." This racket, he wrote, was served "in little chunks" over radio airwaves by "mealy-mouthed men." Thomson may well have meant to indict his contemporary Sigmund Spaeth, radio's self-styled "tune detective," who traced popular hits back to their ancestral classical memes. Spaeth also participated in intermission broadcasts and musical quizzes, wrote a book fitting lyrics to orchestral themes, and even published a mysterious treatise about *The Facts of Life in Popular Song*. Although these activities may suggest a quintessential "popularizer" who pandered to anxious Americans seeking social advantage amidst industrial, global, and financial turmoil, deeper investigation of Spaeth's work belies this assumption.

Deploying a variegated resumé that included a Princeton Ph.D. and work in folklore and film-music composition, Spaeth undertook myriad projects which, beneath a "mealy-mouthed" veneer, reflect genuine awareness of the complications involved in teaching and striving for "music appreciation." It is striking, for example, that Spaeth began *The Art of Enjoying Music* (1933) by sarcastically critiquing the appreciation industry's "epigrams on the importance of music as compared with such necessities as food and sleep."

The disjuncture between such comments and Spaeth's "tune detective" persona forces us to ask how he reconciled competing musicological, educational, and commercial interests. This paper answers this question by drawing on archived letters, Spaeth's publications, recorded radio programs from the 1930s, 1940s, and 1950s, and a conceptual framework informed by the ideas of Pierre Bourdieu, Susan Douglas, and Michele Hilmes. In so doing, it highlights a far-reaching debate about what it meant to "appreciate" music in early twentieth-century America—a debate involving not only figures like Spaeth and Thomson, but an assortment of musical luminaries including T. W. Adorno and Paul Henry Lang. Ultimately, the paper shows that music scholars should not overlook the significance of the music appreciation industry in early twentieth-century America or the controversy which this industry inspired.

TWENTIETH-CENTURY AMERICAN WORKS (SMT)

Andrew Mead, University of Michigan, Chair

ISOMORPHIC MAPPING, SELF-SIMILARITY, AND “NESTING”
IN CHARLES WUORINEN’S *CELLO VARIATIONS*

Brendan McConville
University of Tennessee

Charles Wuorinen’s landmark twentieth-century composition manual, *Simple Composition*, not only coalesces important twelve-tone developments from giants Schoenberg, Stravinsky, and Babbitt, but introduces his evolutionary “nesting method,” which transfers the implications of an ordered series to the background structure of a piece. Though the book’s approach is abstract, most specific twelve-tone practices it explicates—pre-existing concepts such as basic operations, multiplicative transformation, rotation, derivation, etc.—have all been identified and analyzed in musical works. Andrew Mead’s analyses of Milton Babbitt’s music and Joseph N. Straus’s work on Stravinsky’s late music have facilitated the dissemination of these important compositional contributions to the method. However, the crux of Wuorinen’s text, his own “nesting method,” has been difficult for theorists to instantiate concretely into an actual piece of music. This paper proposes a comprehensive analysis of the “nesting method” in *Cello Variations*, illustrating the isomorphic fabric conjoining pitch with local and global temporal dimensions. This research not only attempts to illuminate yet another creative tributary in the American twelve-tone tradition, but to furnish an integrative demonstration of multiple, evolutionary twentieth-century twelve-tone techniques. Like a set of Russian dolls, “nested” layers unpack self-similar versions of themselves to communicate uniform musical relationships.

TRACING AN INTERTEXTUAL RELATION: READING CARTER’S FIRST
STRING QUARTET THROUGH CRAWFORD’S *STRING QUARTET* (1931)

Nancy Yunhwa Rao
Rutgers University

Elliott Carter’s First String Quartet (1949–50), a pivotal work for the composer in which he “learned how to write dissonant, ‘advanced’ music, the kind that [he] first liked and that had first attracted [him] to music,” is known for its references to ultra-modernist composers: Charles Ives, Conlon Nancarrow, and Ruth Crawford. Though the reference to Crawford received the least mention and explication by Carter, it is, however, musically salient. My paper considers this connection by drawing on the study of Carter’s manuscripts for this quartet, 538 pages of unbound and mostly unnumbered sketches.

The opening of Part II of Carter’s First String Quartet resembles closely the Scherzo movement in Crawford’s *String Quartet 1931*. The similarity between the two passages constitutes both an important example of Crawford’s imprint on contemporary music and a window into Carter’s dissonant aesthetics in the early 1950s that is related to “schemata designs” (Rao, 2007). Using the similarity of Carter’s sketches of this passage to Crawford’s Scherzo, I posit a chronological order for the former, identifying what might be considered the earliest full sketch of this passage and several sketches that might subsequently have developed from it.

Moreover, to the extent that Crawford's Scherzo represents a pursuit of dissonant melody and scalar characteristics shared by other ultramodern composers, an examination of Carter's adoption of similar designs in the First String Quartet and the intertextual relations between the two works expands our hearing of both works, and constitutes a step toward a reconsideration of Carter's deep engagement with American ultramodernism.

TEXT, MUSIC, AND IRONY IN ELLIOTT CARTER'S OPERA *WHAT NEXT?*

Guy Capuzzo

University of North Carolina, Greensboro

Carter's opera *What Next?* (1997–98; Paul Griffiths, libretto) abounds with irony. Nowhere is this clearer than in the character of Kid, the sole child among the six characters. At first blush, Kid, a twelve-year-old boy, appears to play only a minor role in the opera. Kid stands in no clearly-defined relation to any of the five adults—indeed, none of them knows who Kid is. His singing role is minimal, confined to a few short phrases and a four-bar soletto toward the end of the work. Further, Kid remains silent at several crucial junctures, including episode 2, “Everyone Makes a Statement,” and episodes 32 through 35, in which the adults attempt to cooperate in hopes of being rescued from the opera-opening accident. Yet ironically, despite the fact that he is unknown to the other characters, rarely sings, and is silent at key moments, Kid does play an important role in *What Next?*

The key to Kid's importance lies in the music associated with him and the layers of irony this music adds to the opera. This paper studies the role of Kid to explore how Carter and Griffiths impart dramatic significance to a terse, anonymous character, thus clarifying the interaction of text and music in *What Next?* I use a repeating all-interval tetrachord, $X = \{C_4, D_4, F\sharp_4, B_4\}$, as a point of departure for the study of text-music relations in episodes 10 through 14, where X first appears.

STRUCTURE AND SUBJECTIVITY IN MILTON BABBITT'S *PHILOMEL*

Emily Adamowicz

University of Western Ontario

Critics have long resisted the aesthetic value of Milton Babbitt's music. Aesthetic theory is predicated on human subjectivity, and Babbitt, in his writings, rejects the subjective in favor of the objective and the purely musical. Through his writings, post-war American serialism became negatively associated with the privileging of scientific empiricism over subjective interpretation; and Babbitt himself has been heavily, almost universally, criticized for what has been perceived as his attempt to excise subjectivity from the compositional process. These criticisms, though perhaps defensible in the case of Babbitt's theoretical writings, are wholly inaccurate in application to his music. To support this proposition, I explore the aesthetic implications of *Philomel* (1964). Based on the Ovidian story of rape, revenge, murder, and metaphysical transformation, Babbitt's work gives voice to the shattered psyche of a woman destroyed. While the intense, inward subjectivity of John Hollander's poetry seems to contradict the perceived rigidity of the twelve-tone system, I will demonstrate through the examination of a series of text-music relationships that Babbitt was aware of the expressive power of the poetry and of the subjective capabilities of his musical materials.

VISUAL IMPAIRMENT IN THE MUSIC THEORY CLASSROOM: POLICIES AND PRACTICALITIES

Sponsored by the SMT Interest Group on Music and Disability

Dave Headlam, Eastman School of Music, University of Rochester, Introduction
Special Guest: Carlos Taylor, Adaptive Computer Technology Specialist,
Ball State University

This session stems from two recurring topics in Disability Studies: 1) the frame of rights and responsibilities governing group social and (educational) institutional interaction, and 2) the experiences of individuals within this frame. The session centerpiece is a Population-based Survey Study detailing the experiences of visually-impaired students in music institutions; this study will serve as the focus for policy and practical responses of the student, teacher, and administrator. The session will consist of four parts. The first part will be an introduction to the topic and the session. The second part will be a presentation of the study on visually-impaired students and faculty in music institutions. The third part will be a response from two invited speakers; the response will first present the current state of policies regulating the rights and responsibilities of the institution, instructors, and students with regard to disabilities and education. The second part of the response (from Carlos Taylor, who will also report on his own experiences with visual impairment) will segue from policy to more practical considerations, focusing on the technology available to visually-impaired students. There will be a demonstration of the technology along with the discussion. The fourth part will consist of a more pointed music-theoretic response to the session issues, developing the themes of the session, reconciling the larger concerns of the institution with those of the classroom and posing questions for both areas.

Presentations include the following:

- “Serving the Visually-Impaired in the College Music Classroom: Building Bridges Toward Understanding,” by Jeff Gillespie (Butler University)
- “Policy and Practicalities in Music-Theory Education of Visually-Impaired Students,” by Bruce Quaglia (University of Utah)

Saturday noontime, 6 November

**ACCOMPANYING METROPOLIS AND JERRY SPRINGER:
SYNCING SOUND AND MOTION THROUGH A
MULTIMEDIA PERFORMANCE OF CHAMBER MUSIC
BY LOUIS ANDRIESSEN AND JACOB TV**

Fountain City Ensemble
Columbus State University

Andrée Martin, flute
Lisa Oberlander, clarinet
Amy Griffiths, saxophone
Paul Vaillancourt, percussion

P R O G R A M

Heartbreakers (1999)

Jacob Ter Veldhuis
b. 1951

Workers Union (1975)

Louis Andriessen
b. 1939

This interdisciplinary project combines music and film. The main focus of the program features a live performance of Louis Andriessen's 1975 partially aleatoric chamber piece, *Workers Union*, with a showing of parts of Fritz Lang's groundbreaking 1927 silent science fiction film *Metropolis*. According to Andriessen, *Workers Union* is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately, on a single-lined stave. It is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying on political action." The program opens with Jacob Ter Veldhuis' *Heartbreakers*, which presents an audio-visual collage of samples of emotional confrontations from the Jerry Springer Show combined with instrumental realizations of the melody and rhythms of the spoken words. Jacob TV is a self-proclaimed "avant-pop composer" who is fascinated with American media, political speeches, television evangelists, talk shows and commercials.

ORNAMENTATION AND SUBJECTIVE
FEELING IN THE ML LUTEBOOK

Elizabeth Kenny
University of Southampton

P R O G R A M

The Battle Galliard	John Dowland 1563–1626
A Gallyard by Mr Dan Bachelier	Daniel Bachelier 1572–1619
A Gallyard upon the Gallyard before	Dowland
Fantasia	Dowland
A Pavin	Johnson
Corant	Anon.
Corant (Le Testament)	J. Perrichon 1566–ca. 1600
The Battle	Anon.

The British Library acquired Add Ms 38539 in 1912. Compiled in London during the 1620s, it contains pieces from the late sixteenth century “Golden Age” of English lute music alongside newer French dance forms and records of improvisations over ground basses and ballad tunes. Once named the Sturt Lute Book, after John Sturt, the lutenist to Prince Henry, who signed some of his pieces, it is now called the ML Book, after one Magaret, Margareta or Marguerita, who doodled her name in its pages, had her initials stamped on the cover, and was its likely owner. The book is striking for its ornamentation: older-style division writing has an expressive—and what is traditionally thought of as a newer—layer of left hand graces added. The resulting musical experience is akin to double vision: “renaissance” clarity and virtuosity competing with a “baroque” layer of graces that would become the hallmark of the school of French lutenists who defined the aesthetics of the baroque suite. Competing with, distorting, or interpreting the “originals” and highlighting the left side of the body which was associated with subjective feeling, the book has provoked strong reactions in the lute community, for reasons which are of relevance to the historical performance movement as a whole: is the essence of the music to be found in the head of the composer, or the body of the performer? Do other manuscripts conceal more than they reveal, or is ML a gloriously eccentric one-off?

Saturday afternoon, 6 November

DEBUSSY (AMS)

Carolyn Abbate, University of Pennsylvania, Chair

COMMEMORATING DEBUSSY IN POST WORLD WAR I FRANCE:
NOSTALGIA, MODERNISM AND THE PRESS

Barbara Kelly
Keele University

This paper examines the role of Debussy's supporters and biographers in shaping the memory of France's *chef d'école*. Emile Vuillermoz was one of the most vociferous spokesmen during Debussy's life and led the campaign to deify his friend after World War I in word and in action—most famously in his efforts to erect a monument. In his capacity as editor of the newly launched journal, *La Revue musicale*, Henry Prunières commissioned a high-profile tribute to the composer in the form of articles and compositions by major French and foreign musical figures, which appeared in December 1920; the Léon Vallas and Prunières Archives show his efforts to establish Debussy as an international symbol of French achievement abroad.

By way of contrast, Léon Vallas portrayed Debussy as a nationalist figure, preoccupied with upholding a pure and selective French musical tradition. The Vallas Archives contain unpublished letters between Prunières and Vallas, which reveal their strikingly incompatible perspectives on how Debussy should be projected. Furthermore, contrary to Vuillermoz, Vallas had kept his distance from the composer, choosing instead to observe and collate items from the press from 1903. His multiple biographies of Debussy, which appeared from 1926, were the result of years of discrete observation and musicological study. In addition to his biographies, Vallas also published a book on Debussy's writings. Far from editing and representing the composer's words, Vallas presents and organizes them in his own words, quoting selectively from the composer, in an attempt to do better than Debussy himself in projecting the composer's ideas and musical priorities.

The drive to commemorate Debussy took place in the context of debates about the aesthetic and stylistic direction of French music in the 1920s. The final part of this paper considers the positions that these three influential critics took in selectively bolstering and rejecting aspects of French musical modernism. It assesses the extent to which their particular attitude towards Debussy influenced their support for contemporary music—both French and foreign—in the interwar period.

ON THE SURVIVAL OF IMAGES
IN ACT 1 SCENE 3 OF *PELLÉAS ET MÉLISANDE*

Brian Hyer
University of Wisconsin-Madison

In Act 1 Scene 3 of Claude Debussy's *Pelléas et Mélisande* (1895), Geneviève, Mélisande, and Pelléas look out over the sea as evening fades into darkness and storm clouds begin to gather on the horizon. Despite diminishing visibility, Pelléas and Mélisande find themselves immersed in an aggregate of images that slowly resolves into a parallel series of overlapping

perceptions, one forming a chain of freeze-frame images of a ship leaving the harbor, the other a succession of beacons that disappear as the mists rise and blow over the water. As such, the scene can be understood as a staging of perception, a paradiscursive articulation of a historical mode of cognition richly described in Henri Bergson's precisely contemporaneous *Matière et mémoire* (1896). As the ship sails out to sea, it glides into what remains of the sun, forming a simulacrum of an image moving into a consciousness that "throws light" onto the objects of its attention, allowing us to grasp the chain of successive images as a seemingly continuous movement in time. The ship's motion into open water leaves a void into which memories flow, rounding out our picture of the image and bathing it in recognition: Mélisande recognizes the ship as the one that bore her there. For Bergson, however, the sensation of movement arises not from the object but from the subjective prolongation of images into one another, our slurring together of a "plurality of moments." Yet in its mimetic doubling of the contemporaneous visual practices of motion photography and the cinema, the music conforms more to what Bergson understood as the "cinematographic illusion," which consists in a series of still images to which movement, as Gilles Deleuze would later observe, has been "added." Here the chanteys of the sailors on board divide the boat's motion into discrete, repeatable sections, rendering time *discontinuous*. In guiding the ship out of harbor, the quasi-photorealism of the music substitutes a disjunct sense of before and after for the continuous flow of time and thus expresses an ambivalence toward genuine *durée*.

CROSS-DRESSING WITH DEBUSSY: THE *TROIS CHANSONS DE BILITIS* AS ALLEGORY

David J. Code
University of Glasgow

In his *Trois Chansons de Bilitis* (1896–98), Debussy set three prose poems from a collection his friend Pierre Louÿs published as translations of an ancient Greek poetess, Bilitis. The book was actually by Louÿs himself. And many of the erotic escapades that secured its wide popularity were extrapolations from his own experiences as a "sex tourist" in Africa and the Middle East.

It may thus be easy to interpret the tripartite narrative of sexual naïveté, passion, and disillusionment Debussy distilled from Louÿs as one more exercise in exotic-erotic objectification. But as Stephen Rumph once argued, Bilitis's subject-position is complicated by her incorporation of quoted text to report the dream of her lover and the admonitions of an unnamed "him." For Rumph, such incipient dramatic inflections bring her songs into intricate relationship with Debussy's opera *Pelléas et Mélisande* (1895, rev. 1902).

Even deeper questions come into view, I argue, if we consider the *Chansons* as successor not only to *Pelléas*, but also to the *Prélude à l'après-midi d'un faune* (1894). In a 2001 *JAMS* article, I argued that Debussy read Mallarmé to articulate an allegorical confrontation with the challenges of writing music "*après* Wagner." Rehearing the Bilitis triptych in this light, I trace a parallel between its schematic progression of syntactical "palettes" and Debussy's music-historical assertions, indicating several unstable moments of piano-vocal interaction (e.g. the climactic nod to *Tristan*) as telling moments in a different allegory of musical experience "after Wagner." This new hearing implies a kind of "cross-dressing"—a collapse of the distinction between Bilitis as clichéd object of male desire and as female subject who stands in for the composer himself. With a glance to contemporaneous painting, I argue that this

intriguing sense of subject-object instability can contribute to current reflections on modernist historiography: while it is possible to see Debussy's triptych as akin to the patently orientalist works of, say, Gérôme, various avant-garde instances of antique/exotic idyll, from Gauguin through Matisse, can better inform a hearing of these songs as exemplary of the destabilizing experiences some modernists courted through creative encounters with real and imaginary "Others."

DEBUSSY'S INFLUENCE ON FRENCH SALON MUSIC COMPOSERS, 1902–1930

Jane Harrison
Ohio State University

After two decades of relative obscurity, Claude Debussy garnered attention from critics, audiences, and fellow composers in 1902 with the premiere of *Pelléas et Mélisande*. Accompanying this recognition was the precipitous rise of the *debussystes*, who imitated Debussy to the chagrin of the composer and the castigation of the musical press. Scholars have paid some attention to Debussy's influence upon artistically adventurous composers of the time, such as Maurice Ravel (Roy Howat) and Charles Koechlin (Robert Orledge), but Debussy's sphere of influence extended well beyond them and into the French musical mainstream.

This paper describes the music of René Lenormand, Henri Woollett, and Ernest Moret, composers who concentrated their efforts in salon music but incorporated aspects of Debussy's idiom into their compositions around 1910. I analyze their "pop *debussyste*" practice, in which *debussyste* elements such as sequences of extended harmonies and gamelan-inspired, stratified textures gilded music that consisted fundamentally of salon music conventions: symmetrical phrasing, rounded forms, and dominant-tonic cadences. The pop *debussyste* style provided more conservative audiences and sheet music consumers with the immediate sensations of Debussy's idiom without disturbing structural norms. Moret's song cycle *L'île d'émail* (1913) serves as a key example: the composer struck a particularly successful balance between salon music traditions and *debussyste* innovations, an accomplishment marked by the appearance of several of the songs in the sheet-music subscription of the conservative and bourgeois *Le Ménestrel*.

Because their incomes depended on steady sheet music sales, these composers refrained from imitating Debussy until he had achieved a secure position in the French musical world. The paper concludes by examining the economic and social motivations for adopting *debussyste* around 1910: Debussy and some of the *debussystes* had gained authoritative positions among musical elites, and *debussyste* signifiers had been transformed from an experimental musical expression into a normative practice affirmed by the purchasing habits of a mass audience. *Étude sur l'harmonie moderne* (1912), in which Lenormand systematized *debussyste* harmony, provides evidence of the latter shift. *Debussyste* was thus not limited to composers with modernist aspirations, but eventually pervaded a broad spectrum of music in early twentieth-century France.

HEROINES AND OTHERS (AMS)
Paula Higgins, University of Nottingham, Chair

IN A WOMAN'S VOICE: RECITATION, MUSIC,
 AND THE FEMINIZATION OF AMERICAN MELODRAMA

Marian Wilson Kimber
 University of Iowa

The increase in American melodramas between ca. 1900 and 1935 stemmed in part from the popularity of accompanied recitation among women performers; approximately one hundred female reciters from the 1890s through the early 1920s featured music in their programs. Evidence that musical recitation took place in private settings is found in women's magazines and in the gendered selections published in popular elocution anthologies. The combination of music and recitation, frequently heard in parlor entertainments and at women's clubs' concerts, was replicated by numerous ensembles that toured America's rural Midwest on the Chautauqua tent circuit. These so-called "concert companies," dominated by young female performers, typically consisted of a pianist, singer, and violinist or other instrumentalist, with a "reader" to provide spoken selections either between or accompanied by musical works.

Because women were the principal performers in concerts combining music and recitation, they also became the primary composers of melodrama. Almost half of approximately five hundred English-language melodramas documented from the period were composed by women, including thirty-eight American female composers, who came to dominate the genre after World War I. Thus, turn-of-the-century melodrama can serve as a case study for the intersection of gender and genre, demonstrating female composers' transformation of nineteenth-century practices in creating works that would specifically appeal to women.

Instead of setting major Victorian poets' works, female composers drew heavily on popular poetry found in parlor anthologies. For example, the works composed and recorded by Chicagoan Phyllis Fergus (1887–1964) and Frieda Peycke (1884–1964) of Los Angeles treat standardized topics: nature, children, courtship, or religious sentiments; they sometimes quote popular melodies, recalling late nineteenth-century practices. While earlier melodramas featured extended narratives set to accompaniments with musical gestures that reveal their theatrical roots, many works by women are closer to popular song; any storied scenarios typically center on domestic events. Ultimately, women composers "feminized" melodrama, creating gendered and sometimes sentimental works that led to the genre's eventual neglect. However, this does not negate the important place that melodramatic recitation held in women's culture, nor its position in American women's emergence into public concerts at the turn of the twentieth century.

BEETHOVEN HEROINE

Susan Cook
 University of Wisconsin-Madison

In 1940, twenty-three-year-old Carson McCullers published her first novel, *The Heart is a Lonely Hunter*, to great acclaim. With its setting in the post-Depression rural south and its self-described "freakish" characters, the work established McCullers as a regionalist writer with

leanings to the Southern Gothic, a position she consolidated with succeeding works, including *Member of the Wedding* (1946) and *The Ballad of the Sad Cafe* (1951).

In her author's notes, on the basis of which she received an advanced contract for her first novel, McCullers drew attention to her use of formalist musical features, in particular, the work's contrapuntal, even fugal, structure. Given McCullers's longstanding and deeply personal engagement with music as a pianist, scholars have noted her reliance on music and sound imagery throughout her oeuvre. What has not received comment is the centrality of Beethoven's *Eroica* Symphony to this particular novel. A chance hearing of the work by the female adolescent protagonist, Mick Kelly, compels Kelly to respond in kind. The resulting Bildungsroman, with its artist as a young woman, explores the presumptions of musical genius and the realities of orchestral composition with their barriers of both class and gender.

McCullers's interpretation of Beethoven draws much from Romain Rolland's writings widely available in the U.S. by the 1920s. Her de-gendering of heroic genius also suggests the insights of noted critic Margaret Fuller, who, as Ora Frishberg Saloman has demonstrated, was central to the early reception of Beethoven in America. Given the recent contributions to Beethoven historiography, especially the work of Thomas Sipe, Nicholas Cook, Scott Burnham, Tia DeNora and others, McCullers' novel, some five decades earlier, offers not only a perspective on Beethoven reception in American, but, of more interest, an actual Beethoven Heroine. Mick Kelly, freakish in her desires to compose and conduct her own symphonies, bears out Burnham's "heroic paradigm" while exposing a set of circumstances and constraints that foreshadow DeNora's sociological critique. McCullers' novel, influenced by her own rich musical experiences, both reifies Beethoven as transcendental genius and provides a trenchant critique of the exclusionary practices of American classical music.

HEARTS FOR SALE: THE FRENCH *ROMANCE* AND THE SEXUAL TRAFFIC OF MUSICAL MIMICRY

William Cheng
Harvard University

Proclaimed by Henri Blanchard as "the era of dilettantism-mania," the 1830s witnessed the meteoric rise of the French *romance* in the music salons of Paris. As easy pieces for voice and keyboard accompaniment, *romances* accommodated primarily the interests of amateur musicians, and women in particular were regarded as fertile producers of the genre as well as its hungriest consumers. But accounts of women's association with the *romance* were heavily exaggerated by Parisian society's obsession with female obsession. For although the *romance* did provide a creative outlet for a significant number of women, the valorization of female amateurism largely obscured the participation of men in the same venture. In their endeavors to publish successful *romances*, hundreds of men composers appropriated and capitalized upon values that critics explicitly characterized as feminine. Naivety, modesty, and sentimentality were lauded above all as traits that defined both the ideal woman and the ideal *romance*. Yet the currency of mimicry in the culture of the *romance* seemed to leave no paper trail because a feminine aesthetic was ubiquitously employed and accepted as a natural and even mandatory feature of the genre. When drag is compulsory, it becomes ideology hiding in plain sight—passing as a form of passing—with no apology necessary. This paper seeks to expose the political economy and sexual traffic of musical mimicry in the *romance* industry through a close examination of performance treatises, journalistic discourses, distribution patterns

of *romance* albums, and the music and poetry of *romances* by composers such as Antoine Romagnesi, Loïsa Puget, and Hippolyte Monpou. Indeed, by the mid-1830s, the *romance* had ceased to be a mere musical genre. Rather, it had become a critical buzzword, a lucrative enterprise, and a veritable Parisian institution. At the heart of this paper is ultimately an attempt to understand the ways in which *romanciers* and *romancières* alike learned to perform enculturated manifestations of femininity in their competitive quests to become professionals in the business of musical amateurism.

MEDEA REDEEMED:
MORAL AND MUSICAL LEGACIES IN *DIE ZAUBERFLÖTE*

Adeline Mueller
University of California, Berkeley

Scholarship on Mozart's *Die Zauberflöte* has for decades been preoccupied with its notorious *Bruch*, or break. The apparent moral reversal of Sarastro and the Queen of the Night—which Carolyn Abbate deemed “hermeneutically radioactive”—has been somewhat “decontaminated” of late, and is now most often understood either as a consequence of the Singspiel's patchwork agglomeration of sources, or as a canny means of enlisting the audience as fellow initiates, compelled to forego superstition in favor of a more experiential philosophy. However, the realignments of good and evil are anything but tidy. While some have questioned the less fortunate aspects of Sarastro's judgment and actions, others have sought to recuperate the Queen of the Night as “a chimerical being” (Abbate) and even a sublime figure (Kristi Brown-Montesano). By way of complementing previous interpretations of the Queen as a feminine emblem, I would argue that we may gain new insight by situating her as a mother.

The Queen's *Mütterlichkeit* is constantly before our eyes in *Die Zauberflöte*, and whether invoked by the Queen herself or by her daughter Pamina, it is an attribute loaded with ethical baggage. On the one hand, Pamina's eventual rejection of her mother's evil is of a piece with the idealization of paternal authority in much late Enlightenment drama and literature—particularly with the advent of a newly sentimentalized fatherhood that began to appropriate models of maternal intimacy. And yet the sustained and multilayered correspondences between the Queen's and Pamina's g-minor laments suggests a kind of filial patterning that is both critical and emulative. In an age of ruthless childrearing reform, mothers were figured as more crucial than ever to the physical, emotional, and moral cultivation of the young. Ambivalence regarding the enterprise of motherhood played itself out in a number of contemporary theatrical depictions of those two most transgressive mothers of literary history, Medea and Semiramis—figures whose villainy was increasingly attenuated in the late eighteenth century. In this paper, I revisit the music of *Die Zauberflöte*'s mother-daughter pair in light of the ways the Queen both conforms to and diverges from this dramaturgical precedent.

LITURGICAL MUSIC (AMS)
James Borders, University of Michigan, Chair

THE EARLIEST SEQUENCE FOR CORPUS CHRISTI:
CONFLATING SACRAMENT AND SACRIFICE IN MEDIEVAL LIÈGE

Catherine Saucier
Arizona State University

Past and recent studies of the feast of Corpus Christi, conceived by the visionary Juliana of Mont-Cornillon (1193–1258) and first observed in the city of Liège, overwhelmingly prioritize the significance of chants for the local office attributed to Juliana and its more widely-disseminated counterpart by Thomas Aquinas. Yet this bias for the length and complexity of the office liturgy has obscured the importance of the mass—itsself the apex of eucharistic ritual that is most clearly depicted in the Corpus Christi celebration. What do the proper chants for the earliest mass of Corpus Christi reveal about the initial conception of this eucharistic feast?

The obscure chant *Laureata plebs fidelis*, transmitted with Juliana's office, is the sole surviving proper mass item associated with the earliest observance of Corpus Christi and, in all probability, the first sequence conceived specifically for this feast. Eclipsed by the later popularity of the Thomist sequence *Lauda Syon*, *Laureata plebs* presents an alternative, and unexpected, interpretation of the mass—equating this sacrament to the sacrifice of martyrdom. Through a newly-identified example of contrafactum, *Laureata plebs* shares an identical melody and similar imagery with a sequence commemorating the *liégeois* martyr, St Lambert. The music and message of *Laureata plebs* thus yield fresh insight into the theology and liturgy of Corpus Christi as intimately connected to hagiography and sacrifice.

Analysis of the conflation of sacramental and sacrificial symbolism in these little-studied sequences links sacramental theology to a broader exegetical tradition and reveals an impetus for the fusion of these ideas unique to medieval Liège. Circumstances specific to the birthplace of Corpus Christi facilitated the intersection of eucharistic and martyr worship, as evidenced by an examination of these long-neglected chants in the context of theological discourse between Algerus of Liège and Rupert of Deutz, hagiographic accretions by Canon Nicolas of Liège, and an account of the first solemn observance of Corpus Christi in 1251. The *liégeois* sequence repertory offers a vivid example of liturgical cross-fertilization within the local rite that influenced the interpretation of a feast central to the Christian faith.

HOW ONE SOURCE COULD CHANGE OUR UNDERSTANDING OF
“CHANT TRANSMISSION”: MONZA BIBLIOTECA CAPITOLARE F. 1/101

Daniel DiCenso
College of the Holy Cross

Monza Biblioteca Capitolare f. 1/101 is an un-notated mass antiphoner from the second half of the ninth century, originally from the diocese of Bergamo. There has been much confusion about the date of this manuscript and a great deal of misinformation about how much chant it contains. The manuscript has often been erroneously cataloged as a tenth- or even an eleventh-century “fragment” and, as result, it has been almost completely ignored by scholars. However, Monza f. 1/101 is neither a late source, nor a fragment. In fact, the manuscript almost certainly dates from the ninth century (perhaps as early as 850) and, however badly

damaged, its fourteen folios contain the mass chants for almost three-quarters of the liturgical year. In this light, Monza f. 1/101 emerges as veritable gold mine: it joins only a handful of extremely rare sources surviving from before the year 900 and, remarkably, it is the only comprehensive source of Gregorian chant surviving from south of the alps dating from the era of “transmission”—overturning generations of chant scholarship constructed on the belief that no Italian sources of Gregorian chant survive to the present.

As the culmination of four years of work on the manuscript, this paper will introduce Monza f. 1/101 to the community of scholars and will demonstrate in detail how the manuscript unsettles some of the most basic assumptions governing the so-called transmission debate. While Monza f. 1/101 sometimes confirms what scholars have long suspected about chant transmission, the manuscript more often offers tantalizing new insights into the transmission process by shining light on details that have been both unknown and unknowable from other surviving sources. The date and nature of the chant transmission, the direction of influence north and south, and the Gregorian repertory’s relationship to Rome are all reset by this single source. The presentation will include never-before-seen color images of the manuscript itself and, if not by then published, excerpts from a print edition in preparation will be made available for scholars in attendance.

THE OFFICE OF THE TRINITY AT SAINT MARTIAL IN THE ELEVENTH CENTURY

James Grier

University of Western Ontario

The Office of the Trinity, composed by Bishop Stephen of Liège in the early tenth century, achieved widespread circulation throughout the Latin West within a century of its creation. It arrived at the abbey of Saint Martial in Limoges early in the eleventh century, when it was added to the abbey’s abbreviated antiphoner, Paris, Bibliothèque Nationale de France, MS latin (hereafter Pa) 1085. Unlike the other offices in this codex, the Trinity Office contains full texts and neumations of its complete repertory of chants and so we may deduce that first, the Office was not previously known at Saint Martial, but second, that it was recognized there as an important addition to the abbey’s liturgy. The Office continued to hold the attention of the monks, as, before mid-century, the abbey’s scriptorium produced four more versions of the Office, including three fully neumed recensions each in a dedicated libellus within the host manuscript. Moreover, two of the neumed versions (in Pa 1121, with musical notation written by Adémar de Chabannes, A.D. 1027–28, and Pa 5240, produced in the 1040s) constitute the earliest known fully transcribable copies of the Office. In this paper, I shall show how the Office underwent striking changes over the half century it occupied the scriptorium at Saint Martial in the selection and ordering of chants, particularly in Matins, and in the repertory of extra chants, especially responsories, the scribes made available to the musical community. For example, the monks eventually provided great responsories for Lauds (where such chants occur only rarely), First Vespers and Second Vespers, as well as the usual ones for Matins and a large number of supernumerary responsories. This abundance of responsorial chants signals the solemnity the Office held within the liturgy at Saint Martial. Furthermore, a number of chants unknown or rarely found outside Aquitaine appear in these five versions, thus giving the Office, despite its international stature and dissemination, a regional flavor. These features reflect the mutable, rapidly developing practices within the celebration of the Divine Office at the abbey, and the ongoing accommodation between tradition and creativity.

PROSULAS FOR THE PROPER OF THE MASS
IN BENEVENTAN MANUSCRIPT

Luisa Nardini
University of Texas

Prosulas—texts shaped to fit on previously melismatic Gregorian melodies—are mainly found in liturgical manuscripts copied between the tenth and the thirteenth centuries. They reveal a distinctive, and in some respects, new aesthetic both in their textual content and musical style: they introduce new devotional themes, often drawing from contemporary theological thought or biblical commentaries and hagiographical texts, and they show the ability of medieval composers to take advantage of the musical and rhythmic potentials of the pre-existing melismas in the shaping of the new texts.

This paper presents the results of extensive research on the repertory of prosulas in the southern Italian liturgical manuscripts redacted in the Beneventan script, and highlights modalities of diffusion and acquisition of prosulas repertories in various European regions. Comparisons with manuscripts from different European regions show that prosulas in Beneventan manuscripts display multidirectional matrices of cultural influences. Local pieces are balanced between the retention of more archaic saints' cults tied with the religious history of the Lombards, and the acquisition of new forms of devotions spread from the new centers of political and ecclesiastical power toward the end of the tenth century. Imported pieces demonstrate that the territory of southern Italy was permeated by continuous exchanges with practices and liturgies of different regions of medieval Europe. Among the most frequent and interesting external influences, there are those with cities of north and central Italy, including those following the Ambrosian rite or the Ravennate-Byzantine cultic practice. Concordances with Aquitanian manuscripts reinforce the notion of the privileged exchanges between the southern regions of Italy and France. Interestingly enough, some Beneventan prosulas reached the city of Rome and were included in one of the manuscripts of the old-Roman chant.

After presenting general methodological and interpretative issues, the paper will focus on a selection of pieces to discuss patterns of transmission and reception of liturgical prosulas and emphasize stylistic and thematic features of the repertory.

**MUSICOLOGY AND BIOGRAPHY:
THE CASE OF H. H. EGGBRECHT (AMS)**

David Josephson, Brown University, Chair

Christopher Browning, University of North Carolina, Chapel Hill

Boris von Haken, Goethe-Universität Frankfurt

Pamela Potter, University of Wisconsin-Madison

Alexander Rehding, Harvard University

Albrecht Riethmüller, Freie Universität Berlin

Anne C. Shreffler, Harvard University

Christoph Wolff, Harvard University

The news that Hans Heinrich Eggebrecht may have been involved in Nazi atrocities as a young man, as reported by Boris von Haken at the meeting of the Gesellschaft für

Musikforschung in September 2009 and in *Die Zeit* on December 17, has surprised and shocked musicologists in Germany and abroad. Von Haken's research suggests that the young Eggebrecht, as a soldier in the *Feldgendarmerie* (military police), assisted with others in his unit in the mass execution of at least 14,000 Jews in Crimea in December 1941. Von Haken's book, *Holocaust und Musikwissenschaft*, scheduled for publication in Fall 2010, lays out this case and puts it in a wider context.

Eggebrecht died ten years ago; he never mentioned any involvement in Nazi atrocities and had made a reputation for himself as a liberal and humane scholar. Eggebrecht was one of the most important, and most revered, musicologists in postwar Germany. While his international stature never quite reached the heights of a Dahlhaus, his significance within Germany's academic landscape is hard to overestimate. His numerous students, many of whom occupy important positions in Germany and abroad, have responded to the allegations in disbelief and shock.

The responses to von Haken's book have been swift and severe: ranging from outright denial, since we cannot know what exactly Eggebrecht did on the days the atrocities took place, to speculations about how Eggebrecht's scholarship should be interpreted in light of this news.

Emotions are clearly running high, and it seems important in this situation to offer a scholarly forum for reflection and exchange on this important event that has put musicology in the newspaper headlines. What does von Haken's research mean for Eggebrecht's place in the history of musicology? What are the consequences with regards to his scholarship, particularly in light of the Germanocentric focus of much of his work? To what extent do these disclosures affect his legacy? The questions raised here aim to understand the significance of the Eggebrecht case, but also to broaden out the discussion to the larger historiographical questions about the relationships between biography and scholarship, the effect of the Cold War context on musicology's previous reluctance to take on political issues, and the institutional history of postwar musicology in Germany and internationally.

Session Overview:

- 2:00–2:45 Introduction (Josephson), Overview of the debate (Shreffler),
Presentation (von Haken)
- 2:45–3:30 Response (Browning), Discussion (panel and floor)
- 3:30–4:15 Position papers (Potter, Wolff), Discussion (panel and floor)
- 4:15–5:00 Discussion (continued); Closing statements (Rehding), Response to session
(Josephson)

MUSICOLOGY AND PLACE (AMS)
Anne Dhu McLucas, University of Oregon, Chair

CUAUHTÉMOC, EMPEROR OF MEXICO: THE “EUROPEAN” HERO?

Anna Ochs

University of North Carolina, Chapel Hill

When Italian opera impresario Enrico Moderatti planned his 1871 benefit concert, he wanted to include works that would connect with his Mexico City audience amid heightened concern about shaping Mexican national identity. Moderatti turned to his star Italian tenor, Enrico Tamberlick, who had commissioned an opera by Mexican composer Aniceto Ortega. When Ortega's *Guatimotz'in* (1871) premiered, it became an important milestone in Mexican opera, due to its incorporation of indigenous melodies and rhythms, and its retelling of the encounter between the last Aztec emperor, Cuauhtémoc, and the Spanish conquistadors.

Guatimotz'in has further significance when considered in the context of changing conceptions of racial and social hierarchies in late nineteenth-century Mexico. In particular, the depiction of Cuauhtémoc offers insight into efforts to “recover” Mexico's history and important figures by re-positioning them within existing ideals of *mestizaje*, or racial mixture. The portrayal of Cuauhtémoc as quasi-European was therefore part of larger efforts to insert Mexico into the European cultural and political sphere after the French occupation (1864–67).

The descriptions of Cuauhtémoc in the libretto, the musical style of his aria and duet, and the critical reception of the visual portrayal of Cuauhtémoc *Guatimotz'in* reinforce and challenge the perceived dichotomy between indigenous / “degraded” and European / “civilized.” In the libretto, Ortega places Cuauhtémoc among ancient Greek heroes, thereby retelling Mexican history as European history. And, while Ortega employs Huastecan melodies and rhythms for his “Tlaxcaltecan Dance,” he draws from the styles and forms of Rossini and Verdi for Cuauhtémoc's aria, thereby positioning him as “European,” compared to other indigenous characters in the opera. The reception of the Italian tenor Tamberlick's portrayal of Cuauhtémoc further supports the “quasi-European” status of the Aztec leader, by the attention given to his light skin. This highlights the performance as an instance of colonial “mimicry,” in which Tamberlick accepted the idea of Cuauhtémoc as the *mestizo* ideal, but nevertheless decides to darken his skin, as someone like himself, but not quite. Taken together, the portrayal of Cuauhtémoc in *Guatimotz'in* and its reception in Mexico City newspapers demonstrate changing conceptions of racial difference and Mexico's new role in the world.

COLONIAL ENCOUNTER AND ATLANTIC MUSICOLOGY:
 A CASE STUDY IN SEVENTEENTH-CENTURY MASSACHUSETTS

Glenda Goodman

Harvard University

Music in early America was shaped by migration and imperial expansion, as European explorers “discovered” new lands and newly arrived settler colonists encountered indigenous peoples. This talk introduces a new approach to the study of music and colonial encounter in America: “Atlantic musicology,” which addresses music's place in the circulation of ideas

and people between the New and Old Worlds. I focus on performances, rather than musical works, in order to capture the ever-changing dynamics of colonial encounter. The impact of colonization and cross-cultural encounter on music has been examined through the lens of postcolonial theory and exoticism, but studies of colonialism's cultural reverberations in Europe (e.g. in seventeenth- to nineteenth-century opera) have overshadowed the history of local musical developments in the colonies. The methodology I propose—Atlantic musicology and the study of historical performances—provides an intimate look at music in the Massachusetts Bay Colony while also tracing the transmission of information about colonial performances back across the Atlantic, thus offering a micro- and macrocosmic view of music and colonial encounter.

I examine performances of Protestant psalmody in the Massachusetts Bay Colony in the mid-seventeenth century, specifically focusing on psalm singing by Christianized Algonquian Indians. Beginning in the 1640s, Puritan missionary John Eliot translated psalms into the Algonquian dialect, and native converts sang them to English tunes. Thus developed a hybrid genre of psalmody that was unique to New England. The significance of this psalmody was developed transatlantically, as colonists wrote to London describing Indians' psalm singing, and London sent funds to bolster the missionary efforts that gave rise to the psalmody in the first place. My sources include Massachusetts colonial documents and Puritan missionary reports that were sent to London from 1646 to 1676, journals written by colonists, letters that circulated locally in the colony, and the Algonquian Bible and Psalter printed in Cambridge, Mass., in 1663. With these sources, I reconstruct the role of religious music in English-Indian colonial encounter. I argue that these Indian performances and English representation of the performances entered into a discourse on the viability of the colony that spanned the north Atlantic.

HIGH SOCIETY MUSICOLOGY IN CHILE

Robert M. Stevenson
UCLA

Unlike other Latin American nations, upper social class has determined the course of musical life in Chile since 1900. Domingo Santa Cruz Wilson, Samuel Claro Valdés, Juan Orrego Salas, Luis Merino Montero, Magdalena Vincuña Lyon, Maria Ector Grabe, and many others exemplify the role of upper social class.

Even so abrupt a political change as the death of Salvador Allende and usurpation of power by the Pinochet galaxy did not alter the hegemony of Chilean upper classes. Whatever the political regime, Claudio Arrau still continued traveling on a diplomatic passport, and leftist Gustavo Becerra's symphony was performed in Santiago by the Philadelphia Orchestra traveling on U.S. State Department subsidy.

THE LIMITS OF EXOTICISM:
GERMANS AND THE IMAGE OF CELTIC ANTIQUITY

Sarah Clemmens Waltz
University of the Pacific

Before Sir Walter Scott's novels circulated in the 1820s, Germany's evident interest in Scotland is thought to have resulted from the popularity of Scottish folksong, combined with the phenomenal interest in the supposed works of the Celtic bard Ossian (1765). Yet complaints in *Bragur* and the *AmZ* show that Scots song hardly circulated at all in Germany until the late 1820s. Even Haydn's and Beethoven's settings were obscure or mistrusted. Though many, following Roger Fiske, have assumed that German consumption of Scots song mirrored English and French patterns, in fact German musical interest in Scotland was driven primarily by interest in Celtic antiquity for many decades.

Without trustworthy examples of Scottish music, Germans turned to Celticized descriptions from literature. Notes in MacPherson's *Ossian* indicate shifting moods and meters, plaintive tones, and use of recitative—frequently employed in German Ossianic settings. Scots song treatises, translated without examples, described an ancient strangeness indistinguishable from the fragments of Celtic music rumored to exist. Such enticing descriptions slowed the acceptance of the folksong that did circulate. The confusion of Scottish folksong with primitive fragment was not corrected by the mostly unmusical travelers to Scotland before Mendelssohn; rather, it was amplified by travelogues from America and China reporting similarities between native musics and Scots song—again lacking examples.

Despite these comparisons, the resulting image did not exoticize Scotland so much as elevate its primitive associations. The Celtic interest demonstrates how Germany hoped to establish its own primitive past via association with the North, and thus complicates the distinction between exoticism and nationalism in a way that recent discussions, even Ralph Locke's re-evaluation of exoticism and its connotations, have not addressed. German interest in Scotland exemplifies a type of national representation that does *not* highlight difference; rather, it represents a German desire to separate itself from general European musical culture—even, perhaps, to become exotic. The marked Northern (or "Ossianic") style, used before the wider importation of Scots song led to a more recognizable "Scottish" style, appropriated primitive qualities without exoticizing them. Instead, Germans recruited Scotland against the musical "other" of the Italian South.

OPERA STUDIES (AMS)

Mary Ann Smart, University of California, Berkeley, Chair

EXORCISING WAGNER, RE-ROMANTICIZING THE GYPSY:
ADORNO'S "FANTASIA SOPRA *CARMEN*"

Beth Snyder
New York University

Adorno's 1955 essay "Fantasia sopra *Carmen*" presents itself as a series of puzzles in need of solving. For instance, why associate the essay with the genre of the fantasia, and why give it an Italian title? Further, why honor Thomas Mann's eightieth birthday with an essay on *Carmen*

when there is not even a passing mention of either the opera or its composer in Mann's major works, including *Doctor Faustus*, his collaboration with Adorno? With the exception of a 1932 fragment pertaining to the major-mode refrain of the Habanera and a few scattered references to both the opera and the figure of the gypsy, Adorno's own work indicates little sustained interest in *Carmen*.

I will argue, however, that Adorno pursues two projects in this essay, and an examination of those projects and their points of intersection helps in unraveling these puzzles. The first of these projects is the extension and internalization of Friedrich Nietzsche's rejection of Richard Wagner's operas, which Nietzsche develops in his 1888 essay "The Case of Wagner." This is a project that marks "Fantasia sopra *Carmen*" as an essay that is as much about and against Wagner as it is about *Carmen*, and ties it not only to Nietzsche but also to Mann's *Doctor Faustus*. The second project, a formulation of the figure of the gypsy as an antipode to the Wagnerian operatic hero, both reinforces and transcends Adorno's critical project.

In this paper I evaluate Adorno's critique of Wagner as well as his fascinating and problematic reimagining of the gypsy as a paradigm of Stoic moderation and acceptance, paying particular attention to the work done by the Greek virtue of *mesotis* (often translated as moderation or temperance). I argue that understanding *mesotis* and its centrality to Adorno's idealized conception of humanity faced with a fatalistic and unredeemptive universe gives insight, not only into Adorno's view of *Carmen* as an antidote to Wagner, but also into his worldview a decade after the end of the Second World War.

CLARI, HALÉVY'S ITALIAN MANNER, AND THE ROSSINI EFFECT

Diana R. Hallman
University of Kentucky

"Vive l'Italie!" exclaimed Léon Halévy in a poetic eulogy to his brother, partly in reference to the composer's *Clari*, produced at the Théâtre-Italien in 1828. Although this three-act *opéra-semiseria*, set to a libretto by Pietro Giannone, would be the first of only two Italian operas that Fromental Halévy (1799–1862) would complete, he would draw upon Italian conventions and aesthetics in many of his French operas, building on a long history of French-Italian interactions but also responding to the current Parisian fascination with Rossini's works. Halévy's strong ties with the operatic art of Italy came even earlier than his writing of *Clari*, through his training under the Italian-French composer Luigi Cherubini at the Conservatoire (1811–1819), and his contact with Italian theater during his years in Rome and Naples (1820–1822) as winner of the Premier Prix de Rome.

In an effort to expand the present understanding of French-Italian fusions in early-nineteenth-century France and to form clearer ideas about the development of Halévy's own stylistic eclecticism, this paper will examine the "Italian manner" in *Clari*—including aspects of melodic-prosodic style, treatment of aria/duet forms, and scene construction—and significant contexts that inform the writing of the work. The young composer's aesthetic and pragmatic choices will be viewed in light of guidelines and preferences of the French institutions which educated and hired him, his musical endeavors in Italy (as documented by his Prix de Rome accounts and compositions, notably his 1822 *envoi*, the cavatina *Come dolce a me favelli*, later used in *Clari*), and his early struggles to get an opera staged in Paris. A central consideration will be the impact of Rossini on Parisian lyrical theater of the 1820s that not only heavily touched the composition of *Clari*, but also its reception, as suggested in

journalists' responses to Halévy's "rossinade" and reflected in F.-J. Fétis's claim (in *La Revue musicale*, 12 Dec. 1828) that the opera's appearance at the Théâtre-Italien represented a bold, even "perilous," gamble for a young French composer.

DRAWING BLANKS: TCHAIKOVSKY AND *EUGENE ONEGIN* FROM PUSHKIN TO DOSTOYEVSKY

Emily Frey

University of California, Berkeley

In the opera that bears his name, Eugene Onegin often seems remarkably inconsequential, a "superfluous man" among Russian society and nearly such in his own tale. Critics from Hermann Laroche to Catherine Clément have lamented not only the triviality of Eugene's character, but the flavorlessness of his music—a deficiency cast into relief by the compelling and pervasive musical presence of Tatiana, the too-eventual object of Eugene's affections. This imbalance, a departure from Pushkin (whose Tatiana is ever sketchily drawn, and indeed almost mute), has often been attributed to Tchaikovsky's well-publicized emotional identification with his heroine. Onegin's blankness thus becomes the product of a composerly flaw: Tchaikovsky's inability to portray convincingly in music a character dissimilar to his own.

But the *Eugene Onegin* Tchaikovsky inherited was not only Pushkin's. It was a cultural palimpsest, a text written on and written over by virtually every major intellectual figure in nineteenth-century Russia. The novel had met its share of controversy in the decades after its publication, and, in keeping with the contemporary Russian penchant for dissecting literary personages to diagnose real-life social malaise, fierce contention had hinged precisely on the natures of Tatiana and Eugene's characters. By the time Tchaikovsky got his hands on them, Pushkin's heroes were entangled in some of the century's most urgent debates: about the ethics of action versus reflection, the slippage between public and private identities. In light of these issues, and given opera's celebrated (and maligned) capacity to broadcast the internal workings of the personalities represented onstage, the adaptation Tchaikovsky undertook was a loaded one.

This paper traces the constructions of Eugene and Tatiana in a series of nineteenth-century readings of *Eugene Onegin*, examining the ways in which the opera responds to and transforms key questions from the reception history of the novel. Among the texts considered are works by Herzen, Belinsky, and Dostoyevsky, whose (in)famous "Pushkin Speech" was the opera's near-exact contemporary. From these readings, and the myriad images of Eugene and Tatiana they present, emerge insights into a broader discourse about the nature of subjectivity in Europe's only autocracy.

OPERA REVIVAL "ALLA VENEZIANA" AT THE TURIN COURT IN 1688: A GLIMPSE BEHIND THE CURTAINS

Winnie Starke

University of Heidelberg

In 1686 the Duke of Savoy, Vittorio Amedeo II, traveled to Venice for diplomatic reasons. He attended many spectacles, including a number of operas. He was so inspired by Venetian opera that, on returning to Turin, he introduced a new opera season. The first opera that was performed was *Gli Amori delusi da Amore* (by an unknown composer and librettist).

Newly discovered documents presented in this paper offer deeper insight into the opera season of 1688. A comprehensive contract details on very specific processes before, during and after the season. The points covered in this document seem to be guidelines not only for the first, but also for all consecutive carnivals. Furthermore, an extensive inventory list with detailed descriptions of all items in the theater provides a snapshot of the interior in 1688.

These documents not only shed light on the staging, but also on practical aspects, e.g., how the music stands for the musicians were to be constructed. Furthermore, these discoveries add new value to a personality that seems almost forgotten: Conte d'Aliberti, nobleman and specialist for Venetian opera with strong ties to the Venice-based impresario Vincenzo Grimani. In 1677 d'Aliberti staged an opera event in Turin about which practically nothing is known. In 1680 he applied for the position of impresario with the then-regent of Savoy, Maria Giovanna, whose wish it was to initiate an opera season according to the Venetian model. His application was rejected due to his revolutionary thoughts regarding opera.

My paper will focus on two main aspects. First, I will look at the theater from the perspective of a visitor to the opera revival of 1688: I will begin at the entrance door, and proceed to the seating arrangement, the orchestra and the staging. Second, I will investigate d'Aliberti's role more closely, and cast new light on the opera season as opera revival "alla veneziana."

OUT OF THE ROOTS (AMS)

David Brackett, McGill University, Chair

INTERPRETING AFRICAN-AMERICAN SPIRITUALS THROUGH ARRANGEMENT AND PERFORMANCE: EVA JESSYE AND JESTER HAIRSTON

Gwynne Kuhner Brown
University of Puget Sound

Although scholars have addressed the texts and history of the African-American spirituals, the music of these songs has received less attention. Largely neglected, outside of publications geared toward singers and choral directors, are the ways in which these songs have been arranged for performance by soloists and choirs.

Because the spirituals are contentious in a variety of ways, their arrangement is a far from neutral activity. While these songs have long been treasured for their profound poetry and musical richness, some have viewed their expressions of Christian forbearance and use of dialect with distaste. Many musicians have found the spirituals a rich repertoire for performance or further compositional development, but pressure to concentrate on them has at times been a source of frustration for black artists more drawn to other styles and genres. Another divisive issue is the performance of spirituals in styles seen by some as inauthentic, with instrumental accompaniment, chromatic harmony, or classical vocal performance aesthetics.

An African-American musician's decision to arrange and perform these songs, then, is a statement of commitment to a controversial repertory. This paper examines the work of Eva Jessye (1895–1992) and Jester Hairston (1901–2000), two lifelong friends and extraordinary musicians who devoted much of their long careers as choral directors to the preservation and performance of the spirituals. Jessye, best known for her choral direction of productions of *Porgy and Bess* (including the first), was a fierce guardian of the spirituals, publishing few

of her arrangements and electing chiefly to work with professional black choirs. Hairston, by contrast, overcame his early condescension to become one of the tradition's most tireless champions, publishing numerous arrangements as well as newly composed spirituals, and traveling the world to inspire young singers of all races about these songs. Drawing on their published and unpublished arrangements and on their copious correspondence, accessible in special collections at Pittsburg State University in Kansas and at the University of Michigan, Ann Arbor, this paper contextualizes and interprets the strikingly different ways in which Jesse and Hairston approached the spirituals.

FROM MOTOWN TO MOWEST: MARVIN GAYE'S *TROUBLE MAN*

Andrew Flory
Shenandoah Conservatory

In the early 1970s the Motown Record Corporation moved from Detroit to Los Angeles. Many accounts included in artist biographies, news media from the time, documentaries, and scholarship view this move as an inhumane corporate decision, in which Motown founder Berry Gordy turned his back on his hometown for the financial payoff afforded by moving to a larger and more prestigious market. These numerous negative depictions of Motown's move often fail to account for the increased opportunities for and new challenges facing longtime Motown artists, many of whom began to explore forms of artistry more closely associated with the California film and television industries. This talk will offer a more positive reading of Motown's move, focusing on Marvin Gaye's first Los Angeles-based project, the film soundtrack and album called *Trouble Man*.

Created in 1972 between Gaye's most critically acclaimed albums (*What's Going On* and *Let's Get It On*), *Trouble Man* offers particular insight into the artistic possibilities afforded to Gaye's new work in California. This project was based on a film score that he composed and recorded using a traditional film orchestra for the film *Trouble Man*, which marked Motown's entrance into the controversial blaxploitation film genre. Using extensive corporate documentation, including session logs and multi-track master tapes from the Motown vault, the talk will illustrate the intricate ways in which Gaye's later *Trouble Man* album used extensive cutting and pasting to interleave the film score, several important recording sessions that used a group of notable Los Angeles R&B studio musicians, and a large body of overdubs, which included Gaye's first extensive use of the Moog synthesizer. Gaye explored several usages of this instrument in *Trouble Man* (such as the tool of the "serious" composer and the space age instrument of funk), further elucidating the contrasting elements inherent in the very nature of the blaxploitation soundtrack. Accordingly, the *Trouble Man* album project embodied a series of registral contradictions that echoed the controversy surrounding blaxploitation, Motown's westward migration, and the changing culture of rhythm and blues during the 1970s.

THE MUSIC OF ALBERT EDWARD BRUMLEY

Kevin Kehrberg
University of Kentucky

Albert E. Brumley (1905–1977) was the most influential American gospel song composer of the twentieth century, penning an extraordinary number of classics within the genre. His "I'll Fly Away" (1932) has become the most recorded gospel song in American history, with

over one thousand versions to date, and many of his other works have experienced widespread popular success across boundaries of race and culture. Leading gospel music historian James Goff (2002) labeled Brumley “the best-known southern gospel songwriter of all time.” However, the racialized historiography of American gospel music has left Brumley—from America’s lesser-known white gospel tradition—largely untouched by scholarly scrutiny. Only one full-length book about the composer exists: a thin (144 pages) anecdotal biography that offers little in the way of rigorous scholarship.

In his 2004 examination of music in the spiritual lives of Americans, David Stowe writes, “Sacred music doesn’t explain American history. But it does allow access to the ways in which many Americans have understood and coped with their history.” Comprising nearly four hundred works, most of which appeared in annual shape-note gospel songbooks published during the 1930s and 1940s, Albert E. Brumley’s music is central to Americans’ historical hermeneutic as outlined by Stowe. This paper presents the first thorough, academic assessment of his work, utilizing substantial primary source research from private collections as well as public archives. A broad analysis of his total output—culled from the author’s recently completed thematic catalog—provides a framework for interpreting Brumley’s general compositional style and his music’s enduring legacy within popular music history. Ultimately, this paper shows that Brumley’s compositions have influenced the development of religious and popular music in America much more significantly than indicated by current scholarship. In fact, they continue a long American tradition of popular sacred music that stretches as far back as William Billings (1746–1800).

BLACK GOSPEL MUSIC ON MAIN STREET, U.S.A., IN SAM COOKE’S “THAT’S HEAVEN TO ME”

Mark Burford
Reed College

Sam Cooke’s transition from lead singer of the nationally famous Soul Stirrers gospel quartet to solo pop artist opened floodgates that reconstituted the sound of mainstream pop through the proliferation of vocal techniques honed by African American gospel singers. Gospel-to-pop crossover indeed reflects a process through which black gospel music itself became a phenomenon of postwar U.S. popular culture. Presenting a unique opportunity to consider this process is “That’s Heaven to Me,” a song Cooke wrote and first recorded in 1957 with the Soul Stirrers, then re-recorded two years later, after he had become a pop star. The two performances enable us to compare recordings of the same song rendered by a singer of Cooke’s caliber in two consciously differentiated styles. The most salient variances can be understood less as a radical re-envisioning of the song than as the cumulative effect of sometimes obviously and sometimes more subtly contrasting vocal performance techniques. At the same time, the later version invites us to think of pop singing not as a stylistic *tabula rasa* set apart from more conventionally racialized styles like gospel, but as a technique/technology as fully capable of communicating emotion, producing affective attachments, and professing social ideals as gospel singing. Most illuminating are the ways in which “That’s Heaven to Me” holds in delicate balance contradictory projects: emerging efforts, on the one hand, to de-center the whiteness of pop and, on the other, to produce “suburbanized” pop culture able to cultivate sensibilities and affinities heavily coded as “white.”

REALITY, ILLUSION, AND THE FANTASTIC (AMS)
Annette Richards, Cornell University, Chair

"I SHALL SHOW YOU HISTORY AS IT SHOULD HAVE BEEN":
THE HISTORICAL AND MUSICAL SUBLIME
IN JOHN CORIGLIANO'S *THE GHOSTS OF VERSAILLES*

Colleen Renihan
University of Toronto

In John Corigliano's opera *The Ghosts of Versailles*, musical, formal, and temporal boundaries are dissolved, resulting in a work that gestures toward a postmodern musical sublime and, as I argue in this paper, toward sublime historical experience, achieved here through the dramatization of historical rupture, and through what Frank Ankersmit (2009) describes as "the paradoxical union of pain and pleasure in how we relate to the past" (see also Lyotard 1982, 1984; White 1982). The popular marriage of opera and history, presented as an extravagant allegory in the opera, must be regarded to some extent as one of absurdity, since historical narratives have traditionally valued verisimilitude and objectivism—features that simply do not find just expression on the operatic stage (Lindenberger 1984). But in *Ghosts*, traditional historical constraints over the past are transcended through the revisiting of historical rupture in performance, and the divide that lies between the disciplines of history and opera is exposed as a field of possibility, whose immanent bridging might also, itself, be viewed in sublime terms.

While Anne Schreffler identifies the work as "an opera about opera," arguing for its reliance on convention to create a simulacrum of operatic experience (2005), I suggest that it might also be regarded as an opera about the nature of historical experience in opera. Focusing especially on analysis of the Act I quartet "Come my Darling" and the concluding scene, I explore elements of liminality, variously interpreted, among the three realms in the work (the ghost world, the historical realm, and the operatic stage). I argue that the historical concerns of the heroine, Marie Antoinette, serve as a metaphor for the potential for the historical sublime to thrive in operatic form. Finally, I examine the seamless binding of history (reality) and opera (illusion) on a variety of levels, most remarkably in Corigliano's use of quotation as a historicizing technique, and propose that the work might ultimately be viewed as a paradigmatic extreme of a model by which the potential for both the musical and historical sublime might be seen to prosper in historical operas.

BACK TO (THE MUSIC OF) THE FUTURE:
AESTHETICS OF TECHNOLOGY IN BERLIOZ'S
"EUPHONIA" AND *DAMNATION DE FAUST*

Inge van Rij
New Zealand School of Music

On his deathbed Berlioz proclaimed, "Finally they will listen to my music." Pathos and irony aside, Berlioz's suggestion that true appreciation of his contribution to music lay in the future has provocative implications beyond the familiar questions of reception. While Berlioz voiced strong reservations about being classed under the banner of Wagnerian "music of the

future”—a classification and comparison that continued to plague perceptions of Berlioz’s role in musical discourse after his death—Berlioz’s writings and music reveal an aesthetics of the future as prescient as his deathbed prediction, but with a far greater significance. To understand this it is necessary first temporarily to divorce the term “music(ian) of the future” from its usual metaphorical implications and aesthetic baggage, and to explore Berlioz’s conceptions and constructions of the future in a sense that is both more literal and less widely understood. Berlioz’s satirical futuristic story “Euphonia,” set in the year 2344, is an entertainingly fictionalized autobiography that offers a critical perspective on the musical scene in Italy and Germany in the 1830s and ’40s. In projecting his narrative five hundred years into the future, however, Berlioz also draws on his scientific curiosity, his dalliance with Saint-Simonian utopias, and his awareness of the latest developments in technology to construct a world whose aesthetics of instrumental autonomy, suppression of the (female) body, and fear of loss of agency formed a strong undercurrent during the dawning of the industrial revolution, and would indeed continue to be a preoccupation in the second millennium. Similar concerns were subtly re-embodied in Berlioz’s *Damnation de Faust* two years later. Situating this “légende dramatique” in the context of “Euphonia” and other less widely discussed writings by Berlioz that engage with the potential and risks of a new technological age enables us to experience both the excitement and the fear associated with the ascendancy of the autonomous musical work in the “music of the future.” We thus gain a fuller understanding of Berlioz’s resistance to the “music of the future,” while simultaneously enhancing our appreciation of Berlioz’s own contribution to the very same movement.

ECHOES OF THE GUILLOTINE:
BERLIOZ AND THE FRENCH FANTASTIC

Marianna Ritchey
UCLA

The Fantastic has been theorized as an expression of the anxieties, fears, and political beliefs of the generation of young French writers who were born in the decades directly following the Revolution and Terror, and is thought of as a primarily literary genre. In this paper, however, I re-envision Berlioz’s most famous work, the *Symphonie Fantastique*, as a musical manifestation of Fantastic techniques, and Berlioz himself as an important contributor to the Fantastic culture that swept nineteenth-century France. I set up a definition of the Fantastic that facilitates musical analysis by drawing on the literary theories assembled by Tzvetan Todorov and Rosemary Jackson, as well as the analytical frameworks that E. T. Cone, Julian Rushton, and Hugh Macdonald have established for understanding Berlioz’s music. I identify two techniques Fantastic authors exploit that are most useful in understanding *Symphonie Fantastique*: an intentional ambiguity of form, and a privileging of ambiguous “thresholds” over teleological plot resolution.

By now, musicologists have effectively demonstrated that Berlioz was not the “incompetent genius” (in Charles Rosen’s wry formulation) he was long considered; however, the fact that there is still disagreement and debate over *Symphonie Fantastique*’s deviations from normative form and content demonstrates the highly fraught signifying structure of the music. My intention is to open new avenues for musical analysis by using narrative theory to underscore the *Symphonie Fantastique*’s essentially Fantastic form. Furthermore, by tying disparate art forms to the same cultural impulses, I establish that the psychological issues that manifest in

French literature (and that have been thoroughly analyzed by literary critics) are also the instigators of important trends in French music. By pointing out and discussing the symphony's use of Fantastic tropes and techniques I will show that many of its strangest aspects—those “failures” that have been the subject of musicological debate since 1835—come into focus when we take its title seriously, and regard the work as a symphony in the Fantastic mode.

SCHUBERT'S *SCHAUERBALLADEN*: FROM GOTHIC TO ROMANTIC

Marjorie Hirsch
Williams College

Franz Schubert's early dramatic ballads relating gothic tales of horror—musical outgrowths of the eighteenth-century poetic ballad tradition sparked by Thomas Percy's *Reliques of Ancient English Poetry* (1765) and James Macpherson's *Ossian* poems (1760–65)—are widely regarded as an embarrassing yet forgivable product of youthful enthusiasm for the macabre that fortunately gave way to a more mature artistic vision in his later years. Songs such as “Leichenfantasie” (D. 7; Schiller), “Romanze” (D. 114; Matthisson), “Die Nonne” (D. 208, D. 212; Hölty), and “Erlkönig” (D. 328; Goethe) undeniably indicate that the young Schubert, like many of his contemporaries, was captivated by the lurid, the sinister, the sepulchral, and the supernatural. Yet the critical tendency to slight most of these early *Schauerballaden* has had unfortunate consequences. Not only has it led to overly hasty judgments of individual settings, it has obscured Schubert's important role in the absorption and transformation of eighteenth-century Gothicism into nineteenth-century Romanticism. Far from a youthful dalliance, poetic tales of horror continued to lure Schubert throughout his career, and comparison of early and later settings reveals a crucial evolution of tone and technique.

This paper scrutinizes Schubert's treatment of the horror *topos* in five songs composed between 1815 and 1828: “Die Nonne,” “Erlkönig,” “Der Zwerg” (D771; M. von Collin), “Eine altschottische Ballade” (D. 923; Percy/trans. Herder), and “Der Doppelgänger” (D. 957, no. 3; Heine). Examination of narrative voice, horrors evoked, their musical dramatization, and the degree and means of their ultimate containment illuminates striking changes in Schubert's *Schauerballaden*, related to his growing attraction to nineteenth-century poetic texts. (The late setting D. 923, whose text derives from Percy's *Reliques*, represents an interesting exception.) More than mere spine-tinglers, gothic tales postdating the French Reign of Terror are often profoundly disturbing. In Schubert's later settings, horror escalates as its causes become increasingly psychological, ill-defined, incomprehensible, and unbounded. This intensification of effect finds musical expression in heightened motivic unity and structural coherence, changes that suggest a merger of the dramatic ballad and the “Romantic” Lied.

Saturday evening, 6 November

**ANALYTIC PATHWAYS TO SUCCESSFUL PERFORMANCE
STRATEGIES FOR WORKS BY CHOPIN AND SCHUMANN**

Sponsored by SMT PAIG (Performance and Analysis Interest Group)

David Kopp, Boston University, Moderator

Today's burgeoning interest in performance and analysis, along with the occasion of the bicentennial anniversaries of the births of Frédéric Chopin and Robert Schumann, form the inspiration for this special session featuring performances of complete pieces by the two composers. Three distinguished members of the SMT community, plus a special collaborator, will be the session's presenters. From diverse perspectives, the presentations will address issues concerning the performance of works presenting significant global challenges to the performer, challenges which may be profitably addressed by one or more modes of musical analysis. In each case, analysis, in the context of further performance considerations, will suggest solutions and performance strategies whose methodology and language of expression are relevant to scholars and performers alike. These solutions will be tested in real time by demonstration of performance options for pertinent passages, as well as by the complete performances. A question-and-answer session involving all four participants will follow the presentations.

PERFORMING EXPRESSIVE CLOSURE IN STRUCTURALLY
OPEN CONTEXTS: CHOPIN'S PRÉLUDE IN A MINOR AND THE
LAST DANCE OF SCHUMANN'S *DAVIDSBÜNDLERTÄNZE*

Robert Hatten
Indiana University

Articulation, voicing, pedal, dynamics, and timing—the expressive elements of musical gesture at the piano—are called upon to play a sensitive role in works that feature varying degrees of structural openness or ambiguity. This presentation will demonstrate through performance ways of achieving a satisfying sense of dramatic closure while preserving the expressive significance of structural openness in two Romantic works.

In Chopin's *Prélude in A minor*, op. 28, no. 2, attributes of the opening figure help us to interpret the subsequent "melody" as a series of funereal lament gestures. At the end, a final lament gesture supports a succession of precise textural and harmonic shifts that bring about the resolution of the prelude's essential harmonic ambiguity. Only sensitive gestural voicing, dynamics, and timing can convey the expressive significance of these subtle details, in which the upper line's voice-leading inexorably reverses a suggested positive "ending" in E, pulling toward tragic desolation in A minor.

Schumann's *Davidsbündlertänze* is a loosely assembled set of dances with an "inset" tonal and cyclical closure returning the key and theme of no. 2, in B minor, in the middle of no. 17, in B major, only to end with a rhetorically-tragic coda in B minor. But this conventional dramatic closure is then itself extended by a tonally open, "superfluous" dance, whose "ending" propels us past the expected formal boundary to an extraordinary climax. Only a just-so articulation and careful attention to dynamics and timing can convey the poignancy of these

dramatic shifts. The multidimensional closure of this final dance thus opens up intimately experiential, as well as Romantic ironic, perspectives on the entire work.

TREADING ROBERT SCHUMANN'S NEW PATH:
ANALYSIS AND RECOMPOSITION AS AIDS IN THE
PERFORMANCE OF THE LATE LIEDER

Harald Krebs
University of Victoria

Robert Schumann's late songs (1849–52) are in some respects difficult to understand and to perform. Paradoxically, it is their apparent simplicity that poses a challenge for performers; harmonically, texturally, and metrically less adventurous than the songs of 1840, they may on first contact appear rather bland. Those who wish to explore Schumann's "second practice" of song writing must grapple with the questions: 1) What is interesting and expressive about the late songs? and 2) How can their interesting and expressive elements be communicated to listeners?

One striking aspect of the songs is their manner of declaiming the texts; their vocal rhythms depart more drastically from the poetic rhythm than is ever the case in Schumann's earlier songs. Poetic feet, which would be approximately equivalent in duration in a normal recitation, are set to a wide variety of durations, producing irregular and unpredictable vocal rhythms. Schumann's new manner of declamation is a significant locus of expression in songs where other potential expressive features are attenuated. Analysis and recomposition can highlight Schumann's unorthodox declamation for performers, and can guide them toward an understanding of his expressive intentions that helps them to make decisions that enhance the song's expressive attributes.

Our presentation will contrast deliberately inappropriate live performances with performances that correspond to Schumann's apparent expressive aims. Songs to be performed and discussed include "Viel Glück zur Reise," "Schwalben," "Der schwere Abend," "Frühlings Ankunft," and "Nach der Geburt ihres Sohnes."

ON PERFORMING CHOPIN'S *BARCAROLLE*

David Kopp
Boston University

Despite its manifold virtues, Chopin's *Barcarolle*, composed late in his career, poses particular challenges to the performer: a sprawling, idiosyncratic formal plan; a pervasive, though genial, sameness of texture, character, and melody; and a succession of short but powerfully-expressive subsections toward the end, all culminating in similarly strong cadential arrivals. This presentation treats aspects of the work from several analytic perspectives bearing on these issues.

Signature features of the piece include a landmark opening intervallic motive along with an audibly referential pitch-class motivic pair. The former, through its transformations, inhabits pivotal moments in the musical narrative to be projected. The latter, through its individual elements and their interactions, organizes large-scale relationships of musical meaning which, consciously communicated, can add focus and depth to performance. Aspects of meaning expressed by harmonic relationships associated with the pitch-class motive may be clarified by

reference to recent approaches to nineteenth-century chromaticism. On another front, a re-thinking of conventional concepts of formal arrival and closure provides clues to shaping and punctuating the final sections in ways that depart notably from typical performance practice, while helping to illuminate some of Chopin's own dynamic and tempo indications and their variants. Excerpts from the recorded legacy of the *Barcarolle* will also aid in illustrating these observations. Framing the talk is a vivid, hermeneutically-prompted extramusical association, tied to the sensory impact of the barcarolle genre, that stimulates the analytical imagination as well as the sonic imagination of the performer.

(PER)FORM IN(G) ROCK

Sponsored by the SMT Popular Music Interest Group

Nicole Biamonte, McGill University, Moderator

Mark Spicer, Hunter College / Graduate Center, CUNY, Respondent

The SMT Popular Music Interest Group's special session comprises four papers exploring formal issues in popular music. The first two are concerned with verse-chorus relations: in "The Structural Origins of the Prechorus," Jay Summach explores the historical and functional evolution of the prechorus as an expansion of contrasting phrases in strophic and verse-chorus forms, and in "Rockin' Out," Christopher Doll examines the expressive connotations of different types of modulatory relationships between verses and choruses. In the third paper, "A Genetic Taxonomy of Through-Composition in Post-Millennial Rock," Brad Osborn considers the delineation and evolution of categories of through-composed forms in recent rock music, based on hierarchical grouping structure and thematic unity or contrast. The final presentation, by Timothy Koozin, on "Musical Form and Guitar Voicing in Pop-Rock Music," offers a valuable and detailed application of transformational theory to map guitar fretboard chord-voicing patterns, incorporating recent cognition research to interpret these patterns as embodied and affective gestures. As a way of reflecting the aural and performative traditions of rock music, each presentation incorporates live music examples, which also reconnects the practices of theory and analysis to that of music-making. The presentations will be followed by a response from Mark Spicer, who has contributed significantly to the published scholarship on form in rock music.

THE STRUCTURAL ORIGINS OF THE PRECHORUS

Jay Summach

Yale University

Notwithstanding the familiarity and apparent solidity of song forms such as "verse-chorus," the formal schemes of commercial pop/rock music have changed over time. An especially interesting example of this malleability is the development of the prechorus—a musical corridor inside the verse-chorus form, in which desire for the chorus is evoked and intensified by a variety of harmonic, textural, and lyric devices.

Prechoruses, which began to appear in Top-Twenty songs in the mid-1960s, are typically viewed as an interpolation into verse-chorus form. My presentation, however, treats the genesis of the prechorus as one manifestation of a broader shift toward a particular four-part

formal disposition that Walter Everett calls “statement, restatement, departure, and conclusion,” or SRDC. Familiar instances of SRDC include the sentential phrase and the AABA song form. Less well known is the use of SRDC to structure phrases within a strophe. My paper situates the emergence of the prechorus at the intersection of verse-chorus and strophic forms as each converged upon a generalized SRDC disposition.

ROCKIN’ OUT: EXPRESSIVE MODULATION IN VERSE-CHORUS FORM

Christopher Doll
Rutgers University

The breakout chorus is a hallmark of rock music. Such a chorus contrasts with its preceding verse by conveying an increase in intensity with regard to loudness, rhythmic and textural activity, timbral noise, lyrical content, and/or pitch level. The last of these techniques, modulating the pitch level, often entails a full-scale change of tonal center from a minor tonic to its relative major, a motion that, when heard against analogous changes in other musical parameters, could be deemed an “expressive modulation.” In light of myriad examples of this musical technique, we can safely assert that the breakout chorus is, for rock music in general, a predictable place at which to encounter an expressive relative-major relocation.

Yet expressive modulations in verse-chorus form are not always so formulaic. Variations on the technique abound, and this paper will lay out some common alternatives as well as some notably unique treatments. Modulations to more distant keys, modulations that are oblique or ambiguous, and modulations that play against the breakout stereotype will be identified in verse-chorus songs representing all six decades of rock history.

A GENETIC TAXONOMY OF THROUGH-COMPOSITION IN POST-MILLENNIAL ROCK

Brad Osborn
Rhodes College

Since the dawn of experimental rock’s second coming in the new millennium, experimental artists have begun distancing themselves from Top-Forty artists though formal structures that eschew verse/chorus conventions. In order to understand better the variegated approaches to through-composition in post-millennial rock genres (“post-rock,” “math-metal,” “neo-prog,” and “art rock,” to name a few), I have constructed a taxonomy of through-composed types based on a genetic analogy of formal alleles.

Discrete sections of through-composed pieces may exhibit a higher-level grouping structure, thus partitioning the form into section groups (allele *G*), or may appear consecutively without higher levels of organization (allele *O*). Whether a song is partitioned into one part or multiple section groups, the sections composing those partitions will either exhibit thematic unity (allele *M*) or thematic diversity (allele *P*). Plotting dichotomous allele pairs *O/G* and *M/P* on a 2x2 Punnett square produces four distinct genotypes ($\{O, M\}$, $\{O, P\}$, $\{G, M\}$, $\{G, P\}$), which I interpret as four types of through-composed form. Through live performance and recorded examples of these types, I also demonstrate how conflicting musical parameters affect our appraisal of through-composed forms, and how privileging different formal parameters may yield different formal readings of the same piece.

MUSICAL FORM AND GUITAR VOICING IN POP-ROCK MUSIC:
A PERFORMANCE-BASED ANALYTICAL APPROACH

Timothy Koozin
University of Houston

Guitar fretboard topography and the rhythmic actions of guitar playing are significant performative elements that have not been fully considered in studies of form, harmony, and rhythm in pop-rock music. This paper presents an approach that integrates guitar tablature and harmonic transformational theory to map transformational paths of motion through fretboard locations on the guitar. Examples from a broad range of pop-rock repertoires illustrate how voicing routines can migrate across the full range of the guitar to project large-scale harmonic relationships, contributing to musical form while creating affective qualities that may highlight elements in song lyrics. The “fret-interval type” is introduced as a generalized expression of fretboard hand-position information. Genres of chord voicing and their harmonic networks are related to idiomatic actions of guitar playing as a means to explore chord patterning, riff structure, more complex chords, and alternate tunings. The physical routines that render guitar voicings in performance comprise embodiments of transformation that can be understood cognitively in relation to cross-domain mapping, body-image schemata, and Gestalt pattern recognition. The paper also considers guitar voicings as agents of cultural meaning that may combine to form stylistic tropes within songs, projecting a web of cultural references and associations.

SCHUMANN'S LIEDER AS THE REFUGE OF MEMORY

Lyrca Society Paper Session

Paul-André Bempéchat, President, Lyrca Society / Center for European Studies,
Harvard University, Chair

Alexandra Monchick, Harvard University, Respondent

SCHUMANN IN THE “HALL OF THE PAST”:
THE *WILHELM MEISTER* PROJECT OF 1849

Jennifer Ronyak
University of Alberta

Robert Schumann's *Lieder, Gesänge, und Requiem für Mignon aus Wilhelm Meister*, op. 98a/b, though written in the year of Goethe's hundredth birthday and the Dresden May Uprising, makes little sense as a work designed primarily with commemorative or revolution-driven ends in mind. Although previous scholars have found fruitful analytical inspiration in both of these notions, I propose we reconsider the work well outside of these two familiar categories. Op. 98 ultimately functions as an aesthetic axis around which several oppositions freely rotate and meet in unexpected combinations—national desires for revolution and refuge; public, intimate, and imagined performance contexts; and Goethean, later Romantic, and Biedermeier ideals of longing. Colored by Schumann's longstanding personal practice of turning to Goethe's works for courage, the work enters Goethe's “Hall of the Past” to emerge

with a critical recasting of turn-of-the-nineteenth-century ideals in response to the political, performance, and aesthetic environment of 1849.

HEARING HER LITTLE SONG: MUSIC AND CONSCIOUSNESS IN SCHUMANN'S "HÖR' ICH DAS LIEDCHEN KLINGEN"

Anders Tobiason

University of Wisconsin-Madison

The opening four measures of Schumann's "Hör' ich das Liedchen Klingen" sound unreal. In his opening text, the poet suggests that he somehow hears a remembered song. In fact, he normalizes—and makes explicit—a song that we, the listener, already work to hear in the rhythmically refracted piano in the first four measures of the piece. We hear the melody and so does he and as we identify ourselves as the "I" of the poem, we hear the song as he does. The poet slips easily into his memory, embodying it and giving it specific personal meaning. As the piece unfolds, the song morphs and disappears before resurfacing to shock both listener and poet back into a single sense of I-ness. Drawing on Antonio Damasio's pulse-model of consciousness as well as musical-analytical techniques based on Schenkerian analysis, I explore how the above piece both embodies a consciousness itself, and how, in turn, it asks us as listeners to briefly experience the poet's consciousness as our own. By tracing how specific musical events give rise to consciousness pulses in both listener and poet, this analysis invites us to truly *hear* her song.

SCHUMANN: SONG AS MEMORY

Jürgen Thym

Eastman School of Music, University of Rochester

"The melody haunts my reverie"—Roy Lichtenstein's unforgettable painting "Reverie" of 1965 (Museum of Modern Art) shows a blonde with pouting lips and longing eyes sing into a microphone a line from the pop song "Stardust." The function of song embodying and encapsulating memory, which the artist seems to critique here as a cliché, has been part and parcel of artistic representations in literature and music for hundreds of years. Its earliest manifestations arguably are "songs" in the Old Testament, where particularly poignant moments in the historical narrative are captured by a more poetic, song-like rhetorical style.

The evocation of memory through music and song was a topos visited many times in the nineteenth century, especially by Lieder composers. Aided by lyric poetry, often recalling significant moments from times past in the present through flashbacks, thereby rolling different temporal layers into one, Beethoven, Schubert, Schumann, Brahms, Wolf, and others found ingenious ways through musical means such as thematic recall, variation, harmonic shifts, heterophony, and counterpoint to give expression to the emotions—some soothing and healing, others conflicting and jarring—that memory can inflict on those who remember. Examples will be drawn from various compositions, including Beethoven's *An die ferne Geliebte* (Jeitteles), Schubert's *Winterreise* (Müller), and, especially, Schumann's *Liederkreis*, Opus. 39 (Eichendorff) and *Dichterliebe* (Heine).

VLADIMIR JANKÉLÉVITCH'S PHILOSOPHY OF MUSIC (AMS)

Sponsored by the AMS Music and Philosophy Study Group

Brian Kane, Yale University, Chair

Michael Gallope, New York University

James Hepokoski, Yale University

Judy Lochhead, Stony Brook University

Michael J. Puri, University of Virginia

Steven Rings, University of Chicago

James Currie, University at Buffalo

Carolyn Abbate, University of Pennsylvania, Respondent

French philosopher Vladimir Jankélévitch (1903–1985) is a rare figure in the history of philosophy: much like Adorno, he wrote with unparalleled expertise and productivity in the fields of both philosophy and music. But quite unlike Adorno, who serves as a perennial interlocutor for scholars of literature, sociology, history, musicology, and composition, Jankélévitch's work has remained generally unread, and seemingly peripheral to the philosophical, methodological, and theoretical concerns of our discipline.

Jankélévitch's recent reception stems from Carolyn Abbate's translation of Jankélévitch's 1961 book, *La musique et la ineffable*, in 2003. Additionally, much of this reception has been filtered through the lens of Abbate's own reading of the philosopher in her *Critical Inquiry* article of 2004: "Music—Drastic or Gnostic?" While the position she takes on irreversible and unpredictable musical performances is certainly a powerful component of *La musique et la ineffable*, the ensuing debates may have had the side effect of obscuring a broader musicological reception of the philosopher's ideas.

Thus, we propose this panel with the simple goal of inciting an expanded scholarly view of Jankélévitch's work, with specific (though by no means exclusive) attention paid to his philosophy of music. Through a renewed attention to his interest in musical works (specifically early twentieth-century French, Russian, and Spanish musical topoi), through efforts to connect arguments in *La musique et la ineffable* to Jankélévitch's reception of Bergson's thought, through a sustained attempt to connect themes in his moral philosophy to his musical commentary, and through efforts to situate Jankélévitch within central themes in the history of Continental philosophy, we have organized this panel to promote a discussion that seeks to enrich and complicate our basic understanding of musical experience. In doing so, we hope to develop Jankélévitch's affirmations and challenges about the time, meaning, performance, style, topoi, and improvisation of music, and inquire into how these insights may alter our views concerning the relation of musical practices to broader metaphysical themes of life, ethics, morality, and experience.

Brian Kane will introduce the panelists and lay out the broad themes of the discussion. The panelists will follow with ten-minute position papers, each outlining a novel perspective on his or her insights. Michael Gallope will situate *La musique et la ineffable* against Jankélévitch's evolving understanding of Bergson's notion of *durée*, and James Hepokoski will comment on how thinkers like Jankélévitch and Hans Ulrich Gumbrecht participate in quasi-theological historical and cultural networks of belief. Judith Lochhead will compare Jankélévitch's concept of *charme* with the romantic philosophy of the sublime. Michael Puri will lay out Jankélévitch's attempt to reconceive musical repetition as "reiteration," "re-exposition," and

“recollection.” Steven Rings will investigate how *La musique et la ineffable* cannot reduce musical time to a form of immediacy, but necessarily entails moments of cognitive reflection, and finally James Currie will compare Jankélévitch’s concept of *charme* to a metaphysics of alterity in the work of Emmanuel Levinas and Jacques Derrida, detailing its ethical and political ramifications. Throughout, Carolyn Abbate will be present to respond to the panelists.

Sunday morning, 7 November

ARRANGEMENTS (AMS)
David Kasunic, Occidental College, Chair

LISZT'S CANTATA PARAPHRASE: REINTERPRETING GENRE
AND NARRATIVE IN THE "WEINEN, KLAGEN" VARIATIONS

Alexander Stefaniak
Eastman School of Music, University of Rochester

Although it has been overshadowed on concert programs by many of his other works, Liszt's 1875 *Variations on a Motive by Bach* represents one of his most ambitious Bach-based compositions. The *Variations*, a sprawling piece for solo piano, draws material from Bach's 1714 cantata *Weinen, Klagen, Sorgen, Zagen* (BWV 12): Liszt develops a virtuosic set of variations on the chaconne bass of Bach's opening chorus and concludes with a climactic treatment of the cantata's final chorale. Several studies have discussed this work through detailed harmonic and formal analysis, often focusing on ways in which Liszt recasts Bach's harmonies and themes in the language of the nineteenth-century avant-garde. However, scholars have yet to explore perhaps the most intriguing aspect of the *Variations*: the way in which Liszt, by selecting and altering parts of the cantata, created a work fundamentally different in conception than Bach's.

My study argues that, in his "*Weinen, Klagen*" *Variations*, Liszt dramatically reinterpreted the cantata's musical narrative and generic identity by applying a style of concert paraphrase he had first used in his opera fantasies. In doing so, he combined two seemingly incongruous styles of music that, in the nineteenth century, represented the pinnacle of serious art (the sacred music of Bach) and a staple of popular virtuoso pianists (the concert paraphrase). Perhaps for this reason, the connection between Liszt's *Variations* and his opera fantasies has gone unnoticed in the scholarly literature. However, recognizing the work as a "cantata paraphrase" sheds new light on its formal structure, its relationship with its Bachian source, and its reception. Bach's *Weinen, Klagen* stresses the omnipresence of suffering on earth and encourages an attitude of hopeful resignation. By extracting and then substantially altering less than half of Bach's material, Liszt's paraphrase turns this discourse into a typically Romantic "darkness into light" narrative in which a chorale peroration triumphs over the chromatic chorus. I conclude my study by suggesting that, despite the *Variations*' engagement with a venerated, historical source, it was the late-nineteenth-century history of the opera fantasy genre that most strongly influenced the work's reception.

THE MARKETING OF COLLABORATION: MULTIPLE AUTHORSHIP
IN THE FIRST HALF OF THE NINETEENTH CENTURY

Emily H. Green
Peabody Conservatory

Breitkopf and Härtel published Mozart's reworking of Handel's *Messiah* in 1803 and chose to promote the work in an advertisement by claiming "greatness" for both composers and

by citing the many “improvements” made by Mozart. In 1830, an anonymous review in *Caecilia* praised Hummel’s piano arrangements of Mozart and Beethoven symphonies as “artful” and “commendable,” albeit difficult, versions of the “glorious” originals. In *La Revue et Gazette musicale de Paris* of 1840, Maurice Bourges reviewed Heller’s transcriptions of selected Schubert songs, admiring the former’s “ingenious” adaptation of the latter’s complex accompaniment figures and thanking Heller for making Schubert’s “beautiful creations” available to a wider public.

Works boasting the name of more than one author—including arrangements, transcriptions, and paraphrases—constituted a large portion of the output of many publishers in the early to mid-nineteenth century, and reviews of and advertisements for these types of compositions peppered the pages of Northern European periodicals, typically emphasizing the skill of both composers involved. An examination of promotional texts reveals that the efforts of both composers were equally significant to the receiving public. Title pages, furthermore, which were also reproduced in journals as announcements for sale, displayed the names of both composers with similar typographical prominence. While such marketing devices did not create the impression that the dually cited composers actively collaborated, they did stress that both authors participated in the production of particular pieces. Indeed, the promotional culture surrounding arrangements, transcriptions, and paraphrases suggests that a notion of multiple authorship was operative at this time, and that the popular imagination accepted that a single work could be crafted by two or more composers. Whereas previous efforts to complicate the traditional concept of authorship have their roots in postmodern notions of multiple subjectivities or intertextuality, this paper aims not to deconstruct solitary authorship but to examine the ways in which practices of print culture actively constructed a parallel notion of the multiple author in the early to mid-nineteenth century.

BUSONI’S SCHOENBERG CRITIQUE— THE STRANGE CASE OF OP. 11 NO. 2

Kenneth Hamilton
University of Birmingham

In 1909 Ferruccio Busoni took upon himself the peculiar task of transcribing a piano piece for piano. He prepared for publication a “Konzertmässige Interpretation” of Arnold Schoenberg’s op. 11 no. 2, a work he found thoroughly fascinating but evidently flawed. Schoenberg was initially flattered by Busoni’s interest, but increasingly suspicious of the form it had taken. He nevertheless became a reluctant collaborator, hoping to restrain some of Busoni’s more extreme interventions.

The composers’ trenchant exchanges on the project are preserved not only in their correspondence, but also in copious marginal annotations to unpublished manuscripts of the transcription. These show wails of protest in Schoenberg’s tiny, crabbed hand, contrasting markedly with Busoni’s confident ripostes, written in a generously commanding script. Busoni had undertaken radical revisions “to enable the listener to assimilate” op. 11 no. 2. Motifs, figuration, and pianistic layout were altered throughout; the “excessively laconic moments” were luxuriously expanded. Schoenberg was appalled.

As eventually published, the “Konzertmässige Interpretation” was an unsatisfactory compromise between the arrogances of both composers. It fully reflected neither Busoni’s initial intentions nor Schoenberg’s persistent objections. But one concession to the latter had

ironically turned the transcription from personal caprice into pointed critique. Schoenberg had insisted that his motifs be stated “at least once!” in the form he had first conceived them before Busoni should be allowed a freer hand. The unintended consequence was to transform the transcription into an embarrassingly public composition lesson. Schoenberg’s supposed inadequacies are initially presented for examination, then corrected by Busoni with more practiced mastery.

The protracted dispute over op. 11 no. 2 concisely documents incompatible aesthetic tastes, and even incompatible views over the meaning of musical notation, at a time of intensely disconcerting transition. Moreover, it tackles a central issue in the performance of some of the more recondite music of this era: whether it is possible—or desirable—to make these hermetic creations immediately accessible to a general audience. Busoni’s “Konzertmäßige Interpretation” is certainly less awkward, more pianistically “effective” than the original, but for Schoenberg the diminution of difficulty necessarily eliminated an essential part of the musical message.

MOSCHELES’ HANDEL: THE PERFORMANCE AND RECEPTION OF HANDEL’S MUSIC IN NINETEENTH-CENTURY ENGLAND

Mark Kroll

Boston University / Northeastern University

One of the most passionate advocates for the performance and publication of early music during the nineteenth century was also one of the least expected: Ignaz Moscheles. A virtuoso pianist in the grand romantic tradition, and a champion of all that was new and progressive in piano playing and composition, Moscheles was equally dedicated to the music of the past. He included the works of Handel and J. S. Bach on his concert programs, often playing them on both piano and harpsichord, and his visionary approach to performing and editing their music anticipated by more than a century the principles of historical performance practice and historically accurate editions commonly held today. Moscheles was also an astute observer, and his insightful comments about the concerts of early music that he heard during the twenty-five years he lived in England (1821–1846) can be found in his correspondence and throughout the pages of his diaries.

My paper focuses on Moscheles’ engagement with the music of Handel, examining two aspects of his activities on behalf of the composer: as an editor for the English Handel Society that Moscheles helped establish, and as a sophisticated witness to London’s vibrant concert life. I begin with a discussion of Moscheles’ landmark efforts to publish accurate editions of Handel’s works, comparing his edition of *L’Allegro, il Penseroso ed il Moderato* with those of Arnold and Chrysander. This comparative analysis reveals Moscheles’ commitment to what we now consider “scholarly” editions, one of his important legacies to musicologists and performers. I will also explore his correspondence with Mendelssohn on the subject, since the two artists approached the challenges of editing early music from a similar ideological perspective. I then conclude with the descriptions of performances of Handel’s music found in Moscheles’ diaries. These eyewitness accounts, written by a sophisticated and knowledgeable professional musician, provide invaluable information about the nineteenth-century approach to early music, and shed new light on the reception of Handel during the era.

BODIES AND MACHINES (AMS)
Andrew Dell'Antonio, University of Texas, Chair

JOHANN MAELZEL, THE METRONOME, AND MECHANICAL
 MUSIC IN NINETEENTH-CENTURY AMERICA

Alexander Bonus
 Case Western Reserve University

Johann Nepomuk Maelzel, most recognized today for “inventing” the clockwork metronome, was one of the most famous showman and entrepreneurs of the nineteenth century. During his lifetime, many who knew the name Maelzel considered the metronome to be his least spectacular or important machine. Maelzel moved to North America in 1825, not to manufacture or promote the musical timekeeper as he had in Europe, but to continue his more lucrative career as an exhibitor of self-moving machines. In America, he presented automata performances so unusual and confounding that they were recounted in articles, memoirs, poems, and novels throughout the nineteenth century. Maelzel’s audiences viewed clockwork technologies masquerading as more complex living beings. And while his machines performed eerily human activities, they moved and sounded with altogether un-lifelike qualities, with decidedly inhuman performance practices.

This paper offers a reception history of Maelzel, the metronome, and his automata in which the cultural significance underlying his many clockwork creations is explored in greater detail. As historical accounts attest, Maelzel’s machines were prominent emblems for the nineteenth-century notion of artificiality. His automata reflected a culture that ran in direct opposition to the variable “artistry” practiced and endorsed by many skilled performers and composers of the century. Thus this paper addresses a tension in “musicality” and performance practices for both Maelzel’s age and ours: the mechanical consistency, redundancy, and relative precision witnessed in Maelzel’s automata and metronome—values largely rejected by Maelzel’s musical contemporaries—are vehemently endorsed today by many professional musicians and educators who seek exactitude and correctness in “rhythm” and “tempo,” alongside the “precise” replication of composers’ intentions, even for the music of Maelzel’s century. To understand the original musical significance of Maelzel’s most lasting machine, the clockwork metronome, this paper explores his mechanical inventions within broader cultural contexts. Ultimately, I suggest that modern musicians and researchers reconsider the importance and necessity of metronome technologies as they define, or rather redefine, the musical time of past “pre-metronomic” centuries.

ANVILS AND CHORUSES: FESTIVITIES OF ART
 AND INDUSTRY IN 1870s UNITED STATES

Karen Ahlquist
 George Washington University

“Anvils and choruses” refers to a famous performance from Verdi’s *Il Trovatore* by ten thousand singers, a thousand-member orchestra, and a hundred firemen playing anvils at the 1869 Boston Peace Jubilee. Like other works, this chorus was often heard out of its original context at one of the many celebratory exhibitions and festivals that dotted the American landscape

in the second half of the nineteenth century. American criticism at the time presented art (especially painting) as offering practical value equivalent to technology and, conversely, the “wonder” of machinery as aesthetic in its appeal. Both art and industrial production were exhibited as objects that equated technological, aesthetic, and moral qualities. This presentation considers music’s place in this constellation of thought and the influence of music-making on it.

Events such as the Boston Jubilee, the Cincinnati May Festivals and industrial expositions in the 1870s, the Philadelphia Centennial Exposition (1876), and the German Sangerfest of 1879 fostered connections, and growing distinctions, between the so-called fine and useful arts in American society. While the exhibitions included music among displayed objects and mechanical processes, the festivals aimed to inculcate understanding and appreciation of music as an art unto itself. This project draws on aesthetic writings, journalism, and analysis of venues, individual events over the course of a festival or exhibition, and responses to them. It posits that the enormous gatherings of performers such as chorus members and firefighting anvil players helped integrate “fine” and “useful” aspects of artistic endeavor by obscuring the line between the performance and the idealized abstract compositions performances are sometimes said to represent.

The study also draws on the work of philosophers Lydia Goehr (1992) on the rise of the “work concept” after about 1800 and Robert Kraut (2007) on the aesthetics of “artworlds” across media. By using context to explore music as simultaneously performance and object, it considers reciprocal relationships between ontology and historical understanding and opens up avenues to a more richly-textured interpretation of a transformative era in American music history.

PERFORMING FAITH: SCORDATURA, MEDITATION, AND THE VIOLINIST IN BIBER’S *ROSARY SONATAS*

Lindsey Strand-Polyak
UCLA

Heinrich Biber’s *Rosary Sonatas* continue to mystify us over 325 years after their compilation. Each piece requires that the violin be retuned in specific ways which physically alter the acoustical properties of the instrument. However, audiences and scholars listening to a performance or recording are often confused as to the technique’s value, since when the violinist successfully performs these pieces it is harder to detect. As a result, most scholarly literature has tended to downplay the role of tuning in the *Rosary Sonatas*. When considered from the position of the violinist, however, a different picture of scordatura, “the programmatic,” and meditation emerges.

In this paper, I will argue that the *Rosary Sonatas*’ connection to the Rosary is not primarily through evocative musical imagery, but instead inextricably linked to the process of Rosary meditative practices inherent in the systematic use of scordatura. It is through scordatura’s effects on a violinist’s mind and body that a performative, physical enactment of the Rosary meditation prayers emerges. I demonstrate how Biber, one of the premier violin virtuosos of his time, as well as a Jesuit-educated man and Rosary Confraternity member, would have been intimately aware of the integrative practices of seventeenth-century religious worship. I will then demonstrate how the use of scordatura requires a symbolic act of faith on the part of the violinist, as there is often a great difference between what one reads on the music, and

what sonorities actually sound. I will then consider these physical meditative elements in conjunction with the formal musical structures in the Sonatas, connecting the musical tropes to the repetitive texts of Rosary Prayer. Through examining specific sonatas in the set, including “The Crucifixion,” “The Resurrection,” and “The Descent of the Holy Spirit,” I will provide specific musical examples to show how these spiritual, musical, and physical elements combine to create a multi-faceted religious experience, one that could be understood in different ways by both performer and audience.

CARLO FARINA’S “CAPRICCIO STRAVAGANTE”:
A MUSICAL *KUNSTKAMMER*

Rebecca Cypess
New England Conservatory

Carlo Farina’s “Capriccio stravagante” (1627), published while the composer was employed by the Elector of Saxony in Dresden, stands out from the instrumental repertoire of the early seventeenth century for its bizarre contents and unusual mode of execution. Farina asks the normally tame violin band to put its skill to use in the imitation of other instruments and of animals. The capriccio includes the earliest recorded example of glissando, used to emulate cats; extended pizzicato mimics the guitar; *col legno, sul ponticello*, multiple-stopping, and other such *Inventionen* further the work’s imitative project.

Although William Newman, Willi Apel, and others have noted the capriccio’s technical innovations, they have characterized it as superficial and incoherent. This paper will argue that, in fact, the “Capriccio stravagante” is essentially bound up with the cultures of science and the arts at the Saxon court. The Dresden *Kunstammer* (a chamber of art and curiosities), together with other court collections, provide a framework for the interpretation of Farina’s capriccio.

The Electoral *Kunstammer* contained thousands of scientific and artistic objects, including musical instruments. Some of these apparently served as models for Michael Praetorius’s illustrated catalogue, the *Theatrum instrumentorum* (1620). Like Praetorius’ work, Farina’s capriccio forms an encyclopedia of instruments, displaying them in a variety of contexts, from the hurdy-gurdy used in peasant entertainments to the church organ. These musical snapshots resonate with a broader theme of the *Kunstammer*: the study and representation of the everyday, natural world through art, scientific tools, and automata. Indeed, the rhythmic pecking of Farina’s chickens calls to mind the animals—clockwork and stuffed—that populated the Dresden collections.

But the “Capriccio stravagante” is not merely a sonic catalogue of instruments: it also constitutes an encyclopedia of the violin. Like other German patrons, the Elector was fascinated by the virtuosity of the Italian violin school. Farina’s “inventions,” like those of scientists employed at court, reflect the status and interests of his patron. The violin and bow are held and exploited in unusual ways, so that the instrument itself becomes a field of research for the inquiring scientist-musician.

COOPERATIVE MULTIPLICITIES (SMT)

William Kinderman, University of Illinois, Urbana-Champaign, Chair

MATERIALIZING HAUPTMANN'S IDEALISM:
GENERALITY AND LATE BEETHOVENPatrick Fitzgibbon
University of Chicago

"Our principal aim," Moritz Hauptmann writes in *Die Natur der Harmonik und der Metrik* (1853), "is to show the general in the particular, and the part only in relation to its whole." I propose that this excerpt holds a key to interpreting Hauptmann's whole project. My principal aim in this paper is to draw such an interpretation from a complement of historical, analytical, and critical perspectives.

First, I explore German idealist conceptions of particularity and generality, as expressed by Goethe, Fichte, Schelling, and Hegel. In brief, these authors hold that we may deduce knowledge of Nature's material parts only in relation to its ideal whole. From this vantage point I argue that through whole-part deduction, Hauptmann extends scale-degree theories of harmony (e.g. Weber) and accent theories of meter (e.g. Kirnberger).

Second, I offer a Hauptmannian analysis of the "Heiliger Dankgesang" from Beethoven's String Quartet in A minor, op. 132. The relation between its two main sections has divided critics between those whose analyses suppose broad union and others who stress instead sectional opposition. Rendering representative passages in Hauptmann's terms yields a fresh appraisal.

Finally, I suggest that Adorno's materialist critique of idealism situates Hauptmann's framework in a larger dialectic. In opposing the conceptual priority of the whole, Adorno creates a self-referential problem for theories like Hauptmann's: either general theories must omit non-holistic ideas and thus fall short of generality, or they must admit non-holistic ideas and thus affirm particularity. Hauptmann's paradoxical accounts of the minor chord illustrate.

TONAL PAIRING AND MONOTONALITY IN INSTRUMENTAL
FORMS OF BEETHOVEN, SCHUBERT, SCHUMANN, AND BRAHMSPeter H. Smith
University of Notre Dame

While developing his groundbreaking approach to Wagner's musical language, Robert Bailey suggested that innovations of nineteenth-century tonality "often resulted from the attribution of large-scale structural significance to relationships which were already implicit within the system and had served as mere foreground decoration." The present study tests Bailey's hypothesis as it applies to his concept of *tonal pairing*, the tendency for nineteenth-century composers to create decentered interactions among tonal areas as an alternative to the unitary tonal hierarchy of the eighteenth century. The concept of tonal pairing has most often been associated with "progressive" nineteenth-century repertoires, but the focus here will be on monotonal genres *par excellence*, as exemplified by instrumental forms of Beethoven, Schubert, Schumann, and Brahms. The intent is to trace the influence of tonal pairing in this "conservative" strain of nineteenth-century music, which both predates and runs parallel to Wagnerian developments. Moreover, my analyses will underscore that, far from being

“mere foreground decoration,” tonal pairing may indeed have large-scale structural significance within and across movements in the examined works. Given the current debates among Schenkerians and scholars developing new approaches to nineteenth-century music, these analyses have a dual significance. They illustrate the importance of addressing relationships that extend beyond Schenker’s system, but they also demonstrate advantages of exploring these extra-systemic phenomena in conjunction with Schenkerian concepts, thus transcending any felt need to justify innovative approaches through a denial either of tonal centrality or of the explanatory power of Schenker’s theory.

ROTATIONAL FORM AS METAPHOR: FANNY HENSEL’S FORMAL AND TONAL LOGIC REVISITED

Samuel Ng
University of Cincinnati

Despite renewed attention to the music of Fanny Hensel in recent decades, formal and tonal idiosyncrasies in her piano works continue to baffle analysts. Readings of Hensel’s intense chromaticism and expansive forms in current analytical literature reveal assessments of Hensel’s music as incompatible with the classical ideals of linear control, proportional balance, and diatonic basis epitomized by her sibling’s oeuvre. In a provocative essay, Susan Wollenberg (2007) counters that Hensel’s formal freedom is in fact checked by her tight control of “harmonic and tonal logic” and her Brahmsian manipulation of motives. In this paper, I will corroborate Wollenberg’s thesis, showing how traditional principles of formal and tonal coherence are at work in three piano pieces written at different stages of Hensel’s career. While examining Schoenbergian motivic connections and pitch-class associations in these pieces, I will also explore formal and tonal organizations using Schenkerian methods as well as recent theories of form and narrative. Overall, my analyses illustrate three main aspects of Hensel’s musical organicism: (1) formal expansiveness and divergence from traditional prototypes are counterbalanced by a firm anchor in the principle of “rotation;” (2) tonal expeditions that engage radical chromaticism and enharmonicism demonstrate well-defined contrapuntal, motivic, and discursive functions within the Schenkerian paradigm of voice-leading and structural levels; and (3) the cyclic progression between referential materials and lengthy excursions not only helps construct coherent musical narratives, but also provides a musical metaphor of the perpetual tension between Hensel’s societal obligations and her artistic creativity as a nineteenth-century female composer in upper-class Berlin.

SCRIABIN AND THE POSSIBLE

Anna Gawboy
Ohio State University

Alexander Scriabin envisioned his *Prometheus*, op. 60 as a “symphony of sound” counterpointed by a “symphony of light.” However, the work premiered in 1911 without the *tastiera per luce* (color organ) as hoped. Since then, the relationship between lights and music has not been well understood. This paper reassesses this relationship based on the “Parisian score,” a manuscript containing Scriabin’s annotations for the light part. A further source is a fresh staging of the work produced by this author in collaboration with lighting designer Justin Townsend for the Yale Symphony Orchestra.

The *luce* part in the published score is a visual analysis of the work occurring on two temporal levels: a faster part corresponding to the harmonic rhythm, and a slower part dividing the work into seven formal sections. Additionally, the Parisian manuscript calls for spectacular effects which were impossible to realize with available technology, thus left to exist only in Scriabin's imagination.

New technology can bring a performance of *Prometheus* closer to Scriabin's vision than ever before. Yet staging *Prometheus* also generates questions related to the performance of an imaginary work. First, is a real-time temporal analysis visually interesting? Can analysis *be* performance? Second, the very fact that Scriabin's effects are now possible somewhat diminishes the spirit of their imagined impact. *Prometheus* embeds a peculiarly modernist paradox: it was a vision of the future, so only in the future can an "authentic" performance be realized—a statement perhaps as true today as it was a century ago.

MUSIC AND FASCISM (AMS)

Pamela Potter, University of Wisconsin-Madison, Chair

"ARDENT IN HIS ADHERENCE TO MR. MUSSOLINI'S PRINCIPLES": THE POLITICS OF GIULIO GATTI-CASAZZA'S MANAGEMENT OF THE METROPOLITAN OPERA HOUSE IN THE 1920s

Daive Ceriani
Harvard University

The appointment of Giulio Gatti-Casazza as general manager of the Metropolitan Opera House in 1908 provoked much anxiety among music critics in New York. One of their main concerns was that he would favor works by his Italian compatriots. During the early years of Gatti-Casazza's management, this fear seemed groundless; until the outbreak of World War I, he staged operas by composers from various countries. However, from 1917 to 1919, a ban on modern German opera allowed Gatti-Casazza to favor works from Italy, a move supported by the chairman of the Metropolitan's Board of Directors, Otto Kahn. Furthermore, even after the ban was lifted, Gatti-Casazza continued to give preference to Italian operas.

Using previously undiscussed materials from the Kahn archive at Princeton University, the Metropolitan Opera Archive, the *Archivio di Stato*, and the *Archivio del Ministero degli Esteri* in Rome, I explore Gatti-Casazza's Italian-biased policies after World War I. I argue that these policies resulted from his nationalist and, later, fascist political sympathies, and that the Metropolitan had stronger connections with Italian Fascism than scholars have previously thought. During this period, Gatti-Casazza and Kahn were in close contact with officials in the Italian Fascist government and with the Italian press. Letters in these archives portray the General Manager as a loyal fascist whose goals were to promote Italian culture in the United States as well as to improve the musical range and reputation of his opera company. Moreover, in the 1920s, practically every Italian musician he employed was a fascist sympathizer; newly discovered letters demonstrate these performers' endorsement of Benito Mussolini and Fascism. These findings help explain why Arturo Toscanini, a strong antifascist, never again worked at the Metropolitan after Mussolini established his dictatorship in Italy.

By shedding light on the little-explored role of Gatti-Casazza and the Italian musicians of the Metropolitan as fascist sympathizers, I offer new insights into the influence of Italian

politics, through opera, on New York cultural life after World War I. My archival discoveries also help to reassess Toscanini's role as an antifascist musician in the United States, and his troubled relationship with Gatti-Casazza and the Metropolitan.

MUSIC, FASCISM, RACE, CANON:
MUSICAL EXCHANGES BETWEEN SPAIN AND GERMANY, 1939–45

Eva Moreda

Royal Academy of Music / Open University

Although mentioned in passing by several Spanish musicologists (Pérez Zaldondo, Suárez-Pajares, Martínez del Fresno, Marco), the numerous and sustained musical exchanges between Hitler's Germany and Franco's Spain during the Second World War still remain, inexplicably, largely unexplored, despite their obvious relevance: musically, such exchanges contributed to revive Spain's musical life after three years of civil war (1936–39) which caused the death or exile of many prominent performers and composers; politically, the evolution of these exchanges mirrors interestingly the evolution of the complex diplomatic relations between Francoism and the Axis in the period 1939–45. In this paper, I aim to provide, in the first place, an overview of the nature and organization of such exchanges, outlining the different types of musical events organized by different institutions, targeted to different types of audiences and pursuing different aims. Then, an examination of the participants in these exchanges and the repertoire chosen by each of the countries to present itself will lead to a broader discussion: namely, how the Spanish musical press and musical institutions viewed their own musical tradition and how they evaluated its place within a musical canon which they mainly identified, at this point, with the German tradition. This is particularly relevant in the context of the first years of the Franco regime, in which musicologists and music critics—similarly to what was happening in other disciplines and areas of public life—sought to promote a certain vision of Spanish music history which matched the regime's imperial nostalgia and expectations of *grandeur*; I will examine how the dialogue with Germany and the broader frame of fascism—which the Franco regime largely abandoned after the Second World War—influenced this process of construction of a musical identity.

POULENC AND RAVEL (AMS/SMT)
Mary Davis, Case Western Reserve University, Chair

FRANCIS POULENC AND CAMP AESTHETICS

Christopher Moore
University of Ottawa

In 1950, Claude Rostand initiated an interpretative commonplace when he described Francis Poulenc as embodying the contrasting figures of the monk (*moine*) and the vagabond (*voyou*). Rostand's character assessment was prompted by the ostensibly contradictory nature of Poulenc's oeuvre, one in which Catholic-themed works (*Litanies à la vierge noire* or the *Mass in G*) contrast with others combining frivolity and artificiality in an overriding context of ostentatious posturing and sexual ambiguity (*Les Biches* or *Aubade*). Though Poulenc

endorsed Rostand's characterization, he also stressed that the moine-voyou dichotomy was no proof that a water-tight separation existed between his sacred and secular inspiration.

I argue that the critical tendency to view Poulenc as a Janus-faced composer is challenged when we consider his works through the aesthetic lens of camp. Indeed, Poulenc's "voyou" works, characterized by ironic detachment and stylistic exhibitionism, intersect convincingly with the aesthetic world of camp as theoretically elaborated by Mark Booth, Philip Core, and Fabio Cleto. Yet camp may also be effectively employed as an interpretative category for understanding the musical style and personal motivations informing the composer's sacred works. This "clerical" camp, to borrow Mark Jordan's term, is particularly apparent in Poulenc's Catholic-themed opera, *Dialogues des Carmélites*, and finds a focal point through the work's protagonist, Blanche de la Force. Though Blanche and her final suicidal gesture have been traditionally interpreted in terms of divine grace and salvation, I stress that the character's immediate creative purpose was to serve as an expressive outlet for the composer's real-life anxieties regarding his sexual life. By using the sacred figure of Blanche as a means to surreptitiously thematize his homosexuality, Poulenc displays a characteristic impulse to both conceal and creatively exploit a secret within his personality, a strategy that has been widely acknowledge as essential to the camp aesthetic.

I will conclude by suggesting how camp may be employed as an interpretative trope for the elucidation of various aspects of Poulenc's work and personality. The composer's choice of musical genres, his political ambivalence, and the theatrical style of his correspondence all acquire new meaning when examined in terms of camp aesthetics.

RAVEL'S TONAL AXIS

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Oberlin College

Previous analyses of Ravel's music have focused primarily on details of motive and sonority without adequately appreciating consistencies in the larger designs. I will show that an important group of Ravel's works shares a design based on what I will refer to (following Straus 1982) as a *tonal axis*.

The first movement of Ravel's Piano Trio features an A-minor/C-major double-tonic complex whose constituent pitches, A–C–E–G, serve as a referential set that fulfills the conditions of Straus's tonal axis: it consists of overlapping major and minor triads, functions as a referential sonority and harmonic generator of the piece, and embodies a conflict or polarity between its two constituent triads. I understand the Trio's tonal axis as the pre-war pinnacle of a larger development in Ravel's tonal practice, the evolving juxtaposition of relative major and minor modes—here viewed through the lens of sonata form in Ravel's pre-war chamber music (1897–1914).

While the single-movement *Sonate posthume* follows the classical convention for minor-mode sonatas (exposition i–III/recapitulation i–I), the String Quartet's first movement inverts the major-minor relationship (I–vi/I–I). The *Introduction et Allegro*'s progression from minor to major (intro vi; I–vi/I–I) foreshadows the Piano Trio's fully-fledged double-tonic complex, where the first movement's i–I/i–III trajectory defers the attainment of the major tonic to the last movement. I propose that Ravel's practice of juxtaposing major and minor triads evolves into the mixed-mode thematicism and "polytonality" of the post-war chamber works (the sonatas for violin/cello and violin/piano).

ETERNITY IN EACH MOMENT:
TEMPORAL STRATEGIES IN RAVEL'S *LE GIBET*

Jessie Fillerup
University of Mary Washington

This paper uses Ravel's "Le Gibet" from *Gaspard de la nuit* (1908) as an analytical case study, suggesting that the work's temporal and formal dimensions anticipate similar innovations in Debussy's *Jeux* (1913) and Stravinsky's *Symphonies of Wind Instruments* (1920). The analysis combines voice-leading techniques with Stockhausen's notion of "moment form" (further developed by Jonathan Kramer), revealing multiply-directed temporal strategies that assert points of stasis, nonlinearity, continuity, and discontinuity.

A voice-leading graph reveals both the work's prolongation of D flat (mirroring the B-flat ostinato) and its symmetrical architecture, characterized by motivic parallelisms and arch gestures on multiple structural levels. The opening harmonic gesture (here called the "gallows") consists of ninth chords in parallel motion, which function less as a progression than as an invariant point of departure and return. The gallows gesture can be interpolated between phrases without interrupting harmonic logic or rhythmic succession, producing a series of self-contained, discontinuous moments.

While the B-flat ostinato suggests a static form sustained by its own circularity, its continuity also generates the connective tissue necessary to string together discontinuous gestures. Continuity also manifests itself in select linear phrases that lead to their consequents rather than to interruption by the gallows gesture. This vacillation between temporal strategies could itself be viewed as a form of discontinuity that makes the work highly unpredictable. While Kramer traces the origins of moment form to the works of Stravinsky and Debussy (who are subsequently linked to Messiaen and the Darmstadt composers), "Le Gibet" prefigures the temporal strategies found in these works.

MUSIQUE À LA MODE: POULENC'S BABAR
AND THE REBIRTH OF "LIFESTYLE MODERNISM"

Keith Clifton
Central Michigan University

In 1930, amateur pianist Cécile de Brunhoff invented a vivid story to cheer her young sons. The tale—centered around a precocious jungle elephant who escapes to the city following the tragic death of its mother—attracted the attention of Brunhoff's artist husband Jean, who completed the text, sketched a series of illustrations, and named the creature Babar. Jean's brother Michel, editor of French *Vogue*, recognized significant commercial potential and arranged for publication. By the late 1930s, Brunhoff's *Histoire de Babar, le petit éléphant* and its sequels were international sensations that launched a bold new style of publishing: the children's picture book.

Another member of the Brunhoff circle was Francis Poulenc, who composed his first set of children's pieces, the *Quatre chansons pour enfants*, in 1934. Six years later, Poulenc began a version of Brunhoff's first book for piano and narrator. Despite its status among his most popular compositions, the work has received scant attention from scholars. Above all, Babar exemplifies Lynn Garafola's concept of "lifestyle modernism," an "art of the sophisticated

commonplace” drawn from popular sources and initially associated with Satie’s *Sports et divertissements* (1914) and *Parade* (1917).

As Mary Davis has shown, the style achieved wider recognition through several defining works for the Ballets Russes, chiefly Milhaud’s *Le train bleu* (1924), with costumes by Coco Chanel. Christopher Moore argues that lifestyle modernism morphed into “populist modernism” through its eventual appropriation by the French Popular Front. Most writers, however, concur that the trend as originally conceived ended by 1925 in the wake of Satie’s disastrous *Relâche*. My paper challenges this assumption.

Like its literary source, Poulenc’s *Babar* glorifies the leisure activities of the French upper class, including shopping and fine clothing. The music combines a *Les Six*-era frivolity with previously unrecognized musical allusions to Chopin, Satie, and Stravinsky. An examination of *Babar* in the context of Poulenc’s late works (specifically the 1961 monodrama *La Dame de Monte Carlo*), demonstrates that lifestyle modernism endured decades after most had pronounced it defunct, reinvigorated by a witty conflation of urbane music and elegant *haute couture*.

PRE-TONAL THEORIES AND PRACTICES (AMS) Calvin Bower, University of Notre Dame, Chair

RE-INTERPRETING AN ARITHMETICAL ERROR IN BOETHIUS’ *DE INSTITUTIONE MUSICA* (3.14–16)

Andrew Hicks
University of Toronto

At the Forty-fifth Annual Meeting of the American Musicological Society, André Barbera presented a paper on Boethius’ *De institutione musica* that highlighted a problematic arithmetical proof. At 3.14, Boethius purports to prove that the semitone is larger than three commas but smaller than four; the conclusion is correct, but the mathematical procedure seems inherently flawed, for Boethius manipulates the numerical difference between the terms of a ratio as if it were a meaningful quantification of the resultant interval. Barbera maintained that the rationale motivating the erroneous mathematics “lies at the heart of Pythagorean cosmogony.” Boethius (Barbera argued) set out to find the numerical truth underlying acoustic phenomena and “seems to have been satisfied by the apparent numerical verification of what he could hear.”

The origin of this arithmetical error can be specified with greater precision than the vague invocation of “Pythagorean cosmogony” allows. I contend that the arithmetical procedure of *De institutione musica* 3.14–16 is symptomatic of a widespread conflation of ratio (*logos*) and interval (*diastema*) that arose within the early stages of the Greek commentary tradition on Plato’s *Timaeus*. Plato’s account of the “ratios” with which the demiurge forged the world soul (*Timaeus* 35b–36b) exhibits one striking peculiarity: it is formulated entirely in terms of intervals (*diastemata* and *diastaseis*), not ratios. This ambiguity occasioned a peculiar confusion of *diastema* and *logos*, and it invited commentators to import Aristoxenian intervallic language into a fundamentally Pythagorean context. The tension between these two concepts has left further traces in two other late-ancient sources of harmonic theory, Calcidius’ *Commentarius in Timaeum* and Macrobius’ *Commentarii in Somnium Scipionis*.

Each of these authors independently preserves *testimonia* to different phases in the Timaeon commentary tradition. By assessing the complex web of connections among and distinctions between these authors and their lost Greek sources, I shed new light on Boethius' arithmetical procedure and argue for more concrete connections between the *De institutione musica* and "Pythagorean cosmogony."

FIFTEEN MODES VERSUS EIGHT:
ON THE ANCIENT GREEK BACKGROUND OF A MEDIEVAL
AND RENAISSANCE THEORETICAL CONFLICT

Charles M. Atkinson
Ohio State University

In the twenty-first chapter of book I of his *Dodecachordon*, Heinrich Glareanus criticizes Franchinus Gafurius for being fully in the sway of the system of eight church modes, as propounded by Boethius, and for not having understood the thirteen modes of Aristoxenos or the fifteen modes of Martianus Capella. Glareanus then proceeds to develop a system of twelve modes, ostensibly based on the six principal modes of Aristoxenos, with a single plagal for each.

The conflict between a system of thirteen or fifteen modes and one of eight was not new. Its immediate roots for Gafurius and Glareanus lay in the Latin theoretical tradition, in which there were two conflicting, but related, types of melodic classification operative in the Latin West. One, espoused by Martianus Capella and Cassiodorus, was a system of fifteen tropes or tones, each a semitone higher than the one preceding it. The other, propounded by Boethius, was a system of eight "modes, which they also call tropes or tones," defined by species of octave and the position of the *mese* within each. As the exchange between Glareanus and Gafurius suggests, however, the ultimate origins of this conflict lay in ancient Greek music theory. As I shall demonstrate, this conflict and its ultimate resolution had already played itself out in the works of Aristides Quintilianus and Klaudios Ptolemaios before it was taken over by Martianus Capella and Boethius, and later Glareanus and Gafurius, in the Latin West.

In his *De musica* Aristides provides a lucid explanation of the ancient Greek *tonoi* as successive transpositions of the *systema ametabolon* to yield a total of fifteen *tonoi*. Moreover, he outlines a method of identifying the transposition—and hence the *tonos*—of a given melody by comparing its dynamic proslambanomenos with that of the Dorian tonos. Although Aristides says that one will have no difficulty in using this method in order to establish the *tonos* of a given piece, it actually creates a problem, one that had already been pointed out and solved by Klaudios Ptolemaios more than a century earlier: This paper will explicate the problem and its solution.

THE SONG OF THE PROPHETS: A MUSICAL MODEL
FOR ORLANDO DI LASSO'S *CARMINA CHROMATICO*

Marjorie Roth
Nazareth College

The literature on Orlando di Lasso's motet cycle *Prophetiae Sibyllarum* features many attempts to explain its unusually intense chromaticism. In particular, the Prologue (*Carmina*

chromatico) has been considered from a range of analytical viewpoints, some more appropriate to mid-sixteenth century music than others (Lowinsky, 1962; Mitchell, 1970; Hübler, 1978; Berger, 1980; Schlötterer, 1990; Klumpenhouwer, 1992; Burnett, 2007). Behind these diverse attempts to grasp Lasso's compositional technique lies the assumption that theoretical analysis will enhance understanding of the cycle's harmony with respect to its unusual texts, its unconfirmed provenance, and its unknown original performance context. Any clues embedded within the music, however—if such clues exist—have resisted discovery.

In this paper I offer a new analysis of the *Carmina chromatico*, one that explains and unifies the motet's harmonic and hermeneutic puzzles. Hints provided by the text suggest that Lasso's Prologue is a polyphonic fantasia upon a well-known and topically-appropriate monophonic theme: the Lesson Tone for singing Prophecies. The melodic and structural features of this inherently "chromatic" Tone generate the background harmonic fabric of the motet and at least one significant melodic gesture as well. Moreover, the structural organization of Lasso's apparently random chromatic chord choices in the Prologue can be traced back to the grammatical-musical points of articulation characteristic of the Prophecy Tone.

Acknowledging the traditional song of the Hebrew Prophets as a hidden cantus firmus beneath the sonic surface of the *Carmina chromatico* opens the entire motet cycle to new interpretations in terms of genre, patronage, and possible performance venues. Lasso's ingenious manipulation of the connections that exist among mode, genus, cantus firmus, topic, text, and context create a complex web of music and meaning that would have been clear to a contemporary humanistic audience attuned to the subtleties of the message. Finally, the composer's placement of localized chromatic events within a conventionally diatonic, hypomixolydian framework may represent his creative response to the ferocious chromatic debates raging in Rome during the 1550s.

THE FIRST CHAPTER OF MUSIC HISTORY: SOUTHERN MESOPOTAMIA, 3000–1500 BC

Sam Mirelman
University of London

Although it is rarely acknowledged in historical surveys of music, the first written records concerning music come from Mesopotamia, specifically Sumer. Today this region is known as southern Iraq. Recent advances in our knowledge and understanding of these textual sources, along with relevant archaeological and iconographic material, allows for a detailed and nuanced historical account of the period ca. 3000–1500 BC which has hitherto remained elusive. The focus of this paper will be on the earliest period, although texts from the remaining long period in which cuneiform records are attested (up to the first century AD), must in some cases be taken into account.

Newly discovered texts such as the depiction of string names on a seven-pointed star, and the new manuscript of a tuning cycle, highlight the level of sophistication which existed in a musical culture at least a thousand years before similar texts from ancient Greece. Furthermore, historians of music can benefit from recent, exhaustive philological work on the social position of various classes of musicians in Babylonia, which is based on attestations from thousands of administrative and literary texts spread all over Babylonia and the region. From such sources, the place of various musicians and priest musicians in society, and particularly the temple and palace, can be deduced. Hundreds of such musicians are known by

name, together with detailed information concerning their musical activities, known from their personal correspondence. Along with such textual evidence, the abundant iconography and remains of instruments from the third millennium BC can be combined to form a holistic picture of music and its place in the world's first cities.

PRIVATE MUSICS (AMS)

Mary Natvig, Bowling Green State University, Chair

THE CHALLENGE OF DOMESTICITY IN MEN'S MANUSCRIPTS IN RESTORATION ENGLAND

Candace Bailey

North Carolina Central University

For some years now, seventeenth-century English manuscripts associated with women have attracted scholars' attention, resulting in new appreciations of music in the context of women's experiences. Curiously, while we have been willing to question every aspect of women's books, almost no attempt has been made to re-examine men's manuscripts of the same period. Thus, while modern cultural and social studies have informed our understanding of women's music, our ideas about men's music have remained comparatively static.

Recently, in his edition of a newly discovered manuscript, Peter Leech wrote that "an understanding of the [development of new keyboard styles] is hampered by the lack of surviving comprehensive manuscript collections from this period." That this situation is a "problem" is driven by several modern assumptions of what a "collection" is. Leech further comments that "apart from concordances, these sources offer few clues . . . to help set the music in a wider context." The real problem here is that the "wider context" we have often sought does not exist in the ways we traditionally categorize men's manuscripts from this period.

For example, in the same preface, Leech uses the term "domestic" twice and both times in quotation marks, as if the term somehow doesn't fit but is universally understood. Another editor of a related volume comments that "the very domesticity of these collections is responsible for their present neglect." Thus, "domestic" seems to be a drawback and does not allow us to look at the "real" music—which is presumably in "professional" manuscripts. Both sources described here belonged to men.

By forcing manuscripts into a limited number of categories and then making conclusions as a result their categorization, we run the risk of misreading these volumes. The same scrutiny applied to women's manuscripts needs to be applied to those associated with men. This paper will show how traditional categories of seventeenth-century keyboard manuscripts can give us the wrong impressions about musical contexts. I will use the *Selosse MS* and *Lbl Add. 34695* to show that our ideas of a "professional" manuscript are anachronistic and misleading.

MUSICA SECRETA: NUNS AND THE CRAFT OF ESOTERIC
COMPOSITION IN SIXTEENTH-CENTURY FERRARA

Laurie Stras
University of Southampton

The late-sixteenth-century court of Ferrara is a commonly visited pit stop for undergraduates racing through Western music history courses, where they encounter the *musica secreta* of Alfonso II d'Este, frequently hailed the first professional female musicians. Graduate students taking Gender and Music classes may also learn of the city's musical nuns, taking notice of the startling mention of basses and tenors in convent choirs. They may even, if equally smitten by theory and history, learn of the continuing Ferrarese fascination with esoteric composition—*soggetti obblighi*, *soggetti cavati*, and most of all, canons—manifested in Josquin's *Miserere*, Rore's *Missa Praeter rerum seriem*, Agostini's *enigmi*, and Dosso Dossi's canon paintings, amongst many other works.

What is never apparent—perhaps because we tend still to see sixteenth-century women musicians as performers, hierarchically inferior agents of musical thought originating in masculine minds, or perhaps because there is little evidence that these women had access to advanced musical learning—is the full extent to which Ferrarese musical culture was nurtured and embodied in its convents. Nevertheless, indications do exist that in particular the nuns of San Vito participated in Ferrarese musical life at the highest level—not just as virtuosi performers, but also in its most learned and elite pastime.

Suor Raffaella Aleotti's *Sacre cantiones* (1593) contains settings pointing to a knowledge of, and an active contribution to, the esoteric tradition, most tellingly a *Miserere mei Deus* that directly references Josquin's. Moreover, a late-sixteenth-century painting, Bastianino's *Santa Cecilia*, contains an as-yet-undescribed canon written in the soprano (not the tenor) clef, setting the words of the vespers antiphon for Saint Cecilia's day. The canon is naturally realized by high voices, and the painting's provenance and its subject matter suggest that it very probably originated at San Vito.

Musica secreta has several meanings for Renaissance Ferrara: the performance practice of Alfonso's hidden ensemble; the disembodied music emanating from cloistered nuns; an unknown female musician; the esoteric tradition. Using a variety of methodologies, this paper investigates how the musical heritage of the once famous, now obscure, San Vito epitomizes the Ferrarese *musica secreta*.

GENDER AND THE POLITICS OF MUSIC
IN THE EARLY ISLAMIC COURTS

Lisa Nielson
University of Maine

Scholarship into music performance practices of the early Islamic period is a small, if growing, discipline. During the early Abbasid era (750–950 CE), the centrality of music to courtly entertainments sparked vigorous debate as to what it meant to be a musician, what sound genres constituted music, and even the allowability of music in Islam. The arguments for and against took place in the realm of politics and interpretation of religious law (often one and the same), yet the influence of traditional expectations for gendered musical performance that had existed on the cultural landscape for millennia also contributed to the formation of a

musical semiotics used by both sides. To date, the question of how gender factored into these debates has yet to be explored.

Prior to the advent of Islam, women formed the class of professional musicians in Arabia and Mesopotamia, and under Islam this did not substantially change. Referred to in Arabic as *qiyān* (sing., *qayna*), these “singing girls” were a special class of slave courtesans who dominated the professional ranks of musicians and were essential to court entertainments. Until the late seventh century, men were socially prohibited from the profession of music, as it was considered unmanly and ignoble, though some men became professional musicians by imitating women. This included adopting feminine dress and mannerisms and playing “women’s” instruments, earning them the pejorative *mukhannathūn* (effeminate). Their dual performance as musicians and “women” made them targets for persecution, yet their skill earned them enough patronage that by the ninth century, subsequent generations of men were accepted and respected as professional musicians.

In this paper, I use select primary texts to look at the different roles and expectations for musical performance for male and female court musicians, how performance of gender boundaries was regularly transgressed and their symbolic use in debates surrounding music in the early Abbasid court in Baghdad. Through the reactions to these performances from the literature, I discuss how the development of a musical semiotics based on the gendered expectations for performance by court musicians became an important part of the rhetoric surrounding music in early Islam.

DIE MEISTERSINGER, INDOORS AND OUT

Ryan Minor

Stony Brook University

Long taken as the very embodiment of nineteenth-century monumentalism, Wagner’s operas are rarely considered apart from their outsized ambitions for, and realization on, the stage. Yet performance statistics from the late nineteenth and early twentieth century (taken from the *Deutscher Bühnenspielplan*) indicate that theatrical performances of Wagner, though certainly not uncommon, were relatively rare events—and particularly so for his larger, more monumental, works. Simultaneously, however, piano arrangements of these same operas sold in the hundreds of thousands.

This paper focuses on the aesthetic politics of the piano arrangement—in particular the radically shortened and simplified arrangement of *Die Meistersinger* published by the left-leaning Ullstein Verlag in its popular *Musik für Alle* series in 1907. This arrangement not only excises the opera’s most infamous moments—it removes both Beckmesser’s humiliation and Sach’s xenophobic rant in Act III—but it also renders Wagner’s music in a far simpler, indeed domesticated, manner. Even the notorious “Wach auf” chorus, normally sung by a monumental chorus on the festival meadow, emerges as a simple chorale tune that can easily be played or sung by amateurs of middling talent. This parlor-sized *Meistersinger* is almost entirely shorn of the opera’s monumentalist bombast, and it seriously curtails the domineering ambitions of Wagner’s opera in precisely the realm—the middle-class home—in which it had the potential to reach its broadest public.

Unlike contemporary leitmotivic guides, popular arrangements such as *Musik für Alle* assume more of a compensatory, rather than preparatory, stance towards theatrical performance. But it was only through arrangements such as Ullstein’s that many Germans ever encountered

Wagner's work. Any consideration of the *effects* of Wagner and his monumentalist aspirations must therefore look beyond the opera house as well, and take seriously the role of domestic music-making as a site of substantive engagement with Wagner's troubled legacy. To do otherwise—to continue to view his works solely through the lens of Bayreuth and its officially sanctioned performance history—is, intentionally or not, merely to do Wagner's own monumentalist bidding.

REAL WOMEN (AMS)

Katherine Bergeron, Brown University, Chair

TERESA SCHIERONI AND THE IDEA OF GLOBAL OPERA

Benjamin Walton

University of Cambridge

My paper begins from a simple question: in the much-quoted opening sentence of Stendhal's *Vie de Rossini* ("Since the death of Napoleon, another man has appeared who is talked about every day in Moscow as in Naples, in London as in Vienna, in Paris as in Calcutta"), what is Calcutta doing there? After all, when the book was published in late 1823, no opera by Rossini had yet been performed in India.

The most straightforward answer is unsurprising, given the plagiarizing tendencies of the author, and only partly helpful: Stendhal lifted his list of cities from an earlier homage to Rossini, by Giuseppe Carpani. Yet there is a difference: where Carpani provides an image of Rossinian melody spreading freely around the world, Stendhal offers instead a vision of global chatter; an imagined world community, all talking about a single composer.

In order to explore the implications of these two equally hyperbolic adumbrations of early nineteenth-century global opera—positioned between the imperial translocations of the previous century (opera in the eighteenth-century Spanish colonies, for instance), and the steamship-driven reality of later nineteenth-century operatic expansion—my paper will focus on a single singer, the soprano Teresa Schieroni, who between 1827 and 1838 completed the first operatic circumnavigation of the globe, mostly performing Rossini. My research into Schieroni's reception in a variety of locations, including Buenos Aires, Montevideo, Santiago, Macau, and also Calcutta, reveals much about the unstable meanings of operatic performance in places often experiencing it for the first time. Meanwhile, surviving reviews frequently indicate the desire for a Stendhalian participation in a world operatic conversation, facilitated through the medium of newspapers, transferred and exchanged along shipping routes.

My opening question therefore becomes much wider: what happens to our narratives of nineteenth-century opera in Europe if we take Stendhal's Calcutta seriously? And, in my focus on Schieroni's own journey, traced through customs records, shipping registers and first-hand accounts, I will also seek to answer another: what can we learn by tracing the trajectories of forgotten musicians, in place of constantly returning to our much more familiar music-historical tales?

ALMA MAHLER, ARNOLD SCHOENBERG,
AND TRADITIONS OF WOMEN'S PHILANTHROPY

Elizabeth Keathley
University of North Carolina, Greensboro

More widely known for her self-dramatization as Gustav Mahler's widow, her famous lovers, and as a provocateur of Schoenberg's disputes with Kandinsky and Mann, Alma Mahler has more recently garnered attention as a composer whose achievements were eclipsed by her husband's career aspirations. Yet one of her most significant contributions to modern music culture, her patronage of Arnold Schoenberg and his students, remains under-reported and under-theorized.

The present study, based on unpublished letters at the Arnold Schoenberg Center (Vienna), Library of Congress, and Alma Mahler-Werfel archive (Penn), illuminates the extent and types of patronage Alma Mahler granted to Schoenberg, the impact of her patronage on Schoenberg's attitudes and activities, and how the specific terms of patronage coincided with Alma Mahler's aesthetic aims and financial interests. Most obviously, Schoenberg devoted considerable energy to writing about, conducting the works of, and defending Gustav Mahler, to Alma's benefit. Equally significantly, their patronage relationship occasioned struggles over aesthetic claims and cultural authority, as illustrated by Schoenberg's unsuccessful 1915 benefit concert.

Theorizing from previous research on women's music patronage and philanthropy, I locate Alma Mahler within a network of women's cultural philanthropy that was crucial to Schoenberg's modern music subculture; I show how specific patterns of women's philanthropy in Schoenberg's circle were marked by the vicissitudes of women's history as much as by the aesthetic and cultural aims of individual patrons. The patronage of Dr. Eugenie Schwarzwald, for example, retained clear links to collective feminist cultural reform movements, especially women's education. Commissioning patron Elizabeth Sprague Coolidge benefited from modern legislation affecting women's property rights, allowing her to build a vertically integrated system of chamber music patronage. Alma Mahler, in contrast, was a liminal figure whose emancipated behavior and individualistic enterprises were informed by ideas of the "new woman," but who remained attached to pre-feminist conventions, such as marriage, to authorize her aesthetic claims.

This study illuminates the significance of individual women and women's institutions to the development of modern music, contributes to the ongoing reassessment of Arnold Schoenberg, and enriches our understanding of musical modernism in relation to women's history.

VIARDOT'S ORPHEUS:
ANIMATING HISTORY IN SECOND-EMPIRE PARIS

Flora Willson
King's College London

On 18 November 1859 Gluck's *Orphée* was revived at the Théâtre Lyrique in Paris, adapted for modern performance by Hector Berlioz. In what seemed to be recognized immediately as the defining feature of the production, mezzo-soprano Pauline Viardot sang Orpheus. Contemporary reactions focused predominantly on the physicality of Viardot's interpretation, with many commentators invoking the label—famously applied earlier to Giuditta Pasta—of

an almost literally “statuesque” singer. In a development of this classicizing trope, though, Viardot’s Orpheus was also seen as residing at the boundary between marmoreal stasis and dramatic movement: an embodiment of the very process of animation. What is more, while she was acclaimed for breathing new life both into the character of Orpheus and into Gluck’s largely forgotten opera, Viardot was also heard as reanimating the voice of Maria Malibran (her wildly celebrated sister, who had died tragically young in 1836)—albeit in a form that was altogether more classical, less passionate and, by extension, less *alive*.

The impression of Viardot’s performance of Orpheus as it emerges from contemporary reviews and other documents is thus one of an uncanny convergence of multiple returns-to-life and echoes from beyond the grave. Building especially on Anselm Gerhard’s now classic study, *The Urbanisation of Opera*, on the work of John Butt and Katharine Ellis concerning historical revivals, and on recent writing about early visual and aural technologies by Jonathan Sterne and Lynda Nead (amongst others), my paper considers the place of Viardot’s performance in the still-changing historiography of French opera. I will, in particular, argue that this turn to an *ancien régime* opera at the height of the Second Empire encourages a reassessment of our conception of classicism and nostalgia in mid-nineteenth-century France. Coming from a period defined by technological progress but forever looking backwards, Viardot’s Orpheus transcended the boundaries between the musical past and present, and even—like the mythological character she impersonated—questioned those between the living and the dead.

FEMALE SINGERS AND THE “MALADIE MORALE” IN PARIS, 1830–1848

Kimberly White
McGill University

In 1835, music critic Henri Blanchard voiced concern over bourgeois morality infiltrating the theaters and leading female singers to adopt a virtuous lifestyle. Tongue-in-cheek, he linked what he perceived as a wilting of the dramatic arts to an increased number of married actresses. His comments were echoed by a number of critics debating women’s place in the public sphere. For Blanchard, Roger de Beauvoir and Théophile Gautier, actresses and female singers occupied an exceptional position in Parisian society: not only should they be exempt from fulfilling the roles prescribed for middle- and upper-class women, but their place outside ordinary society was actually necessary. Within the eroticized space of the theatre, the conception of the female singer as “public property” was inherently sexualized. An actress rightly belonged to the public; single and available, she articulated an open territory upon which the (male) spectator could impose fantasies in a play of imagination and desire considered essential to theatrical art. Once married, a woman became the property of her husband and consequently lost something of her extraordinary status as a servant of art. Without the tumultuous emotions arising from a libertine lifestyle, married theater women were thought incapable of communicating heightened passion.

My paper examines critical perspectives on the changing morality, behavior, and lifestyles of female singers in Paris during the July Monarchy. They were increasingly subjected to the dictates of bourgeois morality and castigated for any failure to conform; however, there remained an appreciation of their different role in the public sphere and a sense of nostalgia for past times when they were by and large unmarried and perceived as more sexually available. Drawing on the work of Richard Sennett, Lenard Berlanstein, Jo Burr Margadant, and Richard Dyer, I explore the problematic concept of women as public figures amid the growing

culture of celebrity that blurred boundaries between performers' private and professional lives. Using Opéra stars Cornélie Falcon, Julie Dorus-Gras, Laure Cinti-Damoreau, and Rosine Stolz as case studies and drawing on new archival evidence related to their careers, I show how their libertine lifestyles—or lack thereof—influenced perceptions of their dramatic skills.

RETHINKING CLASSROOMS, HOMEWORK, AND LEARNING: NEW MODELS FOR TEACHING MUSIC HISTORY IN THE ONLINE AGE

Sponsored by the AMS Pedagogy Study Group

Matthew Baumer, Indiana University of Pennsylvania, Moderator

José Antonio Bowen, Southern Methodist University

Mark Clague, University of Michigan

Jocelyn Neal, University of North Carolina, Chapel Hill

Faced with constant calls for verifiable assessment of learning and greater efficiency through the use of technology, while embracing a more student-centered teaching philosophy, what's a music professor to do? This session strives to present and discuss various methods for navigating this new world of pedagogical research and evaluation while also providing practical and immediate applications for music scholars to use within and outside of the classroom.

Technology has made access to music and music materials much easier and quicker. But while it promises to engage listeners in new and helpful ways, technology has often been used as an adjunct or supplement to the ubiquitous lecture format. Are there other options, especially for large classes? Can the online environment improve our students' ability to learn, or does technology at some point become the master rather than the servant?

This session will present three innovative teaching approaches that imagine various classroom and homework environments. Each has a different relationship to technology as a reflection of larger goals.

José Bowen advises us to "teach naked," that is, without the use of Powerpoint or other electronic means in the classroom, but he also relies on podcasts, online testing and other technology outside of the classroom to enable students to spend most of their class time in discussion.

Mark Clague continues to deliver traditional lectures, enriched by technology in the classroom, but also uses online listening blogs and social networking to improve learning. He sees technologies as extensions of more traditional methods: blogs are the new listening journals and "Living Music" (<http://sitemaker.umich.edu/livingmusic/home>) is a classroom oral history project gone online.

Jocelyn Neal has heard many objections to online teaching, but has discovered that most either have easy answers in the online world or are equally valid in the conventional classroom. The challenges of designing online courses in music history and theory have helped her to create more effective lectures and to engage all students more equally in class interactions. Moreover, online teaching has drawn her into the students' modern world of technology—their comfort zone for exploring new ideas. Her experiences continue to point to one question: what, exactly, are the benefits of having the professor physically present in the classroom, and do they outweigh the benefits of online teaching?

The session will begin with a short demonstration of each methodology and the tools it employs. An interactive workshop will follow the introductions, where attendees will take part in a structured learning exercise designed to allow them to develop their own applications of these new technologies and methods firsthand, and to imagine how they might use them in their own teaching. The session will conclude with an invitation to everyone in attendance to discuss the pedagogical effectiveness of the various approaches.

STATES OF MIND (AMS)

Alexander Carpenter, University of Alberta, Chair

“AFTER THE FIRST WORDS UTTERED IN AN INTIMATE, ENDEARING VOICE, I FELT I HAD KNOWN HER ALL MY LIFE”:
A HISTORY OF FREUDIAN AFFECT AND ITS
RELATIONSHIP TO MUSICAL EXPERIENCE

Clara Latham

New York University

In his 1914 essay “The Moses of Michelangelo,” Freud famously claimed to derive no pleasure from music because “some rationalistic, or perhaps analytic, turn of mind in me rebels against being moved by a thing without knowing why I am thus affected and what it is that affects me.” The immediacy of musical experience forecloses, for Freud, the possibility of discovering what forces are at play in the production of musical affect. This aversion to aural affect lies in stark contrast with an experience Freud recounted in an 1895 letter to his fiancée Martha Bernays, of a performance he attended by Sarah Bernhardt. Of Bernhardt, he writes, “After the first words uttered in an intimate, endearing voice, I felt I had known her all my life. I have never seen an actress who surprised me so little; I at once believed everything about her.” The affective power Freud finds inaccessible in music is precisely what stimulates him aurally in Bernhardt’s voice.

The representationally-based theory of aesthetics “The Moses of Michelangelo” presents fails to account for the drastic knowledge Freud’s letter recounts. However, the letter is copasetic with his 1905 essay “Psychopathic Characters on the Stage,” in which he presents a model of aesthetics that situates the power of artworks in their affective experience rather than in their meaningful content. How does Freud’s shift in focus between 1895 and 1914, from affect to meaning, with regard to aesthetics, influence the ways in which music can be thought of in his psychoanalytic method? By tracing the ways in which Freud’s negotiation of the role of affect in aesthetic experience changes between the two essays, I will argue that music becomes impossible for Freud to explain as he moves from a physiologically oriented theory of individual experience, exhibited in “Psychopathic Characters on a Stage” and “Studies on Hysteria” (1895), towards a hermeneutic model of cultural analysis, exhibited in “The Moses of Michelangelo” and *Totem and Taboo* (1913). By articulating this history of Freud’s aesthetic thought, I transform what appears as inconsistency and conflict into a new collection of psychoanalytic perspectives on musical experience.

THE TOUCH OF THE VIOLIN, THE COLDNESS OF THE BELL:
SYNAESTHESIA, SOUND, AND THE UNLOCKING OF
TRAUMATIC MEMORY IN BUNITA MARCUS' "THE RUGMAKER"
AND ANDRA McCARTNEY'S "LEARNING TO WALK"

Jenny Olivia Johnson
Wellesley College

Bunita Marcus' "The Rugmaker," a string quartet commissioned by the Kronos Quartet in 1986, was initially inspired by the patterns of Turkish rugs, a passion she shared with her teacher and companion Morton Feldman. Andra McCartney's "Learning to Walk," a digital audio soundscape completed in 2004, was inspired by her experiences with a chronic hip injury. Yet as both composers began working with the sounds that would constitute these pieces, they each recovered visceral, terrifying, and highly synaesthetic memories of being sexually abused as children. For Marcus, the violin and viola timbres of the string quartet triggered sensations of being sexually "touched" and "felt" by her father's hands, and for McCartney, the rich, metallic bell samples of her soundscape appeared "white," caused her body to feel "cold, huge, empty, and full of pain," and eventually helped her to recall the harsh, high-frequency scraping sounds of white curtains on a metal rod that comprised her acoustic memory of being raped in a hospital as a child.

This paper explores these two avant-garde compositions from the standpoint of recent psychological and neurological scholarship on traumatic memory and sound-touch synaesthesia. The idea that memories of psychic trauma can be unconsciously repressed and later "recovered" intact has been a subject of great controversy in recent discourses on trauma, with proponents claiming that extreme adrenaline rushes in the traumatized body cause the brain to process and store traumatic experiences as deeply sensory body memories (Levine 1997), and dissenters arguing that theories of repressed memory are culturally attractive but scientifically groundless (Loftus 1996). There is a similar lack of consensus in studies of synaesthesia, with some researchers claiming synaesthesia has no connection to memory (Ramachandran 2001), and others finding evidence that synaesthesia is deeply intertwined with memory (Smilek 2002). In my discussion of these two remarkable pieces and their role in unlocking repressed traumas, I argue that these composers' traumatic memories may have never been repressed at all, but instead remembered according to the circuitous logic of synaesthesia: touch becomes music, sensation becomes sound, and sound becomes the safekeeper of terrible secrets and unspeakable memories.

PIERROT L.

Julie Pedneault Deslauriers
University of Ottawa

During Schoenberg's 1912–13 *Pierrot lunaire* tours, critics frequently described the work's famous Sprechstimme delivery as "hysterical" and "neurasthenic." To offer fresh historical perspective on this avatar of modernism, my paper expounds this important strand of its reception by positioning the material sound of Schoenberg's Sprechstimme against contemporary Parisian and Viennese discourses on hysteria and the contradictory gendered meanings that had developed around the figure of Pierrot.

For the leading fin-de-siècle neurologist Jean-Martin Charcot, flamboyant, convulsive gesticulations characterized hysteria, as he demonstrated at his infamous leçons at La Salpêtrière hospital and immortalized in an *Iconographie photographique*. As Rae Beth Gordon has shown, the gestural vocabulary of “clownism” (as Charcot called part of the hysterical attack) permeated Parisian cabaret stages, and critics often described productions as “hysterical.” Juxtaposing drawings of the clown by French caricaturists with pictures of hysterical women photographed at La Salpêtrière, I suggest the character of Pierrot stands as an emblem of this theatrical physiology.

At the time Pierrot migrated to Austria, Breuer’s and Freud’s writings on hysteria replaced Charcot’s focus on physical symptomatology with an investigation of the unseen. In his work on melodramas, Peter Brooks calls the mute body “hystericized,” since it demonstrates “maximal conversion of psychic affect into somatic meaning.” A body driven by Eros and Thanatos, Schoenberg’s Pierrot seems the essence of “hystericization.” Hysterical imagery, I show, permeates Schoenberg’s *Pierrot* texts. The clown’s physical attributes are often evoked through female or effeminized bodies associated in popular and medical discourses with hysteria: the prostitute, the dandy, the madwoman. I suggest that the meanings accrued to the clown’s body play out in the hybridized vocal medium of Schoenberg’s Sprechstimme. The vocal part, I argue, negotiates contradictory pulls between signifying speech and the subversion thereof (a topic which occupied a central place in contemporary writings on hysteria), resulting in a nexus of tensions that cut across vocal conventions of gender representation and complicate normative relationships between voice, gender, and body. My paper concludes that *Pierrot* not only allegorizes the alienated artist, but also aestheticizes turn-of-the-century anxieties about gender through its pantomimic imagery and vocal realization.

THE DEATH OF TRANSGURATION: MEMORY AND DEMISE IN GUSTAV MAHLER’S NINTH SYMPHONY

Morten Solvik
IES Vienna

Ever since its world premiere in 1912, Gustav Mahler’s Ninth Symphony has been widely associated with the artist’s supposed somber musings on mortality, even as a premonition of his own imminent death. An examination of the evidence—the score and its manuscripts as well as Mahler’s pronouncements in the immediate aftermath of completing the work—leads to a very different conclusion: the composer had come to embrace existence in a radical reevaluation of his personal philosophy. Far from being motivated by dread, the Ninth represents an intense awareness of life itself.

The most direct proof of this transformation can be found in the correspondence with Bruno Walter, in which Mahler provides an uncharacteristically candid profile of his state of mind. What is more, in deciphering the comments in these letters, in heretofore overlooked references to Goethe’s *Faust* and *Egmont* as well as Roman legend, a remarkable alignment takes place between Mahler’s metaphoric prose and the musical procedures of the symphony. Gone is the force of conviction to storm the heights, the dogged pursuit of transfiguration in symphonic overcoming. Mahler shifts his focus from a transcendental future to a profound awareness of the present, from the hereafter to the here and now. What emerges is reminiscence bordering on regret, a bittersweet reflection on the preciousness of being.

This interpretive framework has consequences in a reading of the composition, for Mahler imbues the musical fabric with the very act of recollection. Memory looms large at the outset of the symphony. Here, the haunting musical landscape is populated by shards of Mahler's previous works, fleeting gestures from earlier moments in his oeuvre. But the autobiographical urge does not merely languish in sentimentality; its more disquieting side can be heard in the horn call, a thinly disguised reference to the heroic theme in the finale of the Sixth Symphony, here resurrected as a shadow of itself, a victim, as it were, of its misguided ambitions crushed at the end of that work and a highly reflective symbol of a project that Mahler had abandoned.

TRACING THE PATHS OF IDEAS (SMT)
Richard Kurth, University of British Columbia, Chair

HEINRICH SCHENKER'S EARLY THEORY OF FORM, 1895–1914

Jason Hooper
 University of Massachusetts, Amherst

This paper reconstructs Heinrich Schenker's early approach to form based on his published and unpublished work dating from 1895 to 1914. I begin with Schenker's early views on the relationship between music and language and discuss the artistic laws of repetition, abbreviation, and association. I then consider Schenker's thoughts on the motive, the motive's role in group formation (*Gruppenbildung*), and the motive's ability to define formal sections. Next, I present Schenker's formal schemas, including antecedent-consequent construction, three-part song form, four-part sonata form without development, five-part rondo form, and six-part sonata form. Representative analyses by Schenker—most based on unpublished archival material—provide examples to illustrate his ideas. Works considered include: Beethoven, Piano Sonatas, opp. 90, 106, and 110; Brahms, *German Requiem*, op. 45; Chopin, Prelude in B Minor, op. 28, No. 6 and Étude in E Major, op. 10, No. 3; and W. A. Mozart, Rondo in A Minor, K. 511 and Symphony No. 39 in E-flat Major, K. 543, among others. I conclude with brief thoughts regarding how Schenker's early theory of form relates to his later work in *Free Composition* (1935) and its reception in North America.

MUSIC THEORY AND LANGUAGE FORMATION:
 READING RAMEAU'S *GÉNÉRATION HARMONIQUE*

Maryam Moshaver
 University of Alberta

The themes of instinct, nature, language, and analysis form a nexus of ideas central to Enlightenment epistemology in general and to the philosophical and pedagogical writings of Étienne de Condillac in particular. The origin of languages, for Condillac, lies in an analogical framework that correlates pre-linguistic instinctual and sensory understanding to theoretical knowledge: a process having its clearest expression in the construction of scientific languages, for example algebra, “for analogy, which never escapes it, leads palpably from expression to expression” (*La langue des calculs*).

Rameau's structuring of the *Génération harmonique* upon the correlation between the physical entity (the sonorous body) and its decomposition and linearization through the mediation of mathematical and musical signs, is similarly analogic; and, along with Condillac's many studies on the grammatical structure of synthetic languages, forms the basis for Condillac's own account of the genealogy of music from the domain of instinct and action.

The ubiquitous metaphor of the branching tree, so central to the organizing structures of the Enlightenment, will be seen to emerge as the primordial image of the *corps sonore* extending outwards in geometric progressions, and accounting, together with Rameau's four cadence types, for the infinite reservoir of tonal itineraries and detours that can be discovered in the actions of composing and analyzing. The focus of this reading, rather than dwelling on *Génération harmonique's* well-documented inconsistencies, is in uncovering the underlying logic of Rameau's theory as systematic language-formation.

RE-EVALUATING THE "WAGNER QUESTION": JOACHIM RAFF'S CONCEPTION OF MUSIC THEORY

Christoph Hust

Mainz University / Bern University of the Arts

The role of music theory within the *Neudeutsche Schule* has been variously investigated. However, few source materials give specific insights on how musical structure was conceived or how chordal and contrapuntal approaches to composition interacted with or overrode one another. One of the few exceptions is Joachim Raff's critical examination of Richard Wagner's *Lohengrin* in *Die Wagnerfrage* of 1854. Observing that Wagner's harmony was governed by words and not by intrinsic musical law, Raff believed Wagner's practice inimical to music itself. According to Franz Brendel, contemporary musical practice had much firmer roots in theoretical speculation than is generally suspected. It has therefore been considered a great loss that Raff apparently never systematically sketched his ideas on an alternative approach to music theory, one based primarily on diatonic tonality yet capable of chromatic transformation, rooted in contrapuntal models but still within the discourse of musical and theoretical "progress."

Recently, however, fragments of sketches for a planned treatise on music theory have surfaced, along with copious notes taken by Marie Rehsener, one of Raff's pupils in Wiesbaden. These documents illustrate exactly the reverse side of the coin: Raff's diatonic conception and a clear preponderance of counterpoint stand in opposition to all experiments with chromatic harmony. Raff aimed instead at reformulating thorough-bass, loosening its ties to chordal structure, and stressing contrapuntal features. What is revealed is a music theory capable of providing a solid foundation for new musical composition without diminishing an internal, musical logic—in sum, a positive image of what Raff thought Wagner was destroying.

ANALYTICAL CONTEXTS FOR THE WRITINGS OF LUCIANO BERIO

Christoph Neidhöfer

McGill University

In his lectures, interviews, and writings, Luciano Berio (1925–2003) addresses a wide range of topics that illuminate the historical, cultural, and intellectual background of his compositional activity. Yet reviewers have accused Berio of being "unclear" (Rothstein 1993), of presenting

“excessively sweeping” arguments, and of making “questionable generalizations” (Whittall 2006). In particular, critics have observed that Berio’s writings are remarkably elusive where specific musical detail is concerned, in notable contrast to the thorough technical discussion found in the contemporaneous writings of Babbitt, Boulez, Pousseur, and Stockhausen.

In this paper I bring to bear two critical perspectives on Berio’s seeming lack of clarity. First, the paper defines analytical contexts for Berio’s writings through close examination of his compositional sketches. Insights from these sources illuminate key passages in his texts that are difficult to understand without a thorough knowledge of the specific compositional processes involved. In so doing I redress longstanding misunderstandings about Berio’s music for which his writings could be blamed. Second, I argue that Berio’s reluctance to explain his musical structures is rooted in the aesthetics of Benedetto Croce (1866–1952), whose 1912 *Breviary* was likely required reading for Berio. Croce warns against abstract concepts and the “mechanically constructed” in art, deeming as useless the measuring of artworks’ physical properties as a means of analysis. Strikingly, Berio criticized structuralist musical analysis in decidedly similar terms. I contend that, informed by Crocean aesthetics, Berio chose to gloss over technical details in his writings, thereby downplaying the deep-rooted structuralist foundations of his own music.

VISUALIZING MUSIC (SMT)

Steven Cahn, University of Cincinnati, Chair

IN C ON ITS OWN TERMS: A STATISTICAL VIEW

S. Alexander Reed
University of Florida

The difficulties in grappling with proportion and tonal simultaneity in Terry Riley’s *In C* stem in large part from its indeterminacy; because the piece can be performed in a variety of ways, the claims one may confidently make about the music as experienced based on a reading of the score are frequently seen as limited. This paper analyzes the piece by accepting the work’s “fuzziness” and working through the statistical implications of the score and its performance instructions. The result is a pitch-based, numerical analysis that goes beyond merely relating the fifty-three melodic figures that are the work’s heart. By charting the momentary presence and absence of members of Riley’s pitch collection, [C D E F F# G A Bb B], this method confirms with great geometric certainty the structural symmetry that scholars such as Robert Carl have alluded to, while also illustrating a clear dialogic relationship between two transpositionally-related pitch complexes. This analysis centralizes the relationships between these complexes, pitch duration, and large-scale form.

WHICH GRAPHS CAN WE TRUST?

Dmitri Tymoczko
Princeton University

Music theorists since Heinichen have used discrete graphs to represent voice-leading relationships. These graphs pose a danger to unwary theorists, as they often distort voice-leading

distances among non-adjacent chords. This is because discrete graphs are typically constructed with an eye toward *local* relationships (e.g. “parsimonious” voice-leading among triads) rather than global geometrical structure.

How can we tell whether a graph provides a trustworthy map of voice-leading relationships? Here I provide a general answer to this question, specifying conditions that ensure that *every* graphical distance represents a voice-leading distance. The moral is that when constructing discrete graphs, we need to include chords that divide the octave *more evenly* than those we are interested in. Thus, to model voice-leading among perfect fifths, we need to consider tritones; and to model voice-leading among consonant triads, we also need augmented chords.

I conclude by describing two families of graphs that represent voice-leading among all the nearly-even chords of any cardinality. These serve a very wide range of analytical ends, allowing us to ignore the complexities of higher-dimensional geometry while still benefiting from the central insights of the geometrical approach.

LUTOSŁAWSKI'S HARMONY AND AFFINITY SPACES IN WORKS OF THE 1950s

José Oliveira Martins
Eastman School of Music, University of Rochester

This paper proposes a new theoretical framework for Witold Lutosławski's harmonic explorations of the second half of the 1950s. In pieces of this period (*Illakowicz Songs*, *Musique funèbre*, and *Three preludes*), Lutosławski shifted away from previous work on extended scales to explore the harmonic potential of various intervallic arrangements of 12-note chords. Analytical attention to pieces of this period has focused on the disposition of intervallic patterns within 12-note chords and on the tracing of some linear strategies. However, there are questions of harmonic syntax that are still not adequately explained, namely, the relation between chord construction and chord progression, and the structure of a harmonic space that appropriately models chord progressions. The argument advanced here claims that 12-note chords are modeled by combinations of interlocked interval cycles—which I call affinity spaces—and are structured by two operations (*transpositio* and *transformatio*). The structure of affinity spaces and operations resonate with recent work on multi-aggregate cycles and scale theory and set up a framework for analytical accounts that render coherent exploration of those spaces. The development of Lutosławski's harmonic language in this period sets up resourceful procedures regarding chord construction and harmonic syntax that reverberated in works over the remainder of his life.

“SCRIABIN KITES” AND TRITONE MAPPING IN THE OPUS 74 PRELUDES

Christopher White
Yale University

In 1914, Alexander Scriabin declared to a friend, “Everybody thinks that I make everything more and more complex. I do, but in order to surmount complexity and move away from it. . . . In [my new music] I will have two-note harmonies and unisons.” He was referring to the work that would have become his magnum opus, the *Preparatory Act*, had death not barred its

completion. While this work remains incomplete, sketches for the work used selections from the opus 74 preludes as their basis, preludes completed one year before Scriabin died in 1914.

I find Scriabin's assertion profound, especially in its analytical implications for the opus 74 preludes. In the quote, the composer suggests that, after developing his material into a massive complexity, he will pare down the music until only one or two notes remain. Drawing on Scriabin's suggestions of simplification, I shall present a method of analysis that simplifies Scriabin's tonal motion based on the ubiquity, salience, and structurally-connective properties of ic 6 (the tritone). And while Scriabin's ubiquitous use of the tritone has sat at the center of many analyses of this music, I will formalize this concept into a geometric space that represents the interconnection of all possible two-tritone sets—what I call a "Scriabin Kite"—along with a series of operations to navigate this musical space. Using my space, I will analyze the five preludes of opus 74 and shall speculate on the hermeneutic applications of my model, drawing parallels between my analyses and Scriabin's theosophical viewpoints.

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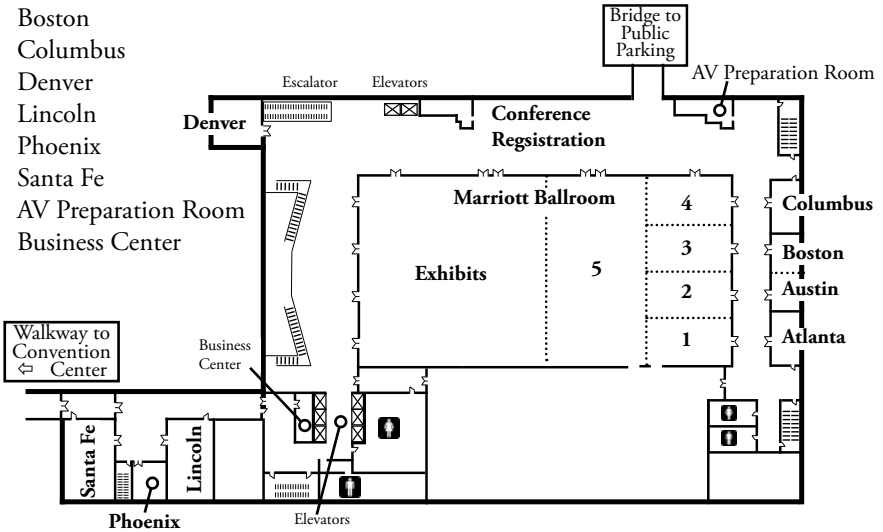
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Indianapolis Marriott

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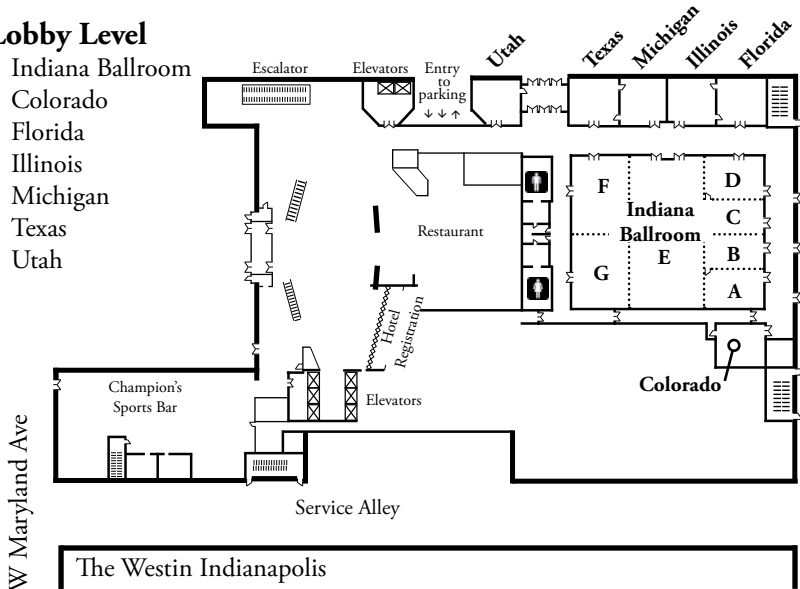
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- Atlanta
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Missouri St.

Lobby Level

- Indiana Ballroom
- Colorado
- Florida
- Illinois
- Michigan
- Texas
- Utah

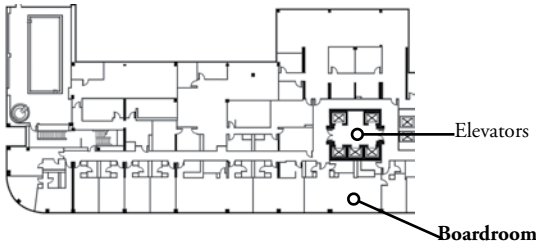


The Westin Indianapolis

The Westin Indianapolis

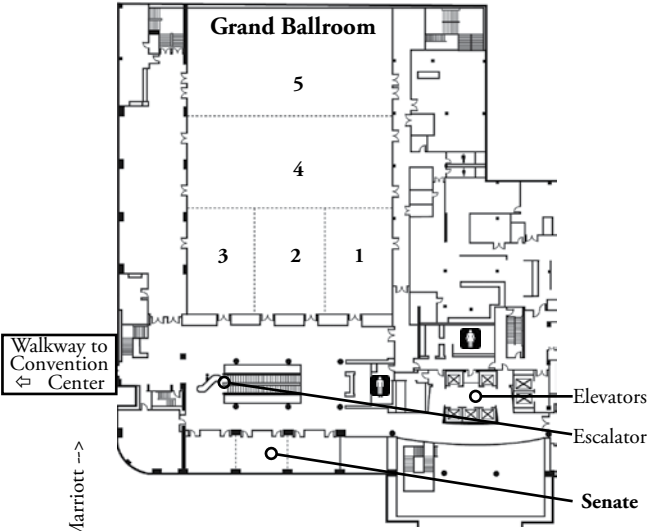
Third Floor

Boardroom



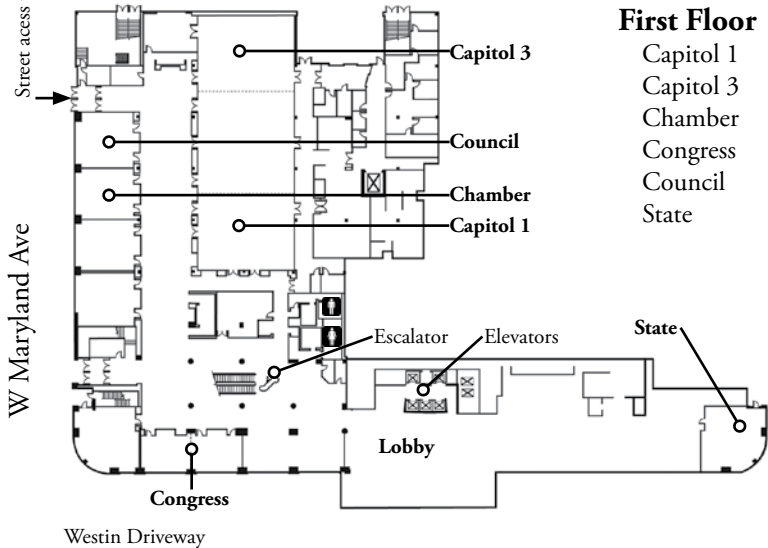
Second Floor

Grand Ballroom
Senate

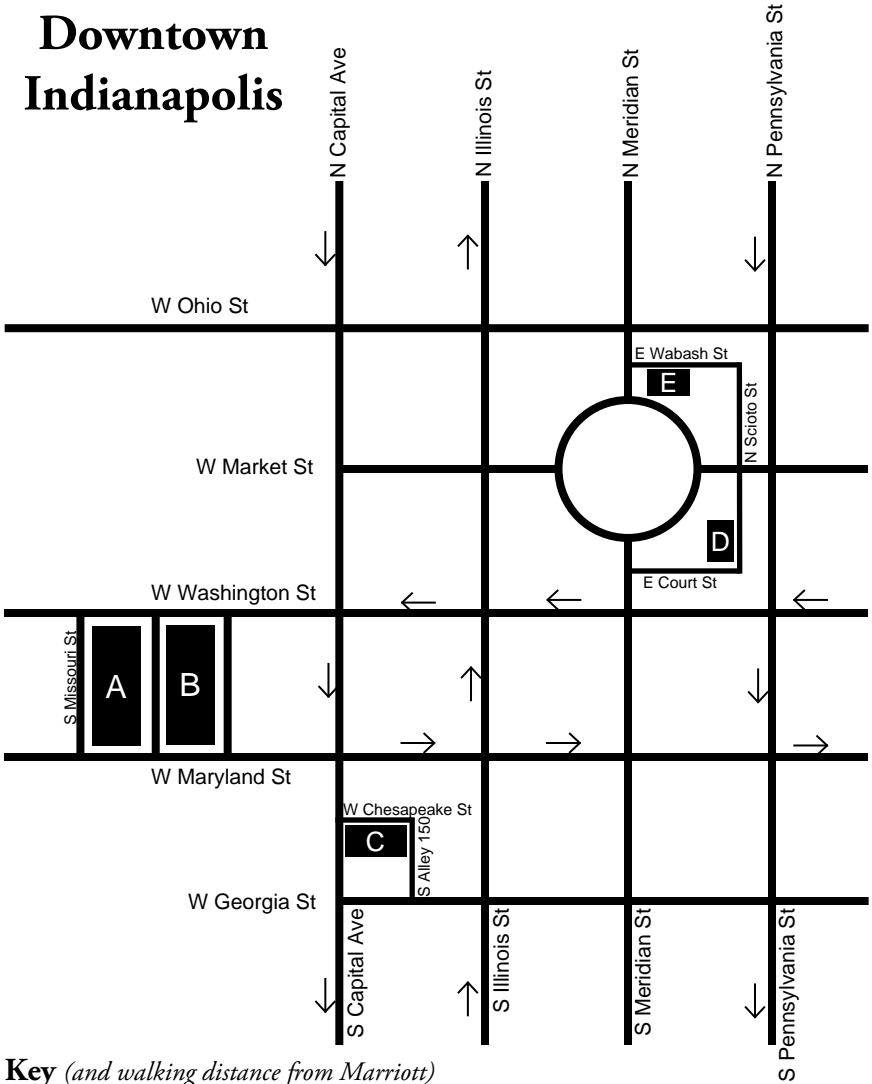


First Floor

Capitol 1
Capitol 3
Chamber
Congress
Council
State



Downtown Indianapolis



Key (and walking distance from Marriott)

- A - Indianapolis Marriott
- B - Westin Indianapolis
- C - St. John Catholic Church (0.3 mi, 5 minutes)
- D - Hibbart Circle Theater (0.6 mi, 11 minutes)
- E - Christ Church Cathedral (0.6 mi, 12 minutes)

North/South division of streets occurs at Washington Street

East/West division occurs at Meridian Street

→ Arrows denote one-way traffic direction