

ABSTRACTS
of
PAPERS READ
at the
FORTY-FOURTH ANNUAL MEETING
of the
AMERICAN MUSICOLOGICAL SOCIETY
meeting jointly
with the
SOCIETY FOR MUSIC THEORY

MINNEAPOLIS, MINNESOTA

OCTOBER 19-22, 1978

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OCKEGHEM'S CANONIC CHANSON: A RECONSIDERATION

Richard Wexler

The copious literature devoted to Ockeghem's Prenez sur moi has depended rather heavily on the writings of various 16th-century theorists. However, there are three known sources of the piece, at least one of which was compiled in the 15th century, that predate the earliest discussion of it in a theoretical treatise. Presumably each of these early sources contains as much information as was needed to perform the piece according to the composer's intentions. A reconsideration of the "puzzle canon" (that is, the peculiar pattern of accidentals appearing at the beginning of the single notated voice) suggests that Glareanus may have been wrong in calling Prenez sur moi a "catholicon."

OCKEGHEM'S OFFERTORY: MENSURAL ANOMALY OR STRUCTURAL CAPSTONE?

Michael Eckert

The final movement of Johannes Ockeghem's Requiem, the Offertory Domine Jesu Christe, differs from the rest of the work. Its disparate mensural structure has prompted speculation that the Requiem may be a composite work, with the Offertory originating as an independent funeral motet. A central problem is the function of the Offertory's notation, and its relation to the four preceding movements.

At the opening of the Offertory the use of the mensural signature 02 in the outer voices seems superfluous. It appears to reduplicate the mensural structure of tempus perfectum indicated by the sign 0 in the Contratenor, but on the next higher level of note values. The assumption that 02 here indicates duple proportion in addition to modus minor perfectus cum tempore imperfecto involves a contradiction in terms: if the cipher 2 indicated duple proportion, the mensural structure of 02 would have to be read as identical to that of 0.

Hence if the numeral shows duple proportion, the circle must indicate ternary division of the breve; this note, however, is clearly subject to binary division under 02, both in the Offertory and according to Tinctoris.

Since it has no independent metrical function, and cannot indicate duple proportion, the only other significance 02 could have is that suggested by the sight-picture of the music: the large note values give the impression of a slow tempo. Ockeghem's use of the sign 02 in the second Agnus Dei of the Missa Au travail suis strongly suggests that this signature indicates a broadening of the tempo. The frequent changes in mensuration and the cumulative effect of the proportional signs in the Contratenor part in the Rex gloriae and Quam olim Abrahae also imply a relaxed tempo at which intricate rhythmic details can be clearly perceived.

The mensural structure of the Offertory antiphon may also have a formal significance. The rhythmic structure of the Requiem is summed up in the Rex gloriae, subordinated to the slower tempo of the outer voices. The notation symbolizes not only the continuity of the mass, but perhaps also the end of human or historical time at the Last Judgement, the subject of the Offertory text. Though apparently anomalous, this movement is really the climax and capstone of the Requiem.

OCKEGHEM AND BUSNOIS: A COMPARISON

Leeman L. Perkins

Ockeghem and Busnois are often linked in historical discussion as two of the most significant composers active during the second half of the 15th century. The connection is given substance by the motet dedicated to Ockeghem by Busnois and by the repeated coupling of their names in the writings of Tinctoris. There is a possibility that both masters were trained in the vicinity of Bruges and that they may have resumed contact there during Ockeghem's visit of 1484. However,

during much of the interim the ducal court of Burgundy, with which Busnois was affiliated, and the royal court of France, where Ockeghem served, were not on the best of terms. After about 1465 increasing hostility between Charles of Burgundy and Louis XI would have made communication between musicians at the two courts proportionately difficult and unlikely.

It is not surprising, then, that evidence is scant of a direct stylistic influence between Busnois and Ockeghem. The chansons offer no instance of parallel settings of a single poem or the reworking of one man's piece by the other, and the motets reflect only general similarities of approach. The one clear point of contact is provided by the mass cycles based on the celebrated L'homme armé tune. Despite differences in facture, both works reveal a relationship to a common polyphonic model. The external evidence points to the 1460s as the probable time of composition, and the stylistic indications suggest that, between them, Busnois and Ockeghem may have been responsible for the consecration of an English mensural idiosyncrasy as a widely used if irregular feature of proportional practice on the continent.

JOSEPH HAYDN AND LEOPOLD HOFMANN'S STREET SONGS

A. Peter Brown

On the 20th of July 1781 Joseph Haydn wrote to his publisher Artaria:

You will find the words of the 4th, 8th and 9th Lieder in Friebert's Lieder, as published by Herr von Kurzböck, but in case you cannot get them, I shall send them to you. These three Lieder have been set to music by Capellmeister Hofmann, but between ourselves, miserably; and just because this braggart thinks he alone has ascended the heights of Mount Parnassus, and tries to disgrace me every time with a certain high society, I have composed these very three Lieder just to show this would-be high society the difference: Sed hoc inter nos.

...these are only songs, but they are not the street songs of Hofmann, wherein neither ideas, expression nor, much less, melody appear.

Although the above quotation has been frequently referred to in the Haydn and Hofmann literature, there has been no real effort to pursue this small incident in the life of a great man, which has tarnished Hofmann's reputation for more than a century. This paper will explore the following: (1) The extra-musical circumstances that might have led to Haydn's unkind remarks; (2) The stylistic relationship of Haydn's and Hofmann's songs; (3) The broader historical implications of Haydn's and Hofmann's settings to established North German and emerging Viennese traditions.

THE COMPOSITIONAL HISTORY OF HAYDN'S SYMPHONIES OF 1778-81

Stephen C. Fisher

Sonja Gerlach in 1969 proposed the first detailed chronology for Haydn's symphonies of 1778-81, placing the first version of Hob. I:53 in late 1778, I:71 and 70 in late 1778 or early 1779, I:63 and 75 at the end of 1779, I:62 and 74 and the final version of I:53 in 1780, and I:73 in early 1781. The later version of I:53 proves to have been in circulation in 1779, indicating that Haydn prepared it shortly after the earlier one. On the other hand, a reexamination of the original orchestral parts to I:63 revealed an erased date 1779 and yielded new evidence to support Gerlach's argument against the hypothesis of H.C. Robbins Landon that the extant version of this symphony represented a revision of an earlier work. The new dating of I:53 and the discovery of matched authentic copies of I:62 and 74 in the Spanish court collection strengthens the case for the 1780 dating of the latter two works. In addition, it can be stated with more certainty that Haydn added trumpets and timpani to I:70 about 1786; the trumpets and timpani to I:75,

however, seem to be spurious, and the editions by Landon of I:71 and 63 reflect major revisions in the flute and bassoon parts that also do not appear to stem from the composer.

HAYDN'S VARIATIONS AND THEIR EXPANSIONS

Elaine Sisman

The concept of variation in the 18th century has received few penetrating studies. Variation is both a technique and a form. As a technique, variation is part of almost all music: it is one of the most basic resources of composer and performer. As a form, variation has been popular in different stylistic contexts since the sixteenth century. The 18th-century variation has long been regarded as trivial, a valley between the peaks of Bach and Beethoven.

Yet the variations of Haydn are cited by many theorists as models of the form. He included variation movements in every major instrumental genre, and experimented with different structural applications of the variation principle. Haydn's works help to illuminate the relationship between variation and other important forms of the 18th century.

The focus of this paper will be Haydn's expansion of two of his variation themes into sonata-form structures, analyzed according to a useful model provided by Heinrich Christoph Koch. In his Versuch einer Anleitung zur Composition, Koch shows how small musical segments may be expanded into larger ones, and therefore links the construction of small pieces, like dances and variations, to that of larger pieces, like symphony allegros. The application of Koch's expansion techniques to Haydn's variation-into-sonata expansions grounds the discussion in the terminology, concepts, and models of the 18th century itself.

THE NEW PUBLIC AND THE REORDERING OF THE MUSICAL ESTABLISHMENT:
THE LOWER RHINE MUSIC FESTIVALS, 1818-1867

Cecelia Hopkins Porter

The first half-century, 1818-1867, of the Lower Rhine Music Festivals, alternating annually between Düsseldorf, Elberfeld, Cologne, and Aachen, reflects the transition to a new public and the reordering of the musical establishment following the dissolution of courtly and ecclesiastical authority that temporary French rule and Waterloo had completed. These municipally-supported mass Volk festivals--exemplifying a symbiotic relationship between amateur, professional, and public--manifest interrelated historical forces in German Romanticism: the breakdown of court or church support of the arts; the years of French presence stimulating German self-consciousness; civil stability established after the Wars of Liberation; the effects of industrialization, urbanization, and an expanding bourgeoisie. More specifically musical factors were the commercial Weltanschauung of music-as-business; the growth of bourgeois performing societies and of mass audiences for the public consumption of music; a rising sense of the German musical legacy; and escalating virtuosity. These festivals, inaugurated in 1818 by informed musical amateurs with local mercantile financing, especially favored German oratorios and symphonies. They dramatically expanded geographically and in the number of performers, listeners, concert facilities, and artists drawn from outside the Rhineland. By 1850 professional soloists dominated over amateurs, yet amateur initiative had created a mass public commanding increasing professionalism that in turn attracted greater multitudes.

Laurie Shulman

The conflict between French and Italian music in Paris is an aesthetic problem which occupied the musical press more than once since the Guerre des Bouffons of the 1750's. The 1830's brought another bout of written debate on what was, by then, an almost traditional argument.

By 1840, Italian composers were regular contributors to the Opéra. Though Rossini was the first mid-century composer to cross the unofficial boundary separating the two serious theaters (i.e., theaters presenting serious as opposed to comic opera), the rapprochement between operatic elements both French and Italian is traceable to musical events in the decade between 1830 and 1840.

The crosstown rivalry between the Théâtre Italien and the Opéra was brought to a climax in January of 1838 when the Italian theater, the Salle Favart, burned to the ground. Since the government was subsidizing both theaters, it saw a logical solution to some fiscal problems by having the two theaters operate under the same roof. Since their seasons did not directly overlap the theory was that the two would never have to conflict with one another since they would not compete for an audience on the same night. The press did not agree with the government economists, and many critics seized on the issue as an excuse to discuss the future of the musical theater in Paris.

A series of articles in the pro-Italian La France Musicale singled out Meyerbeer's Les Huguenots as the object of its criticism of French grand opera. From this series we have details about the 1838 revival of Les Huguenots. More significant, perhaps, are the critics' attitudes towards opera. Some attacked Les Huguenots as the epitome of all that was reprehensible in the French style; Meyerbeer's defenders hailed him as the saviour of French music. The critical press dealt as much with aesthetics as with the opera, and the press is a necessary component of a complete picture of grand opera during this period.

VERDI, GIUSEPPINA PASQUA, AND THE COMPOSITION OF Falstaff

James A. Hepokoski

Despite Verdi's claims to the contrary, the vocal characteristics of individual singers did influence his composition of Falstaff. The most significant example of this occurred in the summer of 1892, when he had nearly finished the orchestration of the opera. At this time, shortly after auditioning Giuseppina Pasqua for the role of Mistress Quickly, he expanded that part to capitalize on her singing and acting ability. In addition to making several small revisions in the Quickly music that he had already completed, he composed an entirely new solo piece for her, "Giunta all'Albergo della Giarretiera," and inserted it into the beginning of the second part of Act II. The original opening of II.2--without Quickly's added aria--can be almost completely reconstructed from Boito's autograph libretto and Verdi's autograph score. The new aria, which the composer revised more than once, retards the stage action, but ultimately enriches the opera by means of motivic relationships to the music of preceding scenes.

JOHN BECKER'S CORRESPONDENCE WITH EZRA POUND--

The Origins of a Musical Crusader

Don Gillespie

Between 1927 and 1931, the Midwestern modernist composer John J. Becker and Ezra Pound exchanged letters dealing largely with the outcast status of the arts in the United States and the growing American materialism. In 1927, Becker, living in South Bend, Indiana, was an obscure conservative composer; by 1931, living in St. Paul, Minnesota, he had developed into a composer with a strong personal dissonant style, a proponent of the music of Cowell and Ives, and a severe and controversial

critic of the musical life of his new Minnesota environment. To a great extent this transformation was influenced musically by Cowell and philosophically and critically by Pound through his letters and writings.

My paper surveys the Becker-Pound correspondence with the following aims: (1) to indicate each artist's views towards avant-garde music of the 1920s, as reflected in a lively and often humorous correspondence; (2) to show the impact of Pound's poetry on Becker's new "ultra-modern" musical style; (3) to trace the development of Becker's new proclivity towards the avant-garde, his suspicion of authority, and his belligerent anti-critical stance, brought about in part by his contact with Pound; (4) most important, to outline Becker's developing role as a revolutionary "musical crusader," a self-conscious artist in "exile" in combat with his repressive surrounding culture, but ironically still strongly attracted to it.

I conclude that Pound (along with Cowell) was a major influence in instigating Becker's Crusade for New Music in Minnesota (1929-36), resulting in a continuous battle with newspaper critics and other musical establishment forces of the Twin Cities. He sharpened Becker's anti-critical instincts and his anti-sentimental outlook, helped produce a new assured conviction as "artist," and to some extent prodded Becker's natural bellicosity. Becker's campaign for difficult art music and his fulminations against American culture helped produce his eclipse in the late 1930s with the emergence of musical "Americana" during the Depression.

CRITICISM, HISTORY AND CLASS: A CASE STUDY

David S. Josephson

The case of Grainger is a puzzling one. Born in Australia and trained in Germany, he established himself as a pianist and composer during a 14-year sojourn in London. At 32 he arrived

in America, where for 15 years he enjoyed an exceptional career. But that career began to unravel during the Depression, declining inexorably until his death in bitter isolation in 1961. The past decade has seen a resurgence in the study and performance of Grainger; but the scholarly path remains a minefield. His life presents one set of problems, his music another. A vast body of scattered material poses delicate issues of interpretation, for Grainger led a tormented double life, and the reasons for his decline and failure have yet to be convincingly articulated. Treatments of his music have suffered from special pleading, an air of defensiveness, and the ignoring of questions of style. The causes of this uncertain posture, and proposals for a critical foundation, are the topic of this paper.

Grainger was prolific: his compositions, settings, arrangements, and editions number in the hundreds. But what of their value? Are they worth serious study and criticism, never mind musicological inquiry? The fact is that the history of modern music can be (and has been) written ignoring him entirely. He did nothing to influence the course of our musical legacy; his music seems not to belong in the mainstream of western art music.

Where, then, does it belong? One reads of an Australian style, the original works, the folkmusic corpus, an American idiom, the Kipling settings and the experiments, as if the man's music were a compendium of unrelated styles. It is not. The best of it carries a distinctive mark, arising from none of these categories, but rather from one that scholars have failed or refused to acknowledge: the song, ballad and dance of the turn-of-the-century music hall and musical comedy. It is an art music born on an identification with the working classes.

Grainger's instinctive identification with the living popular tradition and its class roots shaped decisively his attitude towards folksong. It kept him a distance from fellow members of the Folk-Song Society, for whom folk music was sealed off in a rural England forever gone, to be reclaimed

now as an authentic popular song that would save the working classes from the degeneracy of music hall and its ballads. Grainger accepted none of this moral agenda. Instead, he recognized in the popular urban music of his day the legitimate heir to that earlier music.

But his music, while rooted in the working class, was not written for that class, not could it appeal to it. Exquisitely wrought, it would succeed or fail as art music. This paper will end with a discussion of the complex of reasons for our evolving judgment of it.

KLIMT AND MAHLER:

Historicism and Secession in Viennese Culture at the Turn of the Twentieth Century

Jon Finson

The problem of the interrelation of various activities in a given culture is one which has fascinated and troubled modern scholars. On the one hand, anthropologists have long been aware that little human behavior proceeds in total isolation from cultural influences, but on the other hand, the links between various artistic activities seem tenuous, metaphorical, not subject to concrete analysis and study. For Viennese culture at the turn of the century, however, we have been left an extraordinary clue to the relationship between the visual arts and music by the contemporary critic Eduard Hanslick, who labeled the music of Gustav Mahler as "secessionist."

The term, "Secession," was taken from the contemporary movement in the Viennese visual arts, and by examining this movement, using the work of Gustav Klimt as the main example, we can hope to discover what Hanslick meant in applying the term to the music of Gustav Mahler. This problem falls in the realm of semiology, particularly in the sub-area of semantics, that is, how we attach symbols to objects. The question I ask is historical as well, "What was symbolized by the concept of

'secession' in this late nineteenth-century art to contemporary Viennese?"

SEQUENCE AND TROPE: Panel Discussion

Lance W. Brunner, Chairman

Charles Atkinson

Richard Crocker

Terence Bailey

Alejandro Planchart

In 1977 two major studies were published that will have an important impact on research on Medieval chant; these are Richard Crocker, The Early Medieval Sequence (University of California Press) and Alejandro Planchart, The Repertory of Tropes at Winchester (Princeton University Press). A panel discussion among scholars on sequence and trope is therefore timely to consider the present state of research on these genres. Other topics of discussion will include: the phenomena of sequence and trope within the broader context of Medieval chant (especially versus and hymn); methodology; and the direction and coordination of future research efforts. Each panelist will present a short prepared statement that will serve as the basis for discussion. Participation from the floor will be welcomed and encouraged.

ISABELLA D'ESTE AND LORENZO DA PAVIA:

Musical Instruments at a Renaissance Court

William F. Prizer

In spite of the many studies of musical instruments and instrumental performances of the Renaissance, little is known about the instrument collections of Italian courts, particularly for the transitional years 1490-1520. These years were crucial because they witnessed the introduction of new instruments and a

change from the mixed consort of dissimilar instruments to the full consort of like instruments.

The purposes of this paper are the following: to examine the instrument collection of one major court, that of Isabella d'Este (1474-1539) at Mantua, with particular attention to the instruments made for her by Lorenzo Gusnasco da Pavia (d. 1517), one of the most important and versatile instrument makers of his day; to show the use, both by Isabella and by her professional musicians, of these instruments at court; and to discuss the strong effect of Isabella's sometimes arbitrary tastes on the selection of instruments and on their construction.

A wide variety of instruments appears to have characterized the Mantuan collection, a collection that allowed considerable flexibility in the choice of instruments for a given performance. Isabella's patronage of Lorenzo da Pavia and other instrument makers, no less than her patronage of the composers and poets of the frottola, helped assure Mantua its eminent position as an important musical center in Northern Italy.

JEAN MOUTON AND JEAN MICHEL:

New Evidence on French Music and Musicians in Italy, 1505-1520

Lewis Lockwood

This paper presents new evidence that connects Jean Mouton and a number of his contemporaries to Italian patronage. The main exhibits are letters written by the musician and copyist, Jean Michel, to Sigismondo d'Este (1480-1524), a lesser member of the ruling house of Ferrara and a considerable patron of music. These letters, chiefly those of 1507 and 1515, from French military headquarters in Italy, comment on French court musicians, report the acquisition of new music by Mouton (1515) and testify to the close contact of Ferrarese patrons with the French royal chapel. One letter provides strong grounds for assuming that Mouton visited Ferrara just before the Bologna meeting of Francis I and Leo X in December 1515.

Further letters by Ferrarese agents, of 1514, 1516, and 1518, show continuing importation of music by Mouton and other composers, and recruitment of French musicians, especially in Rome. Another letter by Jean Michel, almost certainly from 1516, comments on music copying at Ferrara by himself and others, including "Jacquet", that is, virtually certainly, Jacquet of Mantua. Aspects of the contents of the manuscripts Bologna Q 19 and the "Medici Codex" are discussed against this background. In all, the evidence presented contributes to a revision of current views of French-Italian musical relations, in the sense that several major centers--the French court, Papal Rome, and the court of Ferrara--are seen not merely as rival establishments but as components of an international system for the patronage of musicians and the transmission of music.

A GIFT OF CHANSONS AND MOTETS

Iain Fenlon

Two partbooks, dated 1552, apparently the only survivors from an original set of eight, have recently been discovered in Lancashire, England. They are professionally written and elaborately bound, and contain works principally by composers associated with the Imperial chapels, including some unica. Their origins, function and textual significance are discussed.

GUGLIELMO GONZAGA AND THE CASTRATI

Richard Sherr

Although it has long been known that castrati make their first appearance on the musical scene in Italy around 1550, most recent studies of these singers have concentrated on the period of their greatest importance, the 17th and 18th centuries. Yet it is also true that they were extremely popular in the

16th century, with every prince and potentate wanting to have at least one in his employ. Particularly fond of these singers was Guglielmo Gonzaga, third Duke of Mantua--hunchback, miser, competent composer, and one of the few people in Italy not impressed by the famous "three ladies of Ferrara." Recent researches in the Archivio Gonzaga in Mantua have turned up a large number of letters dealing with castrati and illuminating many aspects of their place in Gonzaga's musical establishment. The letters illustrate, sometimes in great detail, the lengths to which the duke would go to get and keep these singers and what he expected of them, thus adding more to our knowledge of a unique musical aberration whose origins are still obscure.

ROUSSEAU'S INFLUENCE ON EMERGING MUSICAL NATIONALISM IN GERMANY

Daniel Fallon

One of the central concepts formulated by Rousseau was the sharp contrast between the "state of society" and a "state of nature." The state of society, which one can observe best in large cities, is viewed by Rousseau as artificial, scheming and corrupt. An individual's life in the country, close to nature, is marked by honest and noble simplicity. Rousseau extends this basic dichotomy to include a small city (Geneva) living close to nature (in the Letter to d'Alembert) and to a nation living close to nature (in the Considerations on the Government of Poland).

Eighteenth-century Germans felt that they were living close to the soil and Johann Gottfried Herder, in particular, was influenced by the writings of Rousseau. Herder's concept of the Volk refers to a group or nation living a simple life. The Volk share a common language, literature and history which find expression in folksongs. Folksong collecting began at the time of Herder and most nineteenth-century German composers were attracted to this medium. In addition to folksongs, German composers also wrote Ländler and operas based on folktales, fairy

tales and Germanic myth which were intended to express the character of the German Volk.

Apart from these musical manifestations of the German Volksgeist, German nationalism in the nineteenth century was decidedly anti-French. French culture and music were considered artificial, civilized and ridden with convention as opposed to natural, honest German values. Rousseau's dichotomy between nature and civilization was translated into a dichotomy between German and French culture. Documentation for such a view is found primarily in the prose works of Richard Wagner. In the process of pursuing the Volk ideal and reacting against the decadent, civilized West, German composers broke with the liberal political tradition of Western Europe.

MELODY, MEANING, AND MORALITY:
Rousseau and French Critical Tradition

Jane Fulcher

Jean-Jacques Rousseau, in the course of his Essai sur l'origine des langues, considers the primitive origins of language and its generic relation to song. While Rousseau's essay has been examined by musicologists and intellectual historians, two central aspects of his ideas have not been treated in depth. First, Rousseau's interpretation of 'the moral', in the context of its application to music, has important implications for the historian of ideas, as well as for the historian of French music. Second, the impact and tenacity of Rousseau's ideas concerning the significance of melody, and the centrality of these ideas to a tradition of music criticism, have not been carefully analyzed.

According to Rousseau, the first tentative communication issued from man's 'moral needs', which he equates with a pre-reflective communion. Thus, perceptions common to a group form the basis of its moral bond and are communicated through the medium of various signs. Melody is particularly suited to this

function, since vocal signs are recognized immediately.

Melody, for Rousseau, is an 'imitative language' that brings emotion to the level of conscious understanding; it expresses sensibility rather than imitating poetry or nature, as in the earlier French tradition. Rousseau's equation of melody with meaning was a concept of considerable consequence for music criticism in nineteenth-century France. Conservative critics had continual recourse to his ideas on the subject of melody. Writers like Scudo and Fetis, in distinction to those of more progressive taste, continue to insist on the primacy of melody and its idealistic philosophical implications.

For the musicologist, the study of this tradition, which found its first spokesman in Rousseau, is essential to an understanding of the values that informed the reception of music in France. We cannot appreciate the reason why the French were so impervious to new musical trends, why composers were dissuaded from a variety of innovations, until we grasp the force of this mode of thought.

REICHARDT, BURNEY, AND GERMAN GENIUS

Thomas Bauman

J. F. Reichardt's Briefe eines aufmerksamen Reisenden, die Musik betreffend (I: Frankfurt and Leipzig, 1774; II: Frankfurt and Breslau, 1776) have long been held by music historians as a counterattack directed at Burney's German Tours of 1773. Reichardt himself declared as much in his autobiography. This paper examines internal evidence and contemporaneous source material to investigate the extent to which Reichardt's Briefe are in fact conceived in terms of Burney's attack on German music. Such supporting documents include Reichardt's private letters, autobiography, earlier published writings (particularly Ueber die deutsche comische Oper [Hamburg, 1774]), and the reviews he wrote anonymously for Nicolai's Allgemeine deutsche Bibliothek from 1777 to 1785.

Reichardt makes no attempt in his Briefe to refute Burney point by point. Once stimulated by the Tours to set pen to paper, he proceeded on an independent basis in terms of the cities and personages visited and the problems addressed. There is even evidence that part of his journeys are in fact imaginary. What Reichardt meant by an "observant" traveler is therefore conceived in terms not so much of Burney's hasty travels as of the aesthetics of Krause, Marpurg, and C. P. E. Bach. The patriotic tone of Reichardt's Briefe, on the other hand, represents an original contribution derived from his philosophical studies (Hamann, Herder). Indeed, in this context the issues he purportedly raises with Burney may be viewed as a confrontation of "taste" and "feeling" and thus not limited solely to the narrow issue of "German genius" in music.

DR. BURNEY AND THE "TROUBLE WITH THE GERMANS"

Kerry S. Grant

The "trouble with the Germans," as Percy Scholes styled the virulent reaction of German literati to Charles Burney's Present State of Music in Germany, was the result of several provocative and ill-informed passages in the book, the most infamous of which was that "if innate genius exists, Germany certainly is not the seat of it." Already sensitive about their country's international reputation, German critics railed against Burney, even challenging his competence to write about music. The German translator of the Tour added many censorious notes, turning the author's own book against him. Later writers, among them J. F. Reichardt and J. N. Forkel, sustained the attack.

The critics who so mercilessly assaulted Burney were themselves under attack in England. Reichardt and Forkel were viewed as manifest plagiarists of the work of English writers, and plans were laid to publicly expose their thefts.

The imbroglios subsided in both countries. Burney generously retracted much of his earlier criticism in his General History of Music and the Germans' lingering animosity was supplanted by admiration for the erudition, taste and diligence he displayed in the History. Burney's trouble with the Germans in the 1770's has long overshadowed the less dramatic but more significant and durable respect which his achievements won for him with his German audience.

PROKOFIEV AS COMPOSER OF MUSIC FOR MOVIES

Miloš Velimirović

The first artist to express an interest in obtaining Prokofiev to write music for movies--the new medium of artistic communication--was Meierhold in the 1920's. Their collaboration never materialized.

After his return to the Soviet Union Prokofiev did compose music for no less than eight movies. Two of these were never released. Of the remaining six, three movies have acquired varying degrees of popularity, especially the two directed by S. M. Eisenstein, namely: "Alexander Nevsky" and "Ivan the Terrible", as did an earlier one named "Lieutenant Kijé". Prokofiev himself arranged and re-organized music for the latter and for "Alexander Nevsky" into concert-hall types of works; the relationship of music for movies and for concert hall is explored in a limited way and a fuller comprehension will depend on the availability of scores used in the production of movies.

Prokofiev did leave some interesting remarks about the work on the movies and there are remarkable souvenirs of his many friends and collaborators concerning Prokofiev's activities in the movie studios. These reminiscences will be examined to determine Prokofiev's attitude toward the new genre of musical composition--"MUSIC FOR MOVIES."

PROKOFIEV'S The Gambler--A BREAK WITH OPERATIC TRADITION

Boris Schwarz

Less than a decade separates Rimsky-Korsakov's last opera Le Cog d'Or (composed 1906-07, performed 1909) from Prokofiev's first opera, The Gambler (composed 1915-16 in its first version). Yet, a greater chasm could not be imagined.

Prokofiev--seeing himself as a musical revolutionary--made a deliberate effort to break with every operatic tradition. His choice of musical idiom--dissonant and "unsingable"--was designed to shock the listener. He abandoned the traditional division between recitative and aria and set the racy libretto (his own, after Dostoevsky) in a semi-recitative which pushed the action ahead relentlessly.

If he wanted to "épater le bourgeois", he succeeded only too well. The artists of the Maryinsky Opera in Petrograd refused to sing Prokofiev's opera although the work was accepted for performance in the spring of 1917. The project was cancelled.

Prokofiev left Russia in 1918. Still hoping for a Lenin-grad performance, he revised the score in 1927 but the Russian plan did not materialize and so The Gambler was given a première in a French translation in Brussels in 1929. The first Russian performance did not take place until 1963, ten years after the composer's death.

This paper will examine the libretto and the score of The Gambler and its significance within Prokofiev's creative development, as well as its possible influence on other Soviet composers, particularly Shostakovich.

MISCHIEF, MOCKERY, AND MERRIMENT IN
PROKOFIEV'S Love for Three Oranges

Malcolm Brown

To judge from Prokofiev's own words, theatrical concerns occupied first place in his mind during the composition of Love for Three Oranges. "Gozzi's play completely captivated me with its mixture of fable, jest, and satire . . .," he declared, and he went on to express satisfaction at the challenge of co-ordinating in an operatic context the three basic components of the plot--the fairy-tale characters, the underworld powers on whom they depend, and the chorus of spectators whose commentary on (and even intrusion into) the action bridges fantasy and theatrical "reality."

Prokofiev nowhere implies that he wanted to make an aesthetic statement in Three Oranges, but consciously or not, his choice of subject and his manner of musical adaptation make such a statement. The opera might well be described as "third-generation" satire! Carlo Gozzi's L'amore delle tre melerance of 1761 pointedly attacks Carlo Goldoni's efforts at reforming the traditional commedia dell'arte. Vsevolod Meyerhold's Russian version of Gozzi's comedy in 1914 aims just as pointedly at contemporary theatrical Naturalism with its psychological encumbrances and self-conscious realism. And in its turn, Prokofiev's opera of 1919 vigorously dispels the lingering vapors of Impressionism, disdains the psychological density of Expressionism, and disregards the still pervasive precepts of verismo.

I propose to identify the several levels of humor exemplified in Three Oranges and to demonstrate Prokofiev's technique for achieving them--a technique that depends on a kind of counterpoint between basic story, specific text, and music, in which the elements underscore, undercut, or contradict each other as the plot unfolds. Consideration of the method in the context of a plot preview may interest those members of the Society who plan to attend the performance scheduled by the Minnesota Opera Association.

TONE, STYLE AND FORM IN PROKOFIEV'S OPERAS:
Some Preliminary Observations

Richard Taruskin

Taking as his starting point the style and technique of Musorgsky's experimental and unfinished Marriage, Prokofiev began his operatic career by carrying "traditional" anti-Wagnerian Russian operatic radicalism further than ever. The Gambler, written before the revolution, and Love for Three Oranges and The Flaming Angel, composed during Prokofiev's "exile," have in common the use of prose texts (by the composer) that make no provision for "numbers," a commenting but rarely autonomous orchestral accompaniment, and some limited use of leitmotive and reminiscence which is kept under control so as not to compromise the nature of the "sung play."

Meanwhile, back in Russia operatic esthetics were undergoing huge changes as a result of the centralization of musical institutions and the imposition of direct Party controls in the 1930s. The "radical" type of Russian opera was formally censored and a simplified, "democratized" type of musical theater known as the "song opera" was put forth as the Soviet ideal. It is in light of this development that one should understand the oft-quoted remark the composer made shortly after his return to his homeland: "A new subject, a new life: the means of representing them must also be new."

The body of the paper will be a consideration of some of these new means, as they were embodied in Prokofiev's four Soviet operas: Semyon Kotko, The Duenna, War and Peace and The Story of a Real Man. In attempting to "Sovietize" his operatic style without sacrificing the formal spontaneity of his earlier operas, Prokofiev had recourse to the following: (1) the incorporation of genre, both folkloristic and specifically Soviet; (2) the strengthening of the role of leitmotive and reminiscence to the point where they asserted their traditional form-governing properties; (3) the "melodization" of

recitative; (4) the reliance on time-tested dramatic situations and formal procedures appropriated from "classical Russian opera;" (5) experimentation with structural devices inspired by cinematic dramaturgy. In addition, two ironies will be noted and explored. First, that the further Prokofiev went in his subjects from "Soviet reality," the more successful the Sovietization of his style. Second, that the evolution of Prokofiev's operatic style parallels that of his model, Musorgsky: in both cases an increasing conventionality was brought about by problems having to do with dramatic tone.

RECURRENCES IN THE SONGS OF STEPHEN FOSTER

Michael Leavitt

The resurgence of interest in the music of Stephen Foster has produced some interesting and surprising results: old myths have been laid to rest; the number of Foster songs which have entered the performance repertory has greatly increased; and, the focus of Foster scholarship has shifted dramatically, from the study of the biographical data which surrounded the composition of Foster's music, to the music itself.

Two complementary, and mutually dependent, areas of investigation have emerged; both are indispensable to a complete picture of the composer. The first might be called the socio-cultural approach--the study of Foster against the historical background of the mid-Nineteenth Century, and a comparison of his music with that of his contemporaries. The other is the style-analytic approach--the study of Foster's own musical craftsmanship, and a consideration of the technical basis of his personal style.

This paper deals with the second area. It not only reviews the present state of style-analytic research on the music of Stephen Foster, but offers some new insights into

precisely what features re-occur in his music, making a Foster song an easily recognizable, and highly individual artistic expression.

Recurrences are found on every level--harmonically, melodically, formally, and rhythmically. They appear not only in the overall structure of Foster's songs, but extend even to the smallest details in interesting and often subtle ways.

It is a little known fact that Foster frequently re-used musical materials, and his self-borrowings are a fascinating sidelight to this study. Sometimes these musical quotations produced strange results. A lusty campaign song written for Foster's brother-in-law, James Buchanan, in 1856 ("The White House Chair"), for example, was re-set and transformed into a sprightly Maying song a few years later ("The Merry, Merry, Month of May"). Another example is Foster's re-use of motives from "Old Dog Tray"--a song he held dear--in no fewer than four other compositions. In another corner are the songs which use the name "Jeanie". The symbolic meaning this name--his wife's name--had for Foster is well-known; the musical relationships and similarities between the "Jeanie Songs" have been largely unexplored.

It is generally agreed that Foster's songs transcend those of his mid-Nineteenth Century contemporaries, yet it is surprising that few scholars have addressed the important question: What is it that makes his songs so distinctive? By considering the recurring events in Foster's music, we can take a forward step in providing an answer.

TOWARD A REVALUATION OF GERSHWIN'S Porgy and Bess

Lawrence Starr

The paper will seek to establish that a fresh look at Gershwin's famous opera is now necessary; the restoration of the original, complete score in recent recordings and public performances of Porgy and Bess calls into question most commonly heard critical assertions regarding the work. Some of the oft-

repeated judgments that need re-examination are: (1) that the opera reflects a stereotyped, even offensive view of black people and black culture; (2) that the main characters themselves are unbelievable, hence dramatically unsatisfactory; (3) that the music is reflective of Gershwin's inability to construct convincing large forms, and is really just a succession of popular songs loosely linked together; (4) that Gershwin never solved the problem of how to write effective recitative.

I hope to shed doubt on all of these judgments, first by viewing Gershwin's opera in the appropriate historical and critical context--namely, that of operatic tradition as it had come down to Gershwin from 19th and early 20th century European models--and second, by presenting an analytical examination of selected passages from the work. I hope to hint further that perhaps Gershwin's whole career and standing in the history of American musical culture is in need of serious re-evaluation.

THE SÄNGERFEST--A VIGNETTE OF GERMAN-AMERICAN MUSICAL LIFE

Edward C. Wolf

During the late 1800s every American city with a sizeable German population had one or more men's singing societies, and in 1849 the North American Sängerbund was formed at Cincinnati in order to sponsor national festivals. Since travel was difficult before railroads linked America, other groups organized on a regional basis: Northeastern (1850), German-Texan (1852), and Northwestern (1855). These associations sponsored periodic music festivals that grew to gigantic proportions, e.g., the 1897 Northeastern Sängerfest in Philadelphia featured a chorus of 6,000 which sang in a specially built hall.

There were also numerous smaller district festivals; two such festivals occurred in Wheeling, West Virginia in 1860

and 1885, and present a typical picture of the Sängerfest. While the programs were interlaced with standard singing society fare, they also included opera, oratorio, and major orchestral works. Organizers of Wheeling's 1885 festival purposely aimed to call attention to art music so as to help lay a foundation for American musical culture. Although the grand concerts marked the musical peaks, activities also included parades, receptions, and picnics. Detailed accounts in Wheeling newspapers and program guide published for the 1885 event enable us to reconstruct the color and excitement of a typical festival.

A RESPONSE TO SCHENKER'S ANALYSIS OF CHOPIN'S
ETUDE, OP. 10, NO. 12, USING SCHOENBERG'S GRUND-GESTALT CONCEPT

Graham H. Phipps

[No abstract available]

ON PREDICATING SOME FUNDAMENTAL PROGRESSIONS:
Harmonic Process and the Implication-Realization Model

Eugene Narmour

The kinds of propositions in a theory are primarily of two types: the conceptual and the hypothetical. What is conceptual in one theory may be hypothetical in another and vice versa--for instance, some concepts of harmony in roman numeral analysis turn out to be hypotheses in the Schenkerian scheme. Identification of the status of the propositions in a theory is a necessary condition both in evaluating older theories and in constructing new ones.

The implication-realization model of harmonic process invokes certain new concepts of psychophysics to explain vertical relationships and other selected concepts of cognitive psychology to explain horizontal relationships. In so doing, it would appear to enable theorists to predicate more firmly certain fundamental progressions and the beliefs surrounding them with the result that some certain tenets of both roman numeral analysis and Schenkerian theory engender more confidence. At the same time, the implication-realization model demonstrates with symbological precision why a sense of "progress" is experienced in certain kinds of harmonic processes but not in others. The model has important ramifications for the definition of harmonic levels and for the study of the history of syntactic harmonic structures.

SCHENKER: The New Orthodoxy

Gregory Procter

[No abstract available]

LECTURE RECITAL: PERFORMANCE PRACTICE PROBLEMS IN THE PIANO
MUSIC OF DEBUSSY

Paul Jacobs

The talk will try to state certain principles derived from a long association with Debussy's music. The speaker has decided that there is a certain consistency in Debussy's notations that while sometimes less explicit often serve as definite guides to tempo fluctuations, the use of the pedals, metrical relationships. Debussy's own writings as well as statements made by people who claimed to work with him are often misleading. Other than primary source material, the composer's own recordings, the instruments he owned, and a general style of piano playing in the early part of the century as evidenced by other composers' scores will be used to illustrate the points discussed. A performance of the long ignored Images (1894) will be included.

INFLUENCES ON THE DEVELOPMENT OF THE LITURGICAL DRAMA:

An Introduction

Marie D. Moore, RSM

As is the case with all liturgical music of the Catholic church, the music of the medieval liturgical drama cannot be studied in isolation. The perspectives of time, place and liturgical practice must influence any theories about the text, music and performance of the drama.

The earliest and most popular of the dramatic types was the Visitatio Sepulchri containing the Quem quaeritis dialogue. Extant manuscripts dating from the tenth through the sixteenth centuries abound. The dramatic types which appeared later-- the Ludus Paschali, the Peregrinus plays, the Christmas plays-- all have their roots in the Visitatio.

As the Visitatio spread across western Europe, the content and style of the drama was influenced over the centuries by monastic customs and liturgical reforms. Although there are significant changes in the Visitatio throughout its development, one characteristic remains the same. It was always performed as a para-liturgical adjunct to the Mass or the Divine Office, the Church's two official liturgical ceremonies.

The music of the Quem quaeritis challenges the theories of medieval Church modes. Intervallic relationships appear to be of more importance than the modality itself. Undoubtedly oral tradition plays a strong role in accounting for the melodic variations in the early manuscripts. By the time the Type 2 variants appear in the twelfth century, there is much more melodic consistency among them.

AMALARIUS OF METZ, THE DIVINE OFFICE, AND LITURGICAL DRAMA

Roger Evans

Recent research has shown that liturgical drama arose only in lands that had been deprived of dramatic, indigenous liturgical practices and where the more restrained, concise Roman rite had been imposed. Liturgical drama thus came about as a supplementary and compensatory phenomenon. This paper presents evidence from the works of Amalarius of Metz confirming those conclusions. But his writings imply that it was in the Roman Office rather than in the inherently dramatic Mass that a poverty of drama was felt to be present. Medieval music-drama thus found its context in the singing of the Office. This accords with, supports, and extends the recent demonstrations that Quem quaeritis belongs to Matins. New interpretations are offered for some of the more "scandalous" and "excessive" passages in Amalarius.

Clyde W. Brockett

While musicologists have understandably been reluctant to recognize the dialogue scene beginning Quem quaeritis in sepulchro as belonging to the liturgical Office, historians of drama until recently have also understandably had no compunction to separate this camouflage of trope from the Mass. In the first place, reference to Te Deum after Quem quaeritis returns us to Karl Young's teaching that this dialogue, or Visitatio sepulchri, was the echo of evangelical reading best positioned at the end of the Night Office. But equally important, Quem quaeritis appears, also in the tenth century, in the company of antiphons--Venite et videte locum, Cito euntes, dicite, and Surrexit Dominus de Sepulchro--presumably from the daily Office. (According to this paper's findings, the Lotharingian form of Surrexit Dominus actually appears not to have been borrowed, but supplied by the Visitatio sepulchri. Thus it migrated, as an antiphon, into the Office.)

What remains to be learned is the role which the Office antiphons assumed: when and where their adaptation to the Visitatio originated, what their textual-melodic aptitude for drama was, and how the connection between Office and drama was forged. In probing such questions, we are not merely getting in step with liturgiologist, philologist and drama historian. We are indeed gainfully introducing scholars of our own and our sister disciplines to the interpretation of the antiphon as a dramatic, as well as a liturgical-musical, necessity.

MEDIEVAL MONASTIC LITURGY AND THE Ludus Peregrinus:
The Relationship of the Antiphon to Liturgical Drama

Mary M. Mahone

Medieval Latin liturgical drama drew its substance largely from the liturgy of the Hours. Many of these plays are no more

than loosely constructed collections of antiphons for a particular season. One drama in which this situation clearly exists is Ludus Peregrinus, the post-Resurrection dramatization of Christ's appearance on the road to Emmaus.

All nine extant versions of Peregrinus, which date from the twelfth to the fourteenth centuries, indicate the close relationship of drama to liturgy, specifically to the Easter Monday antiphons. Employing the results of Professor Clyde Brockett's work with these antiphons, all nine of the plays will show this close correspondence between liturgy and drama. In the interest of brevity, only the Peregrinus from Saintes (MS lat. 16309), will be treated presently to offer evidence for the textual and musical dependence of liturgical drama on the liturgy.

The Saintes version of Peregrinus dates from the fourteenth century. While it is a late example of liturgical drama, the play provides a pure and straightforward illustration of the use of the East Monday antiphons in a portrayal of St. Luke's account of the Emmaus story. This play, in its abundance of liturgical material, vividly reveals its function as a heightened expression of worship within the monastic community.

THE ORIGINS OF THE Quem quaeritis "TYPE 2" TEXT VARIANT

Timothy McGee

The three "core" lines usually associated with the Quem quaeritis dialogue are: "Quem quaeritis in sepulchro, o Christicolae?/Jesum Nazarenum crucifixum, o coelicolae./ Non est hic, surrexit sicut predixerat; ite nunciate quia surrexit." These lines appear in the earliest extant versions of the dia-

logue. Beginning in the twelfth century, however, a number of MSS are found to contain the following variants, usually referred to as the Type 2 variant: "Quem quaeritis, o tremulae mulieres, in hoc tumultu plorantes?/Jesum Nazarenum crucifixum quaerimus./ Non est hic quem quaeritis, sed cito euntes nunciate discipulis eius et Petro quia surrexit Jesus."

The MSS containing the Type 2 variant number approximately 70 of the over 500 known Quem quaeritis dialogues. They are found mostly in German-speaking countries, and can be grouped according to monastic affiliation which suggests lines of dissemination.

It will be noticed that each line of the variant text begins with the same words as the earlier text; it is in the completion of each sentence that the variant occurs. The same is true of the music: the music for the first several words of each variant line agrees with that for the earlier text.

Two views will be presented concerning the possible origins of the variant text: (1) That the variant originated intentionally for dramatic reasons; and (2) That the variant was the result of an attempt to reconstruct the dialogue from an incipit MS.

THE TOURS Ludus Paschalis: Reconstruction of the Second Lacuna as a Crucial Element in Its Dramatic Continuity

R. Carroll Stegall

The Tours Ludus paschalis has undergone many studies, from Luzarche (1851) to David Hughes (JAMS XXIX, 1976). Even so, it still presents us with several mysteries, such as: Where and when did it originate? What were the contents of the missing pages? Is the MS we have (Tours, Bibliotheque municipale, MS 927, saec. XIII, fol. 1^r-8^v) the original, or is it a copy? Although this paper concentrates on the mystery of the missing pages, procedures similar to the ones used here

may also be used in exploring the other questions.

The lacuna between folii 6 and 7 cuts out the turning point of the drama, the meeting between Mary Magdalene and the Risen Christ, as well as part of her meeting with Peter and John. Some form of the meeting with Christ must be inserted in performance. In order to determine the possible content and style of that scene, we will focus on a comparative study of elements of Tours that relate to settings of those two scenes in other plays. These comparisons illuminate several aspects of medieval composition which, coupled with internal evidence, may serve as criteria for the reconstruction of the missing noli me tangere.

LITURGICAL DRAMA IN CROATIA: Some Aspects of Transcription
and Comparative Reconstitution of Tractus stellae of the
Zagreb Manuscript MR 165 (XIth Century)

Dujka Smoje

The Tractus stellae transmitted by the manuscript MR 165 of Zagreb offers one of the most ancient versions of the text and the music of this dramatic religious service. However, it is sufficiently characteristic to raise many questions with regard to its textual and musical sources.

Mostly written in campo aperto neumes of Germanic symbols, it could not be transcribed without the help of many later documents, notated melodically in a more complete and precise manner on the stave.

It is this approach, its difficulties, and the discrepancies between the musical and liturgical texts that this paper attempts to clarify.

As the Zagreb's version has scenic indications of remarkable precision we will also compare them with the six most complete versions* of the same play which date from the XIth to the XIVth centuries.

This will allow us to bring out the dramatic and musical particularities of the Tractus stellae of Zagreb and understand the mechanism of the oral transmission of this type of liturgical custom of local origin.

*The following documents were studied: Paris, Bibl. Mazarine 1708; Paris, Bibl. Nat. lat. 9449; München, Bayrische Staatsbibl. Clm 6264a; Paris, Bibl. Nat. n. acq., lat. 1235 and lat. 904; Orléans, Bibl. municipale 201 (178).

ASPECTS OF PALESTRINA'S PARODY PROCEDURE

Quentin W. Quereau

In this summary description of normative borrowing and transformational procedures in a group of Palestrina's parody Masses, a distinction is made between pre-compositional determination of materials and compositional use of those materials. At the pre-compositional stage Palestrina makes certain decisions regarding distribution of material from the model through the multiple sections of the Mass. Typical patterns of distribution are observable. Once decisions of this sort have been made, the compositional work of borrowing and transformation may begin.

The models are motets in imitative style, and at any given moment Palestrina's attention is focused primarily on a single point of imitation from the model in question. Several aspects of that point of imitation may serve as food for borrowing: linear motives, contrapuntal relationships between motives, non-motivic counterpoint, cadences, and larger structure. A single point of imitation from a model and a single Mass section derived from it are discussed at some length and Palestrina's fundamental parody procedures are clarified.

THE SIGNIFICANCE OF Mus. Ms. B AS A SOURCE FOR THE
MOTETS OF CIPRIANO DE RORE

Jessie Ann Owens

Mus. Ms. B. of the Bayerische Staatsbibliothek in Munich is a large parchment choirbook which contains twenty-six motets by the Flemish composer Cipriano de Rore and eighty-three pages of illuminations by the Bavarian miniaturist Hans Mielich. The manuscript was commissioned by Albrecht V, Duke of Bavaria, and completed in 1559. The scribe was Johannes Pollet, a Flemish poet living in Munich, who collaborated with Mielich also on Mus. Ms. A, a set of two choirbooks which contain the Psalmi poenitentiales of Orlando di Lasso.

The present study is concerned with the manuscript as a source of Rore's motets. The principal issues to be addressed are the genesis of the manuscript, the relationship between Rore and the Munich court, the occurrence of Munich motets in other sources, and the transmission of Rore's motets.

AN INTERPRETATION OF DUFAY'S Juvenis qui puellam

Ernest Trumble

Guillaume Dufay wrote nearly thirty motets during his long career. These motets help to provide much of the information we possess about Dufay the man.

The motet that is the topic of this paper, Juvenis qui puellam, is unique because its text is set in the form of a legal disputation. In the original manuscript it is ascribed to decretalis guillermus dufay, referring to Dufay's possession of a bachelor's degree in canon law. However, the details of the legal dispute are grotesque. It seems that a young man has married a young girl not yet seven, and later married her cousin on her mother's side. He observes that in times of uncertainty, it is better to hold to the safer course, and also

that he wants to protect the respectability of the church.

The text has, understandably, been interpreted as a joke, but there is a serious intent behind the humorous façade. This motet summarizes, in pseudo-legal form, a difficult and crucial decision Dufay had to make in 1439 whether to stay with the schismatic House of Savoy, losing his lucrative income and respected position in the Roman church, or return to the Roman obedience. He chose the latter, and the fictional characters and situations represent his wry view of his dilemma.

The young man is Dufay himself. The young girl not yet seven represents his contracts with the Roman Popes Martin V and Eugenius IV in whose chapels Dufay sang and composed for approximately six years, nine months. Then, the young man allegorically married the young girl's cousin on her mother's side. This refers to his contract with the House of Savoy in the 1430's to serve as Maître de Chapelle. The head of the House of Savoy was Amadeus VIII who, in November 1439, was elected anti-Pope as Felix V by the Council of Basel. Dufay thought of Eugenius IV and Felix V as cousins because they had a common ancestor, the Council of Constance, which had created both a papal and conciliar line of ecclesiastical government. The fact that the relationship was said to be on the mother's side refers to the Holy Mother Church within whose bosom the whole drama unfolded. The time of "uncertainty" refers to the impending schism in 1439, and the "safer course" is the Roman obedience. This interpretation also clarifies his reference to a desire to protect the "respectability of the church."

JOSQUIN IN CONTEXT: Toward a Chronology of the Motets

Joshua Rifkin

The chronology of Josquin's works has engaged the attention of scholars for more than a century; yet it seems fair to say that none of the attempts to deal with this problem has yielded very satisfactory results. Thomas Noblitt's recent

discovery that Josquin, counter to accepted wisdom, must have written the Ave Maria...virgo serena by the mid-1470s only reminds us of what should already have appeared obvious.

The present study, focused on a small part of Josquin's output, hopes both to outline a usable procedure for establishing the lines of development within that output and to provide some acceptable datings for specific pieces. The method--simple in essence--involves first assembling a core group of works associated on the basis of their sources with a given time and place, then grouping other compositions around them on the basis of shared stylistic traits. The core group does not restrict itself to Josquin's music alone: the stylistic picture according to which we would link otherwise undatable pieces to, say, his years at the Milanese court would rest not solely on the Ave Maria but also on works by Compère and Gaspar van Weerbeke that we can securely place in this phase of their careers.

Our investigations will show, in fact, that each of the major places at which Josquin worked had its own set of stylistic preferences to which Josquin and his colleagues all tended to adhere. By this means, therefore, style--resting on a foundation of source-critical and biographical data--becomes a secure guide to chronology.

GIOVANNI BATTISTA PERGOLESI: The Road to a New Critical Edition
Panel Discussion

Barry S. Brook

E. Eugene Helm

Marvin E. Paymer

The infamous Pergolesi Opera Omnia, published in Rome, 1939-1942, has the dubious distinction of including more works not by Pergolesi than by him, of omitting several indisputably authentic works, of ignoring others that may be genuine, and making no attempt to reproduce the sources accurately or provide full scores.

With a view to the preparation of a new critical edition The Pergolesi Research Center, based at the Graduate School of the City University of New York, has made substantial progress in building an archive of sources, gathering microfilms and photocopies, investigating the authenticity of doubtful works, and studying the calligraphy of so-called autographs. The Board of Advisors of the Center includes outstanding authorities on Pergolesi and his times, among them Francesco Degrada, E. Eugene Helm, Helmut Hucke, and Pierluigi Petrobelli; Barry S. Brook and Marvin Paymer serve as Director and Associate Director respectively.

Discussion will be on three central aspects of Pergolesi Research:

(1) The Pergolesi Hand: Autographs and Forgeries (Brook)

Twenty-two manuscripts--one of which has only recently been discovered--have been described as Pergolesi "autographs." Calligraphic investigation has thus far revealed that ten are genuine, four are deliberate forgeries, prepared in the 1920's by one Tobia Nicotra, while five others from the 18th century, each in a different hand, are most probably not by Pergolesi.

(2) The Pergolesi Oeuvre: Authentic Works and Misattributions

(Paymer) There is a special character to Pergolesi misattributions: most were written at least sixteen

years after their alleged composer's premature death, and following the roaringly successful 1752 performances of La serva padrona in Paris.

In a recent study of instrumental attributions of 63 independent instrumental works evaluated by style analysis and comparison, it was found that only seven could possibly have been composed by Pergolesi. There is ample evidence that this ratio is not paralleled in the vocal ascriptions. However, almost all chamber aria attributions are spurious, and there is much work to be done. (This section will include the paper of Jno Hunt; see below for abstract.)

- (3) The New Complete Works Edition: Potentials and Pitfalls (Helm) The discussion will be launched by a series of questions by Professor Helm, editor of the forthcoming complete works edition of C.P.E. Bach, and will deal with the preparation of scholarly editions in general, e.g., (a) practicability of using camera-ready copy prepared by editors in order to avoid excessive engraving costs; (b) Richtlinien tailored to specific composers (filiation of manuscripts, editorial increments and modifications, critical commentaries as to sources and variants); (c) the delicate balance between an "honest practical edition," a "good scholarly edition," and a "super critical edition."

THE DURANTE/PERGOLESI MAGNIFICAT: A Question of Attribution

Jno L. Hunt

One of the most famous sacred compositions of the Neapolitan school is the Magnificat a Quattro Voci in B-flat. The dates of its composition and premiere are unknown, but more disturbing is the uncertainty which has existed con-

cerning the identification of the composer of this well-known work. Various publishers have attributed this piece to Giovanni Battista Pergolesi despite the absence of any hard evidence to support this claim. Concurrently, other publishers have printed this Magnificat as a composition by Francesco Durante, one of the foremost Neapolitan composers of sacred works and Pergolesi's teacher.

The paper is comprised of two parts: a history of the editions and a description of the autograph of the Magnificat. The holograph is housed at the Biblioteca del Conservatorio di San Pietro a Majella in Naples (Ms. I-Nc Rari 1.6.19) and it is signed by Francesco Durante. The famous version of the Magnificat is written for four voices; however, this manuscript calls for five voices and it contains several other interesting alterations which demand comment. This research on the holograph and on the editions of the Magnificat tends to confirm Francesco Durante as the composer of this masterpiece of Neapolitan sacred music.

A SUGGESTED REDATING FOR SCHUBERT'S PIANO SONATA
IN E FLAT, OP. 122

Martin Chusid

Schubert wrote many and frequently extensive sequences both of the modulatory and nonmodulatory variety. This paper suggests several subcategories for his modulatory sequences. Among these is an extended, complex modulatory type used by the composer frequently from 1824-1828, and forming the basis for the body of the development section of several sonata-form movements written during the last year of his life. With this information and other evidence, it is possible to suggest rather precisely when Schubert transposed and revised the D^b Piano Sonata of 1817 into the more familiar version in E^b, Op. 122.

THE SCHERZO OF SCHUBERT'S PIANO SONATA IN A, D. 959

Carl E. Schachter

The Scherzo of Schubert's posthumous Sonata in A-major has little of the immediate contrast between major and minor forms of tonic harmony that we associate with the composer. Interestingly enough, an indirect form of this relationship --the juxtaposition of C# and C \flat presented apart from the tonic chord--has profound implications for the shaping of this piece, both in relation to the broad tonal organization of the Scherzo and to some of the details in the construction of the Trio. This relationship constitutes what we might term a hidden motive in the Scherzo.

THE PIANISM OF HAYDN, MOZART, BEETHOVEN, AND SCHUBERT COMPARED

William Newman

The four great Classic masters, who all reached their peaks within less than half a century, each gave an important part of his efforts to the keyboard. The reports of their own playing are decidedly inadequate in details. More can be learned from their piano writing. Steering clear of more general problems like tempo, phrasing, and dynamics, we can learn from that writing about the individual approaches to piano technique (especially the use of fingers, wrists, forearms, and upperarms), about the range and variety of technical exploitation, about the varieties of touch, about pedalling, about fingering, and perhaps even about tone production.

SCHUBERT'S TREATMENT OF THE VIOLIN

Boris Schwarz

Although Schubert was a string player, his approach to the violin was far from idiomatic. His solo pieces for violin, his chamber music, and even his symphonies contain passages that are awkwardly written for the instrument. In a few instances, passages are even unplayable as written, for example in the Fantasia for violin and piano in C major, D. 934.

This paper will discuss various problems of violin technique encountered in Schubert's works and will compare his treatment of the instrument with that of Mozart and Beethoven.

WOMEN IN MUSIC IN SIXTEENTH-CENTURY ITALY

Anthony Newcomb

This paper will review our current state of knowledge concerning the ways in which women were active in music during

the sixteenth century in Italy. I shall pay particular attention to the ways in which women managed to move obliquely into a professional involvement in music without trying to break into the profession by frontal assault. Examples of women singers, instrumentalists, and composers will give some idea of the attitudes that women faced in each of these branches of the profession. Where possible, I shall specify how women were incorporated in the professional musical organizations and how they were selected for their musical activities.

MUSICAL LIFE IN GOETHE'S WEIMAR: A Feminist View?

Kathryn L. Reichard

Many a musicologist has been forced to draw conclusions from a small body of disparate evidence. To impose artificial limits on the basis for a study would seem to counter the aim of rational inquiry. However, to examine only documents by and about women may be an appropriate intellectual exercise now when the field of women's studies is gaining credibility.

Judicious extrapolation from writings of and concerning Anna Amalia of Saxe-Weimar, Caroline Jagemann, Corona Schröter, and others yields a well-balanced picture of musical life in Weimar at the close of the eighteenth century. Comparison of this picture with one incorporating details and perspective gained from perusal of all available sources highlights both the rich and the restrictive roles in society of women as musicians.

TWO NINETEENTH-CENTURY WOMEN COMPOSERS: Clara Schumann and Fanny Mendelssohn

Pamela Susskind

Clara Schumann and Fanny Mendelssohn were remarkably talented composers. Their abilities were acknowledged by many,

but encouraged by few; neither woman achieved her full potential, and their compositions are barely known.

Their situations present two strikingly different pictures. Clara Schumann occupied a major position in the nineteenth-century musical world. Her career as a pianist was spectacular and long-lived; she was renowned throughout Europe for her technical brilliance, thoughtful sensitivity, and forward-looking programming. Rigorously trained by her authoritarian father, she succeeded brilliantly in a field sparsely populated by women. Yet she failed to succeed--or even to wish to succeed--as a composer. Prejudice against women composers and circumstances facing a woman--particularly the wife of Robert Schumann--were obstacles too difficult to overcome. And perhaps precisely because of her professional training, strict and narrow, she developed a character likely to accept didactic prejudice.

Fanny Mendelssohn, on the other hand, the cherished eldest daughter of a wealthy upper-class family, enjoyed the same broad intellectual education as her younger brother Felix. She, however, was discouraged explicitly and strenuously from any career whatsoever: "the only true calling of a woman [is] that of a housewife," wrote her father. She seemed to retain an innate self-confidence, however, and after years of urging from her husband and a musical friend, returned to composition. Tragically, her late-blooming career was cut short by her death, later the same year.

Despite the dissimilarities between Fanny and Clara, the end result was the same. Both suffered as a result of social assumptions about women; neither succeeded as a composer. The music they did compose shows great imagination, and often an intuitive inventiveness that needed only time to develop into true craftsmanship.

This paper will discuss the music of Clara Schumann and Fanny Mendelssohn, and will include performances of several works. The paper will also discuss the obstacles they encountered.

THE COLONIAL COMPOSER AND RADICAL ELEMENTS IN
AUSTRALIAN MUSIC IN THE EARLY 20th CENTURY

Elizabeth Wood

Australia in the first half of the 20th century had entered a period of social conservatism. In this isolated community which lacked information about contemporary events in the "old" world, but at the same time was engaged in heated debate about its national identity and "new" social order, anything which might threaten its newly-acquired tradition transplanted from European sources was regarded with suspicion or even hostility. Creative artists faced the paradoxes between tradition and innovation, internationalism and nationalism. A deep societal ambivalence in Australia towards tradition and nationalism hampered many composers. Some escaped as voluntary expatriates. Among those remaining, splits developed between conservative, often academic composers and the ardently nationalistic who became identified with the avant-garde.

Both groups suffered from the same handicap. A colonial composer is one isolated from the source of musical tradition yet dependent on that tradition for identity, creditation, and a reliable system of values. Women composers already doubly colonized, doubly *déclassé*, in both the colonial culture and in the main musical culture, but who, by the very nature of their creative endeavor, represent sexual and social radicalism, have at times also been in a position to express musical radicalism, and have been seen as part of a bohemian avant-garde. Some women composers in Australia in this period who retained their sense of being both Australian and part of a European musical continuum voiced an individual independent response to musical change.

Adopting a theoretical discussion of dualism and dependency related to a colonial culture, this paper examines the music and careers of several Australian women, particularly

of Margaret Sutherland (b. 1897), comparing them with their male counterparts, and with the expatriate careers in North America of Grainger and Glanville-Hicks. The mixed reception of their musical ideas and personalities in Australia, the contributing question of sex and gender, and the contributions women have made to musical radicalism as composers and patrons are examined in this paper as a neglected aspect of the radicalizing process in Australian music.

WAGNER'S PARODY TECHNIQUE:
Träume and the Tristan Love Duet

Robert Gauldin

Aside from the obvious thematic borrowings from Träume in the Love Duet ("O sink' hernieder, Nacht der Liebe"), there appear to exist deeper and more subtle relationships which suggest a kind of parody technique. In addition, it is possible that certain harmonic and linear functions embedded within the song provide the seeds for important tonal relations which appear in expanded form later in the opera.

Some historical background is included to establish that the composition of Träume predates any early drafts of the Love Duet. Several textual similarities between the two works are noted.

The borrowed material from the song is first examined, stressing its subsequent modifications as well as its structural relationship to both pieces. The discussion of the parodied elements opens with a layer analysis of the first half of Träume. Certain significant features (the ascending stepwise appoggiatura line, the crucial use of the b_6 and b_3 scale degrees, the opening vocal theme, and the underlying harmonic

scheme) are then applied to an analysis of the two major sections of the Love Duet. The paper concludes with an enharmonic comparison of the initial chords of the Prelude to the tonality of A^b major.

ON TEMPORAL DIMENSIONS OF MUSICAL EXPERIENCE

Henry F. Orlov

The subjective estimation of the duration of the piece of music is commonly known to vary widely. The errors measured experimentally reach a few hundred percent in the directions of both under- and overestimation. A William James observation provides a clue to the problem. "In general," he writes, "a time filled with varied and interesting experiences seems short in passing, but long as we look back. On the other hand, a tract of time empty of experiences seems long in passing, but in retrospect short." He thus established three variables: (1) time as estimated in passing, (2) time in retrospect, and (3) value of experiential content on which the first two depend. To make the description complete, one more dimension is to be added: (4) objective (clock) duration of the musical phenomenon experienced.

The paper's aim is to present, explain, and explore a conceptual model of the four-dimensional quasi-temporal space of musical experience, to discuss its variables in their mutual relationships and in connection with such conditions as listener's thesaurus and attitude, properties of the music style, etc.

TWELVE-TONE THEORY REVISITED:

The Invariance Matrix

Bo H. Alphonse and Steven M. Haflich

Classical twelve-tone practice frequently exploits the transpositional and inversional properties intrinsic to the row, such as segmental invariance, combinatoriality, or order inversions. These properties, along with others, are often difficult to discern by direct inspection of the row. It is not widely recognized, however, that most of these can be read by cursory visual examination of the twelve-by-twelve row matrix.

Several simple demonstrations of this method will be given. It will also be shown that the ordinary row matrix is but a special case of a far more general and powerful concept, the Invariance Matrix. Techniques based on the Invariance Matrix elegantly solve a number of interesting analytical problems. Applications will be shown, not only from serial music, but also from the tonal repertoire.

This approach has also been applied to the compositional problem of deriving twelve-tone rows. When performed by hand, the construction of rows with certain desired properties is often extremely laborious. The Invariance Matrix has allowed the development of an interactive computer program through which such rows can be found quickly and efficiently. Sample results from the use of this program will be demonstrated.

MARCHETTO OF PADUA, CHROMATICISM, AND A
REVOLUTIONARY TUNING SYSTEM

Jan W. Herlinger

In his Lucidarium of 1317/1318 Marchetto of Padua became the first theorist to discuss the use of chromatic progressions and to suggest division of the whole tone into five equal parts.

Marchetto's examples of chromaticism, once thought anachronistic, are now known to reflect Paduan practice circa 1300. But his system for dividing the whole tone--which not only violates the principles of Pythagorean mathematics, sacrosanct at the time, but appears to betray internal contradictions as well--has never been dealt with adequately by scholars and remains one of the most baffling puzzles of medieval music theory.

This paper examines the relationship between chromaticism and Marchetto's tuning theories; shows how the apparent contradictions within his system may be resolved; suggests why he chose to reject Pythagorean dogma; and, by placing his system in a historical perspective, reveals it as a truly revolutionary development.

MUSIC FOR EASTER IN THE OLD-BENEVENTAN RITE

Thomas Kelly

Three manuscripts from the monastery of Benevento preserve a unique repertory of chants for twenty-one masses. The earliest of these sources dates from the eleventh century, but the tradition that they represent can be shown to be significantly earlier. Like the Ambrosian, Mozarabic, and Old-Roman chants, the Old-Beneventan chant is a musically distinct tradition which predates the standard Gregorian repertory.

The chants of the Old-Beneventan Easter mass will serve as examples in this paper of the musical and liturgical problems inherent in the study of the repertory. Discussion of the texts shows that they derive from two kinds of sources: from pre-Vulgate translation of the Bible, and from poetical texts of the sort that characterize the Byzantine liturgy.

A chief problem in approaching the music of the Old-Beneventan rite is that the sources record the chant in a notation that is incompletely and inconsistently diastematic; this is demonstrated by reference to known pieces of Gregorian chant preserved in the same notation. Fortunately, it is possible to assemble many readings for a single phrase or melodic formula. By careful analysis of these formulas, we can postulate the intervallic values of most of the notation, thus recovering a significant body of pre-Gregorian music.

The Easter pieces are considered individually, with a discussion of their individual structures: the analysis shows a formulaic construction at two levels. In the first place, much of the chant is made of a number of small melodic formulas which recur throughout the entire repertory. A sort of proto-modality is established by the inclusion or exclusion, in certain groups of pieces, of groups of formulas. On another level, individual pieces of Old-Beneventan chant are often made of a pattern of longer repeated phrases which are characteristic of individual pieces and not of the repertory as a whole. Finally, it can be shown that certain pieces in the repertory are adaptations of the phrase-patterns of earlier pieces; study of this adaptation shows details of how individual formulas are adjusted for length of text and accentual patterns, and reveals a view of the relationship of music to text.

THE ORIGINS AND FATE OF NOTKER'S EASTER WEEK CYCLE

Calvin Bower

The principal East Frankish manuscripts containing Notker's Liber Hymnorum present the following set of six sequences for Monday through Saturday of Easter week:

	<u>Notker's incipit:</u>	<u>Melody title:</u>
Feria II	Is qui prius habitum	Dominus regnavit
Feria III	Christe domine laetifica	Obtulerunt
Feria IV	Agni paschalis esu	Graeca
Feria V	Grates salvatori ac regi	Duo tres
Feria VI	Laudes deo concinat	Organa
Sabbato	Carmen suo dilecto	Pascha; Amoena

Although these sequences are universally accepted as members of the Notker canon and are found as the Easter week texts in the first generation of East Frankish manuscripts containing sequences, they seem to have had a rather short-lived history. In subsequent generations of manuscripts they never again appear as a set, and when individual members do appear, they are often used for other days.

The proposed paper reexamines these six sequences and puts forward a thesis accounting for their origin and disappearance. I argue that these sequence melodies were originally associated with a set of six corresponding Alleluias; this argument is based on an examination of Alleluias in the oldest extant graduals and a comparison of these Alleluias with the melodies used by Notker. I show that as these older Alleluias disappeared from the liturgy of Easter week, so did their corresponding sequences. I further argue that a clear shift in musical and textual style and taste may have affected the disappearance of this set of Alleluias and sequences, and that, moreover, the older style and taste may have been associated with the Stational liturgy of Rome. I examine both textual and musical relationships between corresponding Alleluias and sequences, and in several cases argue for major revisions of printed editions of sequence melodies. Finally, I compare the basic thesis of this paper with arguments advanced in recent

research concerning the sequence, particularly that of Prof. Crocker.

Caecilia Restituta: Music and the Symbols of Virginity

Thomas Connolly

St. Cecilia is not portrayed as a musician before the 15th century, whence some conclude that her association with music begins quite late. Most commonly, this association is thought to stem from the literal interpretation of the anti-phon Cantantibus organis. This view will be contested. A totally new solution to the general hagiographical problem will be presented, from which it will be shown that there was a very strong basis of symbolism for seeing Cecilia as musica from the beginning, though only in the ancient sense, not as a performer.

The central problem arises from the sudden explosion of devotion to her from the late 5th century, whereas even her existence seemed unknown earlier. Delehaye's solution, the most convincing yet, is that she was simply a pious Roman lady of the gens Caecilia who, because of her illustrious family and her generosity to the Church, was given a burial-place of high honor next to the tombs of the popes in the Catacombs of Callistus. Legend made her a martyr, and this was the basis of her later cult.

Here it is suggested that Cecilia stems rather from the cult in Trastevere of Bona Dea Oclata, Restitutrix Luminum, who was appealed to for the cure of eye-disease. The connection of the two cults is proved by the singular language of ancient orations used for the stationary liturgy at the Trastevere basilica. The name Caecilia derives from this health-cult (caecitas), not from the gens.

The legend of Cecilia, interpreted in this new light, yields a rich basis of symbolism for understanding her as a musical figure from the beginning. The Acta, the iconography, the evidence of inscriptions and cult-places, along with classical, patristic, and liturgical texts, will be used to illustrate the following:

(1) the liturgy of Cecilia is not devoid of musical implications; (2) music and healing are closely allied in antiquity, and Cecilia's cult was formerly a healing cult; (3) music, virginity, unseeing (blindness) and light are closely connected symbols, embedded in the early cult of Cecilia.

Except for the liturgy and the Acta, there are practically no texts on Cecilian cult down to those of the later Middle Ages (Legenda aurea, Chaucer, etc.). Assertions that Cecilia was not a musical figure are misuses of the argument from silence. With the growth of instrumental music in church, and the changing image of the musician, there was a new element introduced into the understanding of the saint as musica.

TIELMAN SUSATO AS A MUSIC PRINTER:
The Making of a Renaissance Music Book

Kristine K. Forney

Active in Antwerp from 1543 to 1561, Tielman Susato was the earliest major Flemish music printer. Recently discovered biographical information has provided new insight into the life of this printer/publisher/musician; documents from the Plantin-Moretus Museum and the Stadarchief of Antwerp allow a reconstruction of his printing materials and shop. The application of the descriptive bibliographer's tools to extant Susato books has made possible the identification of new, corrected editions, especially of the chanson prints. The surviving documentation, combined with analysis of the books themselves and knowledge of printing practices of the time, has led to a reconstruction of a sixteenth-century music book. Though the specifics are based on the Susato shop in Antwerp, a more universal application of principles and methodology may certainly be possible.

Of particular interest is Susato's adoption of "nested" music type, a refinement of the single-impression process developed in Paris ca. 1525 by Attaignant. An understanding of this music printing process as well as such later stages in book production as imposition in press and folding patterns can contribute to more accurate description, evaluation and transcription of sixteenth-century music books by scholars today.

COMPOSER AND PRINTER IN THE SIXTEENTH CENTURY:

Gardane, Rore, and Zarlino

Mary Lewis

Sixteenth-century printers appear to have obtained the music they published from a wide variety of sources, sources that ranged from material supplied by the composer himself to copies

that had been in general circulation for some time. Therefore, the identification of the most authoritative edition of a work, and especially that most closely associated with the composer, is an essential task that can sometimes be accomplished either through external documents, or by way of internal evidence. The latter often depends on knowledge of a printer's usual editorial practice and the recognition of deviations from that practice in a particular edition.

This paper will examine evidence for direct involvement by Rore and Zarlino in Antonio Gardane's publication of some of their motets. Particular attention will be paid to text placement, which serves in these prints as a clue to the composers' relationship to the editions. In addition, the importance of these publications as examples of the application of sixteenth-century rules of text underlay will be discussed.

CICERONIANS VS. ARISTOTELIANS ON THE RICERCAR QUA EXORDIUM:
Musical Aspects of Humanism from Bembo to Bach

Warren Kirkendale

With the Musica Nova of 1540 and Girolamo Cavazzoni's Intavolatura of 1543 emerges a new type of ricercar, strictly imitative, diametrically opposed to the free, quasi-improvisatory ricercars in Petrucci's lute books three decades earlier. The ricercar "changes its appearance completely and makes a sharp turn such as is seldom seen in the history of musical forms" (Jeppeson). Recent literature on the ricercar (Eggebrecht, Slim) recognizes and documents the coexistence of these two types well into the eighteenth century. This paper demonstrates that the two diverse styles are also to be explained by classical texts on rhetoric, widely read in the renaissance. The musician's prelude and the orator's exordium are firmly linked by Aristotle in an analogy. Both are identified with the ricercar in numerous literary and musical sources of the sixteenth century.

Cicero distinguished two types of exordia, free and artificial, both of which may be used in the same oration. He thus "authorized" not only the highly contrapuntal type of *ricercar*, but also the use of two *ricercars* in cyclical compositions from Frescobaldi (organ Masses) to Bach (Musical Offering). There can be little doubt that Cavazzoni was familiar with Cicero's ideas through his godfather Pietro Bembo, the dedicatee of his *ricercars* and the spiritus rector of sixteenth-century Ciceronianism. In fact, all of the early masters of the imitative *ricercar* can be traced to Bembo's circle. The stilus gravis of the *ricercar* is derived from ancient rhetoric.

FRESCOBALDI'S DEBT TO LUZZASCHI: A Newly Discovered *Ricercar*

James Ladewig

Frescobaldi's musical relationship to his teacher, Luzzasco Luzzaschi, has remained a musicological terra incognita because of the loss of nearly all Luzzaschi's keyboard works. A newly discovered *ricercar* by Luzzaschi provides a rare opportunity for us to deepen our understanding of Frescobaldi's stylistic debt to his mentor, for Frescobaldi appears to have modeled one of his own *ricercars* upon it. Both pieces exhibit almost identical forms, and both apply to all subjects an extraordinarily subtle technique of thematic unification. Most strikingly, both composers present each of their subjects in a curious type of melodic inversion, which I will term hexachordal inversion. Yet, it is not the obvious similarities but rather the more subtle differences between Frescobaldi and Luzzaschi in these respects that contribute to our understanding of the musical styles of the two composers.

This new *ricercar*, besides considerably enhancing our view of Luzzaschi as a keyboard composer, bears witness to the great debt of inspiration which Frescobaldi owed his teacher. But Frescobaldi was not content to be a mere disciple. He paid

back his debt to Luzzaschi with interest by cultivating his own musical personality and in so doing deeply enriched the development of keyboard composition in the seventeenth century.

DETERMINING THE AUTHENTICITY OF WORKS ATTRIBUTED TO C.P.E. BACH

Rachel W. Wade

Conflicting attributions frequently occur among the manuscript copies of works by C.P.E. Bach, his father, his brothers, and his contemporaries in Berlin and Hamburg. Some of the questionable attributions probably resulted from C.P.E. Bach's habits of continually revising his own works, offering corrections or suggestions to other composers, and even undertaking joint compositional ventures. Others were due to sloppiness and error on the part of copyists and music dealers. In approaching these problems the thematic catalog by Alfred Wotquenne (1905) can provide only a rough guide. Many cantatas and other vocal works composed in Hamburg were omitted from this catalog, while Wotquenne's ordering procedures caused several instrumental works to be listed twice. Wotquenne's catalog contains no listing of doubtful or spurious works.

Fortunately, records of Philipp Emanuel Bach's composing activity have survived in the form of handwritten catalogs and lists by his wife, his friend J.J.H. Westphal, and the publisher J.G.I. Breitkopf. After Bach's death his wife arranged for the publication of a catalog of his estate, which was intended as a list of all his compositions as well. C.P.E. Bach was a prolific letter writer, and much of his correspondence survives, although it remains largely unpublished. This correspondence, when studied in conjunction with other writings of Bach's contemporaries and the manuscript copies of Bach's works that they owned, provides a basis for judging the authenticity of works attributed to C.P.E. Bach.

A PREVIOUSLY UNKNOWN SOURCE OF HAYDN'S
EARLY KEYBOARD TRIO Hob. XV:C1

Michelle Fillion

Manuscript XX:26, found in Salzburg's Stift Nonnberg, contains a Concerto for clavicembalo and solo violin attributed to Georg Christoph Wagenseil. This work is identical to Haydn's trio XV:C1, and thus constitutes the first conflicting attribution to any of Haydn's 11 presumed authentic early keyboard trios to be found. Since the authenticity of Haydn's XV:C1 has already been questioned by Pohl, Larsen, and Feder, this conflicting attribution cannot be dismissed lightly.

Manuscript and stylistic studies have been used to evaluate the significance of the Wagenseil attribution. Judging from its appearance and handwriting, this source appears to be of provincial Austrian origin. An examination of the variant readings in this source in comparison to the numerous manuscript and printed sources ascribing this work to Haydn shows that the Wagenseil attribution probably took place at a point in the manuscript transmission several steps removed from the original source. The source evidence therefore tends to support Haydn's authorship. Likewise, a comparison of the style of XV:C1 with the other presumed authentic Haydn early trios and with Wagenseil's little-known keyboard trios points to the Haydn attribution as the correct one. Therefore, the Salzburg manuscript cannot discredit the Haydn attribution; yet, unanswered questions surrounding the Wagenseil manuscript remain.

THE PROBLEM OF AUTHENTICITY IN THE SYMPHONIES OF
PLACIDUS VON CAMERLOHER AND JOSEPH CAMERLOHER

Suzanne Forsberg

Placidus von Camerloher, a composer primarily of symphonies and church music, was born in 1718 in Upper Bavaria. He wrote most of his symphonies under the patronage of Johann Theodor at the courts of Freising and Liège. An older brother Joseph, born in 1710, served for four years as chamber composer at the court of Munich under Elector Karl VII Albrecht. A promising career was cut short with his premature death in 1743.

Placidus has been the subject of two doctoral dissertations, an undergraduate thesis and numerous articles. Joseph, on the other hand, has been largely ignored by historians. This neglect occurred in part because for many years Joseph was known only for an eight-voice choral work, "Tenebrae factae sunt," and two lost operas. As a result the fifty symphonies bearing only the last name Camerloher were usually automatically assigned to Placidus.

In the last few years not only have additional symphonies by Placidus been uncovered, but also twelve symphonies bearing attributions to Joseph have come to light. As a result, a reevaluation of authenticity is necessary.

Most sources of the Camerloher symphonies segregate themselves naturally into two groups. Twenty-nine symphonies attributed to Placidus--18 of which are unquestionably authentic--appeared after Joseph's death. On the other hand, two sets of 12 symphonies attributed to Joseph at the Bibliothek des Bischöflichen Seckauer Ordinariats in Graz are concordant with those of the symphonies bearing only the name Camerloher, none of which coincides with those of the Placidus group. The bulk of the "Camerloher" symphonies--most of which were probably written before Placidus's appointment to Johann Theodor's court in 1745--are represented in manuscript collections

in Munich and Darmstadt and in two sets of 24 printed symphonies published in Paris.

Further external evidence will be presented to help determine authorship of the symphonies. This will include relevant biographical information linking each composer to the various sets of manuscripts and prints. Approximate dates will be assigned to the sources with the aid of watermark analysis, handwriting studies, publishers' catalogues, and biographical data. Stylistic evidence will also be used to segregate the two groups of symphonies.

THE FOUR VERSIONS OF MARZELLINE'S ARIA:

Beethoven's Sketches for Leonore

Philip Gossett

Beethoven's Leonore opens with a single character on the stage, Marzelline, who sings an aria. The aria exists in no fewer than four completed versions, two so-called "Frühfassungen," a version performed in 1805, and yet another revision. Sketches for this complex of arias are the very first notations made by Beethoven for the opera (in Landsberg 6), but continue to appear at several different places in the main sketchbook for Leonore (Mendelssohn 15).

Analysis of these versions and the sketches for them, as well as sketches for other settings of the same text which probably were never fully scored, offers profound insight into Beethoven's approach to the problem of writing opera. The paper will center on a specific problem: how to achieve musical coherence and growth within the context of a simple, strophic aria. But this investigation will lead inevitably into several other directions: (1) how Beethoven approached the problem of setting a text for opera; (2) the meaning of the C minor/C major polarity for Beethoven in Leonore and throughout his so-called "heroic" phase (to paraphrase Alan Tyson); (3) the importance of Mozart's opera Die Zauberflöte for Beethoven's work on Leonore.

The paper will also demonstrate that the commonly accepted chronology for the four versions of Marzelline's aria is incorrect.

THE SKETCHES FOR THE EROICA VARIATIONS, OP. 35: A Study of
Beethoven's Transition between the Kessler and the
Wielhorsky Sketchbooks

Christopher Reynolds

In the sketches for the Eroica Variations, the impending

need to change sketchbooks had a definite impact on Beethoven's sketch process. The extent of this impact will be discussed in the context of the problems Beethoven faced in establishing a musical order among the sketches for his first large-scale set of variations.

The general assumption has been that Beethoven completed the Op. 35 sketches at the end of the Kessler sketchbook before writing those preserved in the Wielhorsky sketchbook. Yet an analysis of the evolution of individual variations shows that the transition was more complex, comprising five steps in all: (1) preliminary and intermediate sketches in Kessler; (2) refinements of the same material in Wielhorsky; (3) intermediate work in Kessler; (4) four pages in Wielhorsky into which Beethoven condensed 13 pages of Kessler by copying the earlier sketches in abbreviated form; (5) advanced sketches in Wielhorsky.

Beethoven's use of Wielhorsky reflects a desire to reserve it for sketches approaching the autograph stage. This decision followed a conceptual change in his original plan, a change which expanded a short set of variations into the extended series which culminates in a fugal finale.

MENDELSSOHN'S WORKMANSHIP: The Evolution of His 42nd Psalm
Douglass Seaton

This study examines some of the compositional problems Mendelssohn encountered in composing the setting for chorus, soloist, and orchestra of the 42nd Psalm, which the composer described as one of his favorites and for which an unusually large number of sketches and drafts have survived.

A glance at the compositional materials for the 42nd Psalm in the Mendelssohn Nachlass in the Deutsche Staatsbibliothek, Berlin, shows that Mendelssohn found the composition of the last two movements more problematic than that of the other two. This contrast can be explained on the basis of the literary material Mendelssohn had to set. The first two movements were

textually, and therefore structurally and thematically, simple. Both the penultimate and the final movements present contrasting textual ideas. Mendelssohn therefore had to solve the problems of inventing musical ideas that contrasted greatly with one another, yet building unified movements from them.

The two full score versions of the Psalm show how Mendelssohn reworked his early version. He added three new movements, attempting to lend a greater unity and to create a symmetrically balanced outline; and at the same time he improved some of the earlier movements by re-scoring them.

SKETCHES FOR Vorüber, OP. 58, NO. 7, BY JOHANNES BRAHMS

George S. Bozarth

Since Johannes Brahms destroyed the sketches and drafts for nearly all his songs, the two extant sketches for Vorüber Op. 58, No. 7, preserved in the archive of the Gesellschaft der Musikfreunde in Vienna provide a rare opportunity to examine Brahms's approach to setting poetry to music. When studied together with the autograph and published version of this song, these sketches show Brahms dealing with problems of phrase length and structure, declamation and text repetition, tonal centers and intervening harmonies, all within a two-part contrapuntal texture of melody and bass.

HARMONIC THEORY IN MUSICAL TREATISES OF THE LATE
FIFTEENTH AND EARLY SIXTEENTH CENTURIES

Benito V. Rivera

Music historians used to presume that medieval and Renaissance counterpoint involved a purely "linear" process. For, despite their meticulous lists of consonant and dissonant chords, early composers apparently had no theoretical system to control progressions from one chord to another. Individual and autonomous melodic lines seemed to reign as the sole determinants of ensuing harmonies. Recent scholarship has shown, however, that while the understanding of triadic progressions may have developed at a later date, a theory of vertically conceived intervallic (dyadic) progressions did exist and flourish throughout the 14th and 15th centuries. In the polyphonic music of this period, the discant and tenor produced a succession of vertical intervals that was controlled by rigorous rules of counterpoint. These "functional intervals" acted as structure to the polyphonic web; the notes of the bass and alto served merely as added decoration. It is now widely supposed that this approach to counterpoint lasted even through the late sixteenth century.

The present paper subscribes to the intervallic theory as summarized above--but only for music up to the end of the 15th century. Several late 15th and early 16th century treatises betray in their treatment of counterpoint a gradual metamorphosis of the dyadic structure into something clearly triadic. Indeed one now perceives a theoretical awareness not only of triadic construction but also of triadic progression. This manifests itself, first of all, in the occasional relaxation of rules regarding intervallic progressions. The new awareness also manifests itself in the emancipation of the bass from the crutch of the discant-tenor structure. The treatises suggest that the eventual primacy of the bass in the early 16th century brought with it the ability to imply triadic sonorities even within the context of two-voiced compositions. Finally,

the theory of intervallic inversion facilitated the handling not only of dyads, but also of triads.

ON THE SOURCES AND INTERPRETATION OF ANALYTIC
VOCABULARY IN THE HISTORY OF MUSIC THEORIES

Allan Keiler

[No abstract available]

CONCEPTS OF ANALYSIS IN THE THEORIES OF B.L. YAVORSKII

Gordon D. McQuere

Boleslav Leopoldovich Yavorskii was one of the most influential theorists and teachers in Russia and the Soviet Union during the first decades of this century. He reflects the experimentalism that was characteristic of the composers and theorists of that country through about 1930. His conception of musical space and musical relationships, though complex, offers insight into music that lies outside the major/minor tradition of western Europe and into much of the music of the early twentieth century.

Yavorskii's theories are based on the resolution of the tritone, which provides pitch motion and temporal motion. Combinations of tritones and their resolutions create modes that have a hierarchic arrangement of tones and inherent linear possibilities. Among the modes so derived are some analogous to the whole-tone scale, the so-called "octatonic" scale, and others similar to those of Messiaen. The division of tones into stable and unstable categories leads to a concept of music as having the potential of articulating time into static and bipartite structures as well as being directed towards a tonic goal.

Principles derived from this system lend valuable insight into the works of Liszt, Rimskii-Korsakov, Skryabin, and early Stravinskii. Rather than seeing them as exceptional, they are found to be subject to a different set of concepts.

SCHOENBERG AND BUSONI ON THE SCHOENBERG-BUSONI Klavierstück,
Op. 11, No. 2

Daniel M. Raessler

In 1910, Universal Edition published Ferruccio Busoni's Konzertmäßige Interpretation of Arnold Schoenberg's Klavierstück, Op. 11, No. 2, thus terminating a project which Busoni had begun in the preceding year. Busoni first learned of the Klavierstücke from a letter in which Schoenberg had asked him whether or not he would consider performing those pieces. In the weeks which followed, Busoni became increasingly interested in the second of the pieces, eventually writing to Schoenberg in order to suggest alternate ways in which several of the passages could be more effectively scored for the piano. Busoni's suggestions and Schoenberg's responses on this topic are the subject of eighteen letters which the composers exchanged. The correspondence reveals the concern of both composers as Busoni attempted to find practicable solutions to the sometimes perplexing difficulties posed by Schoenberg's idealistic conception of the work. The purpose of this study is to examine and compare, in view of the commentary found in the letters, the original and transcribed versions of Schoenberg's Klavierstück, Op. 11, No. 2.

SCHOENBERG'S CONCEPTION OF THE ANALYSIS AND STRUCTURE OF TWENTIETH-CENTURY MUSIC

Bryan R. Simms

Arnold Schoenberg's personal library of books, scores, and manuscripts, now in the Archives of the Arnold Schoenberg Institute in Los Angeles, reveals valuable new information about his idea of structure in twentieth-century music and procedures for its analysis, subjects not extensively considered in his published writings. His marginal notes to the writings on modern

music by contemporaries (including Edwin von der Nüll, Josef Hauer, Alois Hába, Ernst Křenek, and Ferruccio Busoni) show that Schoenberg considered most approaches to the analysis of non-tonal music to be futile and misleading. But his commentaries also adumbrate alternatives for the understanding of structure in this repertory. The paper will include a survey of pertinent unpublished essays and of marginalia in his scores of modern works, and a review of his published statements on the analysis and structure of modern music. The presentation will include illustrations of documents.

SCHOENBERG'S SKETCHES FOR THE EARLY
TWELVE-TONE COMPOSITIONS (1921-1928)

Martha M. MacLean

Schoenberg's only public statement about his new method of composition, "Composition with Twelve Tones" (1941), describes the basic principles of twelve-tone composition and explains the concept of combinatoriality, a property whose potential for harmonic and linear organization he exploited in serial compositions after 1928. Theorists have given these works much attention; in contrast, studies of the harmonic organization of Schoenberg's twelve-tone non-combinatorial or partially combinatorial works written between 1921 and 1928 have been extremely limited. The opinion encountered most often is that these compositions are exploratory and important only because they lead to the mature combinatorial pieces. There are several reasons why we should question this view. First, in "Composition with Twelve Tones" he draws most of his examples from the early twelve-tone works, and at no point does he imply that he regarded them as embryonic in nature. Second, Schoenberg initially employed twelve-tone techniques in more extended "classical" forms with a general formalization at the surface level of his compositions. Because this formalization coincides with his

first complete twelve-tone compositions one must conclude that his early procedures were, in fact, capable of generating and sustaining these extended formal structures. My analyses of Schoenberg's hitherto unpublished and unexamined sketch material in the Schoenberg Archives in Los Angeles clarify the nature of these early procedures, and indicate that his method of organizing harmonic structure in the non-combinatorial pieces did not significantly change in the presence of the combinatorial relation.

PAUL HINDEMITH'S Das Marienleben:
A Study of the Sketches for the Two Versions

David Neumeyer

The purpose of this paper is the presentation of a study of stylistic evolution and compositional process as revealed in the sketch and autograph materials for the two versions of Hindemith's Das Marienleben (published 1924; 1948). Each of the major groups of manuscripts (in the Yale Hindemith Collection and the Hindemith Institute, Frankfurt/M.) will be examined and an accurate chronology for the revision process established.

The manuscript groups are (1) (incomplete) sketches for Marienleben I (1922-23); (2) autograph score of Marienleben I; (3) first revision autographs (Neukomposition I-IV, 1936, 1936, 1937, 1941-42), overwritten with sketch changes; (4) miscellaneous sketches from 1941-42; (5) autograph scores of several songs (1947-48).

Discussion of the evolution of Hindemith's style and constructive techniques through his two mature periods as revealed in the sketches will take the form of a detailed examination of the various versions of "Mariae Verkuendigung." This will demonstrate that (1) the assumption the first version is "atonal", the second "tonal", on which dichotomy most arguments about Marienleben (and Hindemith's style) depend, is inadequate

to describe either cycle or their relationship; (2) the stylistic divergence is not so great as heretofore supposed; (3) Hindemith's style, thus, evolved, not merely changed; in the years preceding and surrounding the writing of the Craft of Musical Composition (the decade 1932-42).

THE BERLIN FLUTE SONATAS OF J. J. QUANTZ:

Some Preliminary Observations

Charlotte Crockett and Gilbert L. Blount

Johann Joachim Quantz is quite probably one of the most widely known music theorists of the mid-18th century, and yet, paradoxically, he is one of the least well understood of the important composers of the late Baroque. It is known that Quantz shared in a long and productive association with Frederick II of Prussia beginning in 1728, with Quantz officially becoming a member of the Berlin court in 1741. Among Quantz's primary responsibilities at the court was the composition of music for Frederick's private chamber concerts, including a large number of sonatas and concertos, the performance of which frequently involved Frederick as flutist.

Although a number of Quantz's early sonatas were published, most of those written after his move to Berlin were not published because of Frederick's desire to retain them for his exclusive use. As a result, the vast majority of these compositions survive today only in their original manuscript form, and they remain largely unknown to contemporary scholars and performers.

Professor Edward Reilly's widely used and capable translation/edition of the Quantz Versuch einer Anweisung die Flöte traversiere zu spielen continues to bring to the composer some of the visibility he deserves, and, of course, a number of chamber and ensemble works by Quantz are available in modern

score. However, with a few notable exceptions, the Berlin flute sonatas have not yet been published, and it is these compositions on which our lecture/performance will focus. Elements of their socio-cultural setting; performance practice problems and options; important features of manuscript paleography; repertory analysis and apparent stylistic norms, strengths and weaknesses; relationships to compositions by contemporaneous composers; all are among the aspects of the corpus to be considered in our presentation. Supportive documentation will be provided in the form of manuscript slides, live demonstration of some of the typical and unusual features discussed, played on Baroque flute and harpsichord, and a concluding performance of one of the best works in the repertory.

SCHUBERT LIEDER WITH GUITAR: An Inquiry

Thomas F. Heck

Some two dozen Lieder of Schubert were brought out in Vienna during the composer's lifetime in versions for voice and guitar. In most cases they appeared simultaneously with the piano versions, as alternate first editions. But several bear earlier plate numbers in their guitar versions than in the "first editions" for piano. Not a word about these guitar versions appears in Deutsch's Schubert Thematic Catalogue (London, 1951). Their existence has come to light only through recent research in systematic Viennese music bibliography of the type pioneered by Alexander Weinmann.

With the use of a handout and live performances, this presentation will attempt to make available the latest research in the area of authenticity and to review current opinions on the appropriateness of performing selected Schubert Lieder with guitar. As a matter of historical performance practice, there is virtually no doubt that significant segments of the Viennese musical public liked their Schubert "mit Gitarre-Begleitung."

LISZT RARITIES: First Editions from the Busoni Collection

Yvar Mikhashoff

A number of works by Franz Liszt for solo piano which appeared only in single editions in the nineteenth century have been little known in the twentieth since they were not included in modern editions of the composer's works. A number of these rare first editions have been found in the Busoni Collection of the Deutsche Staatsbibliothek. Among them are the following, which will be discussed and performed: (1) Huit Variations, Op. 1 (1825), Liszt's first published work, evidently written the previous year when

the composer was thirteen. The work shows the influence of Beethoven and Czerny. (2) Magyar Dallok, Book 3. From the series of folk song arrangements on which Liszt drew for the Hungarian Rhapsodies, the two works in this book were not incorporated into any of the Rhapsodies. (3) Die Zelle in Nonnenwerth (Elegie). This fourth and final transcription of one of the composer's early songs was published in an appendix to No. 19 of Neue Musik Zeitung (Oct. 1, 1883). (4) Variations on "God Save the Queen," one of Liszt's most spectacular transcriptions.

THE ANONYMOUS Missa Tube plene:
Loyset Compère's Lost Missa Dubiplen?

Patricia Ann Myers

Among the three known complete cycles of the Mass ordinary by Loyset Compère, Missa L'homme armé and Missa Alles regrets appear to have enjoyed a widespread reputation. The third, the only known source for which (Berlin, Staatsbibliothek, Mus. Ms. 40634) has been reported lost since World War II, bore the intriguing title, Missa Dubiplen. In his monograph on Compère, Ludwig Finscher suggests that the title probably derived from the Latin, Dubiplex (in festis duplicibus), or from a chanson title, possibly De Tous Biens Plaine. It would seem far more likely that the scribe of Berlin 40634 would have been ignorant of French orthography than of Latin grammar. Indeed, having left space for a decorated initial to be added later, "du bi plen" is just what one might expect a scribe unfamiliar with French to have written, if he had heard the title spoken. An anonymous Missa Tube plene in M^u 3154 (München, Bayerische Staatsbibliothek, Mus. Ms. 3154) which is based on Hayne van Ghizeghem's well-known chanson De tous biens plaine provides further evidence supporting this contention. When allowances are made for the d's and the t's which were often used inter-

changeably and for the [b]ie[n] sound in French which might have been rendered by a foreign scribe with either an i or an e, the similarity of corruption in the two titles is striking, so striking that we must consider whether or not the anonymous Munich Mass might possibly be another source for Compère's lost cycle. The present paper addresses this question by evaluating the manuscript evidence and the stylistic criteria which can be gathered for demonstrating the plausibility of a case for Compère's authorship of the anonymous Munich cycle.

THE Missa Ayo Vista OF JOHANNES CORNAGO

Rebecca L. Gerber

Johannes Cornago is the oldest Spanish composer of the 15th century whose works have survived to us and of whom we have any biographical material. Cornago is known to have been connected with the court of Naples from at least 1455 and in Barcelona in the court of Ferdinand the Catholic in 1475. Cornago, then, is one generation older than the other Spanish composers represented in the early *cancioneros* and whose religious music has been edited by Anglès.

Although little of Cornago's music has survived, it is clear that he was held in high esteem by his contemporaries. One sign of this esteem is Ockeghem's addition of a voice and rearrangement of his song "Q'ue mi vida preguntays". Another sign exists in the manuscripts themselves. Cornago's thirteen compositions survive in ten manuscripts. Far less noted has been the archival evidence recently confirmed by Allan Atlas of extremely generous payments to Cornago from the court of Naples.

For the most part the Spanish secular repertory did not receive a widespread transmission outside of Spain and the pieces most often found outside of Spain seem to be composed in an "international" style indebted mainly to the music of Ockeghem and his contemporaries. Although this is certainly

the case of Cornago's secular music, our view of his output has remained one-sided because his major work, the Missa Ayo vista, has not only remained unpublished but is copied in a section of Trent 88 that is so heavily damaged that the work has defied attempts at transcription either from the microfilm or the facsimile. Some of these problems have been eased by the appearance of the first two movements of the mass in the manuscript Strahov D.G.IV.47 and by the appearance of more refined photographic techniques. In spite of problems in the manuscript, the mass is essentially complete and is missing only a few notes.

The mass shows Cornago in a light that explains far better than the secular music the esteem in which he was held by Ockeghem and his contemporaries. As a cantus firmus work based on a secular song, it clearly belongs to the oldest continental layer of such a repertory. It shows an extraordinarily complex contrapuntal technique reminiscent of the three-voice masses of Ockeghem and even more the three-voice masses of Walter Frye. Indeed it is the common interest in the rational counterpoint of the English composers based on long stretches of parallel thirds and tenths between the outer voices that brings the style of Cornago and Ockeghem close to each other.

English influence in the music of the Neapolitan court in the third quarter of the fifteenth century has been suggested by the presence of Tinctoris, and by the putative Neapolitan origin of the Mellon chansonnier. Cornago's compositional procedures and the style of his sacred music suggest that this influence may have been earlier and more widespread than has been supposed up until now. Similarly, the stylistic similarities between Cornago's contrapuntal techniques in the mass and those of Ockeghem's music provide us with a clear basis for the Flemish composer's admiration of the Spaniard's music.

THE SO-CALLED CYCLIC MASS OF GUILLAUME DE MACHAUT:
New Evidence for an Old Debate

Elizabeth A. Keitel

Because Guillaume de Machaut's Mass is stylistically and functionally an anomaly among his compositions as well as those of his contemporaries, musicologists have long been curious about its origin and whether its existence foreshadowed the more unified Mass cycles of the next century.

While none of the manuscripts containing the Mass may be called Machaut's "Urtext," they are sufficiently early and contain enough evidence to suggest that the texted portions of the Gloria and Credo differ from the other movements in more than their style; moreover, this physical evidence, strengthened by observations about the Mass's style and the plainchant on which the isorhythmic movements are based, points to the possibility that the Mass was not conceived as a unit, but as a Kyrie-Sanctus-Agnus cycle written around the stylistically earlier Gloria-Credo pair.

ANOTHER BITE AT MACHAUT, OR, TOO MANY SOURCES SPOIL THE STEMMA

Margaret Bent

In her paper at the Washington AMS 1976, Elizabeth Keitel demonstrated that MS B is not, as previously thought, a 15th-century source, but dates from the 14th century. This prompted me to re-examine its musical readings which have been mainly ignored by modern scholars because the MS has been dismissed as a copy of Vogûé. Ms. Keitel questioned this contention, partly on the grounds that B might in fact be earlier than Vg. I shall argue for the reinstatement, with slight modifications, of Ludwig's assertion that B was indeed copied directly from Vg.

The three MSS Vg, B and E have long been recognized

as belonging in the same branch of the Machaut stemma: the relationship between them can now be drawn much more precisely and in a manner which could not have occurred to an investigator approaching B as a 15th-century source. E and B share many distinctive and erroneous readings; I hope to demonstrate that the nature of these, and of E's additional anomalies, establishes that B served as the exemplar for about half of the music in E. MS B is therefore not a dead end but a direct bridge between the MSS Vg and E.

The real significance of this study is to point the way towards a revaluation of MS E which has been generally dismissed as a disorderly source transmitting erroneous readings and implicitly unworthy of the MS's first known owner, the Duke of Berry. Having identified the scribe of E's exemplar for a substantial portion of his copying--MS B, very imperfectly copied from the excellent MS Vg--we can evaluate the quality of his work and blame B for much that has been laid to E's account. Knowledge of his copying standards and habits thus gained permits some speculation about the superior exemplar available for the works not copied from B. Exonerated from a blanket charge of faulty copying, E's credibility rises considerably, and with it the claim of authenticity for the pieces and voices preserved uniquely in E.

HANDEL'S USE OF BORROWINGS: Overlooked Examples
from Georg Muffat and Carissimi

William D. Gudger

Two borrowings previously unnoticed in the Handel literature demonstrate the inventive way in which the composer worked with pre-existent material. In both cases the identification of the borrowings strengthens the lines of influence from important earlier composers to Handel.

Handel borrowed from a sonata movement by Georg Muffat in six compositions (two opera arias, two solo sonatas, and two versions of an organ concerto movement). He not only quotes the thematic incipit of Muffat's composition but also uses various combinations of other elements of the composition--the tonal plan, key, and form; a closing melodic figure; the running bass; and the staccato style of performance.

Aided by some of William Crotch's annotations on a manuscript score of Carissimi's Jephthe, we can demonstrate that the chorus "With thunder arm'd" in Samson is modeled harmonically on two short ensembles in Jephthe. Handel uses Carissimi's simple chordal and chromatic progressions as a harmonic framework; in both cases two contrasting affections (an exhortation to act; a sorrowful plea) are portrayed in vivid musical terms. The borrowing provides a further link between the two composers besides the well-known use of "Plorate, filii Israel" in Samson.

NEW RESEARCH ON J.S. BACH'S Dritter Teil der Klavierübung (1739)

Gregory G. Butler

This paper will present a study of the engraving, paper and printing of J.S. Bach's Dritter Teil der Klavierübung, the results of an examination of all twenty extant available copies of the original print. On the basis of the evidence provided by these sources, the paper will demonstrate that the two principal engravers of the work were working completely independently of one another, that the printing of the work was carried out in two distinct stages and that at least two proof copies of the initial section were pulled. At the same time, light will be shed on the identity of the mysterious "Engraver I". An analysis of this evidence in conjunction with an interpretation of erasures of pagination in the work will reveal that the work underwent a gradual evolution from a relatively simple collection of modest pro-

portions to a complex one of much larger scope and it will be shown that the decision to enlarge the work took place in the midst of engraving. The problems posed by this decision and their ingenious solution will be discussed.

THE CHRONOLOGY OF BACH'S FREE ORGAN WORKS

George B. Stauffer

Bach's free organ works present dating problems that are typical of those encountered with his instrumental compositions. Very few autographs survive--only six, in fact, for a repertory of thirty-eight pieces. Moreover, half of these autographs are Reinschriften, which reveal a terminus post quem non rather than a date of composition. The works are handed down chiefly through copies. Most of these were written by scribes who remain anonymous. Even when a copyist can be identified, it is difficult, indeed almost impossible, to discern exactly when he was writing. In sum, the source-critical dating techniques which were recently applied with remarkable success to Bach's vocal compositions are of little avail when one attempts to establish a chronology of his free organ works.

To solve this problem it is necessary to expand the criteria used for dating. One must draw upon stylistic as well as manuscript evidence for each piece. Manuscript evidence includes: (1) dates of pre-1750 sources (when available) and (2) manner of notation (soprano vs. treble clef and "dorian" vs. "modern" notation of minor modes). Stylistic evidence includes: (1) form (derivative vs. innovative design), (2) melodic material (idiomatic keyboard vs. instrumental or vocal figurations), (3) part-writing (degree of independence of individual voices), and (4) harmonic plan (French-derived vs. Italian derived procedures).

By applying the above criteria to the individual compositions and comparing the results with Bach's datable accomplishments in other genres, it is possible to develop a

chronology which differs substantially from that proposed by Spitta. Although this chronology must remain hypothetical, it represents a more encompassing and systematic evaluation of the available evidence than any attempt to date the free organ works up to this point. In addition, it constitutes a new approach to the problem of dating that can be applied to Bach's other instrumental compositions.

THE USE OF THE HARPSICHORD IN THE SACRED WORKS OF J.S. BACH

Laurence Dreyfus

In most circles the question of harpsichord participation in the sacred works of J.S. Bach has long been considered settled. Based on Arnold Schering's work on Bach's Leipzig sacred music, most writers have accepted the view that the harpsichord, for all intents and purposes, never functioned as a continuo instrument in Bach's orchestra. A reexamination of the documentary sources and the musical manuscripts has revealed, however, that the harpsichord must have played a substantial role in performances of Bach's sacred repertory, and consequently, a new explanation must be advanced: namely, that the harpsichord frequently performed simultaneously with the organ and other members of the continuo section. This seemingly radical conclusion is based on attestations concerning the presence and use of the cembalo in the two main Leipzig churches, but is ultimately derived from a study of the extant performance parts.

The existence of explicitly labeled cembalo parts as well as figured Cammerton continuo parts side by side with figured organ parts has continually eluded explanation in the secondary literature. Particular cases of dual figuring can be adduced, from which one can only conclude that dual accompaniment of harpsichord and organ was intended. It is true that dual accompaniment may have been construed in part as a practical exigency in view of the hectic circum-

stances of the weekly cantata performance. At the same time, it is difficult to ignore the consequence of this approach for modern performance practice.

THE COMPOSITION OF Trial by Jury

Steven Ledbetter

A tortuous compositional history is more or less typical of musical works for the theater. The composer must struggle not only with the abstract elements of his art but also with fitting the music to the text provided by his collaborator and attempting to make the whole stage-worthy. Such works often undergo recasting during the process of composition; more revision takes place during rehearsals, where it is often difficult to document because the changes may be made by means of oral instructions to the performers and never written down. Revision may continue after the opening of the show with a view to "tightening up" the work.

The collaboration of Gilbert and Sullivan was fraught with all of the usual difficulties attendant upon musical-dramatic works, but in the case of most of their fourteen operettas the preliminary musical materials, which allow some view of the process by which the work achieved its final state, have not survived. Trial by Jury, the first successful collaboration of the two partners, is an exception, since preliminary source materials survive for both text and music, revealing the sometimes hesitant, sometimes confident progress toward completion of the work. The composer's autograph score, too, bears traces of doubts that remained even after the premier (25 March 1875), doubts that were not fully resolved until the second and third productions of the work (1884 and 1897).

The present paper traces the growth of Trial by Jury through the various stages of Gilbert's original conception

and the preliminary drafts of the libretto, Sullivan's musical sketches and full score, and the subtle process of reworking in the theater that continued long after the successful launching of the piece.

ARTHUR SULLIVAN: The Sources of an Operatic Style
Percy Young

Sullivan's experience as a Chapel Royal chorister and as a student at the Royal Academy of Music (London) exposed him to the English church, madrigal and glee, and Handel traditions; to the ballad and ballad opera of the 18th and early 19th centuries; and to the rigorous instruction of John Goss and Cipriani Potter. The methods of Moritz Hauptmann (Leipzig) and the critical insights of George Grove enabled Sullivan to develop a particular sense of discrimination. He became an operatic composer by accident rather than by design, and in so doing disappointed those who (like Arthur Coleridge) had anticipated that he would become a "serious" composer.

Cox and Box (1867) proved ideal for T. German Reed's Gallery of Illustration, since it accorded with the type of entertainment promoted by Reed as opera di camera. Significant works in this category by A. Randegger, G.A. Macfarren and A. Cellier, which established both form and manner, will be considered in respect of Sullivan's development of the genre. Parody of the kind considered typical of Sullivan was inherent in the opera di camera.

Sullivan, the most talented composer of his generation in Britain, transferred the standard classical techniques to an established popular medium with such originality that the limits of parody were exceeded and the medium transformed.

"I KNOW ONLY TWO TUNES": W.S. Gilbert and Operatic Burlesque

Jane W. Stedman

Although W. S. Gilbert insisted that he knew nothing of music, his earliest work for the stage included six operatic burlesques, beginning with Dulcamara! or, The Little Duck and the Great Quack (1866) and ending with The Pretty Druidess (1869), a burlesque of Norma. (Later he translated the libretto of Offenbach's Les Brigands, but did not produce it.)

In these plays, Gilbert followed the Victorian tradition of stage burlesque, which used music from operas other than the one being parodied and from folk-song and popular song. What was travestied was, therefore, the plot or characters of the original, the conventions of opera in general, the staging and casts of contemporary productions. Gilbert's treatment was so superior that he was immediately recognized as an innovative comic playwright. Moreover, in these works Gilbert began to experiment with materials he would perfect in his collaboration with Sullivan, where Sullivan's skill in musical parody gave them additional point. Gilbert also criticized and moved away from the conventional Donizetti kind of chorus. In his libretti, furthermore, the drama continues in the musical numbers themselves--in solos and ensembles--rather than taking place in dialogue or recitative, with arias or duets reserved for emotional response rather than plot. In this respect, Gilbert and Sullivan seem essentially modern, and, indeed, some reviewers compared the integration of the comic music drama to Wagner's serious works.

GUSTAV MAHLER IN BUDAPEST

Zoltan Roman

This paper presents a chronological account of Mahler's activities, and his reception as conductor and composer, in Budapest between 1888 and 1891.

In the literature dealing with public and critical reaction to Mahler and his music during his lifetime, the most detailed attention is invariably devoted to his years in Hamburg and Vienna (1891-1907). Descriptions of his work, and the reception he was accorded in other positions during his career are usually sketchy, and frequently present an erroneous picture. Thus, even though his tenure there as director of the Royal Hungarian Opera was his first position of independent artistic power--ultimately proving to be of a decisive influence on his quest for the leadership of the Imperial Opera in Vienna--accounts of Mahler's activities in Budapest are either anecdotal or incomplete.

In addition to the unquestionable significance his directorship of the Budapest Opera had on Mahler's development as a recreative artist, his first significant exposure as a composer also took place in the same city with the premiere of his First Symphony.

This account is based primarily on contemporary newspapers and other archival materials, mostly unavailable outside Hungary.

MAHLER'S TENTH SYMPHONY: The Chronology of Composition by Movement

Susan M. Filler

As is generally known, Gustav Mahler left his Tenth Symphony unfinished at his death. Several "performing versions" of the work have given rise to controversy about

justification behind "completions" of unfinished works.

One side of the problem is represented by the stage the composer reached; a major facet of this question is concerned with chronology of composition. Since page-by-page chronology is impractical for consideration under the circumstances of this meeting, the framework--chronology by movement--is the logical emphasis of the paper.

In most Mahler symphonies, movement chronology is marked by an important common characteristic: habit of alteration in order of movements. There is good evidence that the repeated alterations reflect order of composition. In the case of the Tenth Symphony there are no dates in the manuscript; therefore, determination of chronology must be a matter of interpretation of clues within the music itself, and more especially within the title pages. There are five movements: Adagio, Scherzo in F#, Purgatorio, Scherzo in e, Finale. The subject is suitable to study session and response because of possible differences in interpretation of manuscript evidence, also on enlargement on the possible methods used in determination of chronology.

THE "MAHLER'S BROTHER SYNDROME":

Pseudo-Psychology in Current Mahler Studies

Dika Newlin

A distressing amount of Mahler writing today indulges in amateur psychoanalysis of Mahler's family and sexual problems in order to explain his music. Examples of this (especially in connection with Mahler's Waldmärchen and Blumine) will be given. Then, more desirable methodologies, which might lead to more reliable answers to the questions posed by such works, will be suggested.

THE CATALOGUE OF MAHLER'S MUSICAL MANUSCRIPTS:

An Informal Progress Report

Edward Reilly

More than five years ago, at what I believe was the first study session specifically devoted to Mahler at an AMS meeting, I made an appeal for assistance in work by Donald Mitchell and myself on a comprehensive catalogue of the musical manuscripts of Gustav Mahler. This paper is an informal report on that project, and an appeal for continued assistance. In the period since my first announcement was made, the character and range of preserved materials have become much clearer on the one hand, and the kind of information needed about these materials has become much more apparent on the other. In the December 1977 issue of News About Mahler Research, published by the International Gustav Mahler Society in Vienna, I outlined nine types of surviving manuscripts and printed editions with autograph corrections that have been identified. These are closely correlated with, if not identical to, the various stages of work by Mahler on his compositions. At least some of the phases of composition reflected in these manuscripts appear early in Mahler's career and suggest that certain patterns remained relatively constant throughout his working life. In this report I will review the principal categories of autograph material that survive, and illustrate some of the most important with slides. A brief summary of the situation with regard to the known manuscripts of the principal works will be presented, together with some indications of the research that has been or is now being done in the area of manuscript studies. Finally, I hope to make available a list of important manuscripts the prior existence of which can be documented, but which are currently untraced.

Das Lied von der Erde invokes a song cycle as the formal model for symphonic design, and the work thus turns on a tension between the requirements of large-scale symphonic construction and the formal proportions associated with Lieder, which Mahler explored throughout his career both as a separate problem though with orchestral accompaniment and as individual movements in the symphonic context.

From the symphonic point of view, Das Lied will be treated as a large binary construct, with the first of the two main parts subdivided into five sections or "movements." The precedents of Mahler's own invention will be cited here.

On the other hand, Das Lied also works as a cycle of seven songs adapted to the binary construction so that the first five songs are set as five individual "movements" and constitute Part I of the whole. The last two texts are set together as a single continuous binary movement: Part II.

Mahler's approach to the tonal system clarifies the position and function of the movements in relation to each other. The particular approach here will be seen to derive from the new dimension inaugurated in the first act of Wagner's Tristan, where the chromatic modes of A and C are combined into a double-tonic complex. Part I of Das Lied works as a group of movements around this complex with A as the primary element, while Part II shifts the polarity to C. Mahler's design will be shown to carry this dimension of the tonal system to its ultimate extension, so that the final cadence employs the full representation of the double-tonic complex, the chord of a-c-e-g which combines the a-minor and c-major triads. These four notes, in turn, are four of the five notes of the pentatonic scale, from which the primary motivic elements associated with the tonic are derived for the first movement and for the end of the last movement, where A and

C come back together to remain unseparated. At the same time, the formal problem of the first movement will be shown to consist in the contraction of "sonata form" to the proportions of a song.

ARCHITECTURAL CONTROL IN JOSQUIN'S Tu Pauperum Refugium

Charles M. Joseph

The music of Josquin des Prez has long been admired for its compelling compositional logic. One marvels at the consummate integration of the simplest motivic cells into large musical structures of architectural perfection. It is submitted that the same shaping elements which contribute to the macroformal coherence of Josquin's motets, are equally vital to the conception of the smallest phrase gesture.

The microformal aspects of Josquin's compositional technique remain largely unexplored. The purpose here is to demonstrate that specific properties of architectural pacing, such as preparation, propulsion, climax, compensation, in general tension and release--all aspects of large structural designs--are clearly evident in the small constructive units of Josquin's motets. Obviously, not every fragment of every motet will display equal completeness. Still, this study attempts to provide sufficient evidence for serious appraisal.

In support of this thesis, the architectural pacing of phrase gestures from various Josquin motets, covering a wide period of his overall compositional output, is examined. Here the investigation is selected and suggestive, not definitive and exhaustive. As a second and more detailed facet of the project, a complete durational analysis of the phrase structure found in Josquin's justly famous Tu pauperum refugium is included. This examination serves as the central and most important phase of the research.

Also, it is essential to view separate compositional gestures as organic units, eventually synthesized within the

total architectural design. Each segment of the work blends into the next. Each musical gesture is simultaneously complete and embryonic, guaranteeing the music's homogeneity. Thus, as a final aspect of this study, a macroformal analysis of Tu pauperum refugium, as the *secunda pars* of the complete motet Magnus, es tu Domine, is submitted.

In recognizing Josquin's control of event pacing, one must acknowledge the structural refinement in both the small and large modules of his music. For ultimately, it is this dual strength that permeates his works, and may prove to be a prototype for Josquin's architectural logic.

TOWARD A THEORY OF TONAL COHERENCE: The Motets of Jacob Obrecht

Ronald D. Ross

The purpose of this study is to present a theory of tonal coherence for music of the last half of the 15th century, as evidenced by the style of Jacob Obrecht in general and as viewed in his motets in particular.

Particular traits which, when examined, provide a clearer picture of an emerging tonal order and, perhaps, which contribute to a definition of tonal coherence in this era are: (1) development of cadential formulae, to be stereotyped during Obrecht's and later generations, (2) development of a relationship of internal and terminal cadence pitch choices to a perceived hierarchy of tonal values, (3) influence of the cantus firmus on tonal coherence, (4) development of the concept of a root-carrying bass, (5) increased preference for chord successions (root movements) of the more "tonal," 5th-4th variety.

Twenty-three of Obrecht's motets, ranging from 3-voiced settings to those for 6 voices, were analyzed during the study. Examples of clausula vera (many variants) and authentic cadences were catalogued and discussed. A tonal hierarchy was perceived through the tabulation of cadential pitch choices. What

was revealed, in some motets at least, was a pronounced preference for tonic, dominant, subdominant and even super-tonic pitches, some of which choices were directly related to the cantus firmus; others were not so easily attributed. The concept of a root-carrying bass and its importance to the development of a theory of tonal coherence were discussed. Finally a summary of all root movements in the corpus, by category, was charted.

In this writer's opinion, the motets of Jacob Obrecht constitute an important collection, worthy of sustaining comparisons with those of Josquin and others of the sixteenth century. Heretofore, an almost indescribable loyalty to tonic has been perceived in much of his music. Perhaps by applying a theory of tonal coherence similar to that discussed in this paper, compositions once referred to as appearing to reveal a feeling for tonality, now can be approached on less abstract levels.

HEXACHORDAL SOURCES OF STRUCTURE IN BEETHOVEN'S
"HAMMERKLAVIER" SONATA, OP. 106

Michael Friedmann

This paper draws on motivic material, texture, and areas of tonicization to define a source of cohesion for the sonata other than harmonic or linear-contrapuntal tonal functionality. Without questioning the validity of the tonal system as an explanatory framework for the events of the "Hammerklavier", I have tried to show how other sources of consistency add to the strength of Beethoven's compositional choices.

Specifically, the 014589 hexachord in two transpositions ($0 = B^b$ and $0 = F$) is understood to permeate the music, both on the surface and at high levels of structure formation. Dyadic, trichordal and tetrachordal subsets of the hexachord are also explored.

Properties of the key structure of the sonata's four movements--the tonic-Neapolitan and other half-step antimonies, and the harmonic motion in thirds--are explained by the characteristics of this set and its subsets.

HEINRICH SCHENKER'S GRAPHIC NOTATION: TOWARDS A STANDARDIZATION

Herbert L. Riggins

The most visible evidence of Schenker's influence upon contemporary theory pedagogy has been the widespread acceptance and utilization of "reductive analysis" as an analytic method. Furthermore, voice-leading graphs, in one form or another, have become standard fare in recently published theory texts of the most disparate nature. Despite this state of affairs, no comprehensive examination of Schenker's graphic notation has been undertaken; no adequate "how to" study has appeared. This presentation is a summary of a doctoral dissertation which examines Schenker's graphic notation and suggests notational norms where appropriate.

The realization of Schenker's theories in his analytic graphs depends upon the recognition of those specific "prolongational techniques" systematically presented in Der Freie Satz. To that end, these techniques have been generically classified under four principal categories: arpeggiation, passing motion, neighbor motion, and changes of register. In addition, and in the spirit of Schenker's methodology, the discussion of each procedure is carried out in terms of "structural levels." Arpeggiation and its notation in analytic graphs, for example, are discussed on the back-, middle-, and foreground levels. The discussion of each of these "composing-out" processes is prefaced by an as-concise-as-possible explication of each. Finally, analytic graphs by contemporary disciples of Schenker are examined and certain suggestions towards a standardization of graphic notation will be advanced.

JAZZ AND POPULAR MUSIC: Panel Discussion

Jerry M. Dean
Peter K. Winkler
James McCalla

[No abstract available]

SOME CHARACTERISTICS OF PITCH PERCEPTION AS RELATED
TO INTERVALS, TRIADS AND SCALES

Marvin S. Thostenson

Since music is organized sound, aural understanding and competence in the perception of the elements of musical sound would seem to be essential skills for musicians. Three essential elements of the pitch component of music are intervals, triads and scales. This paper deals with several aspects of the aural identification of these pitch elements, considering them to be basic but certainly not the only important ingredients of a musical score. Of these three skills intervals are the most basic, since both triads and scales are often thought of, and more than likely perceived at least initially in terms of their interval content and arrangement.

Perhaps because of the primacy of intervals as the structural basis for both triads and scales, the latter have not received as much attention in reported research. None the less, the aural comprehension of all of these skills seems to be generally accepted in most college and university music theory programs. A research project of some years ago found separate significant correlations between and proficiency in intervals and triads and the sophomore level cumulative grade point. The correlation between scales and the sophomore grade point was not significant (in our opinion) possibly because one half of the 12-item test included nothing but major scales.

Discussing basic aural skills, the present researcher feels that the aural identification of intervals in three performance modes--upward, downward and simultaneous--is basic. The upward and downward modes relate to scales and melody, and the simultaneous mode underlies the aural comprehension of harmonic structures. Thinking further, however, scales, as a linear representation of tonality, both in notation and sound, are also important in the aural comprehension

of harmony. Continuing, triads as combinations of intervallic simultaneities, have an even more obvious share in the perception of harmonic structures. Hence, the three important elements of pitch in music emerge as five percepts, each of which is an important skill in aural music training. These are, namely, intervals upward, intervals downward, intervals simultaneous, triads and scales. Some characteristics associated with the aural identification of these five percepts will be discussed.

A CRITICAL EXAMINATION OF SOME TRADITIONAL APPROACHES
TO MUSIC THEORY

Robert I. Hurwitz

This session, which will take the form of an informal presentation followed by group discussion, is based on the premise that both the language and the classification systems of basic music theory will be more useful when they conform to the manner in which music is perceived, rather than how it is written down.

I will examine a number of traditional theoretical definitions and concepts in the light of the above position: (1) The problem of defining musical attributes dealing with impulses, grouping, regularity, etc. Some new definitions for pulse, beat, meter, rhythm, tempo. (2) Beat division. The standard "meter signatures" and proposals for modification, especially in the area of compound division. (3) Diatonicism defined. The "Diatonic Circle" as a workable graphic analog.

Distinction between "key" and "mode." The incorrectness of the term "key signature." (4) The internally inconsistent nomenclature for degrees of diatonic scale. The problem of "bucking tradition." (5) The essential nature of harmony. The concept of rootedness. The importance of context in the perception of rootedness. The major triad as the only totally unambiguous harmony. Distinction between harmony and chord. The minor triad as a historically supported substitute for major, with a root controlled by analogy and context. (6) The fallacy of the tertian theory of chord construction. (7) Implications of the above for the theory of chord inversion. Distinction between the terms position and inversion. (8) (Time permitting) How context controls rootedness in other "standard" chords. (9) The theory of Apparent Root vs. Actual Root. (10) Proposal for a two-tiered Roman numeral system, with the first tier indicating musical grammar only, and the second indicating harmonic function. (11) (Time permitting) Expanded "tertian" sonorities (9ths, 11ths, 13ths) as modifications of the dominant seventh chord. The augmented sixths as modified secondary dominants. The Neapolitan sixth as a subdominant function.....The classification of most harmonic functions into five categories: I, IV, I:IV, V, I:V.

TEACHING COMPREHENSIVE MUSICIANSHIP USING THE
PERSONALIZED SYSTEM OF INSTRUCTION

Merle E. Hogg

Comprehensive Musicianship is a three-year program which provides the core musicianship training for music students at San Diego State University. Comprehensive Musicianship is the combination of a number of previously separate and autonomous courses including Ear-Training, Harmony, Counterpoint, Form and Analysis, Music Literature, Instrumentation and Arranging, and Composition.

Personalized System of Instruction (PSI) or the Keller Plan is a recent development of psychologist Fred Keller and his colleagues. The fundamental principle behind this method of instruction is that of positive reinforcement to students provided primarily by immediate reward for success. Other elements of PSI include the self-paced feature; few or no lectures; and the use of proctors or student aides which permits repeated testing, immediate scoring, almost unavoidable tutoring, and a marked enhancement of the personal social aspect of the educational process.

PSI is used in the first year of the Comprehensive Musicianship program at San Diego State University. A unique feature of PSI is that the subject matter is divided into small units each with clearly defined behavioral objectives. Most of the ear training makes use of programmed texts and requires the use of tape cartridge machines available in a special laboratory listening facility.

The teaching staff includes several peer proctors in addition to the instructor. Proctors are usually selected from students who have recently completed the class with high achievement and who show a desire to help others.

Students are screened for entrance to the first year CM by a placement exam that measures basic musicianship. A music achievement test is administered in the fall and again in the spring to help evaluate the course.

Results of the first three years of the PSI approach to CM shows satisfactory results as measured by achievement tests, by comparison with other sections of the same course not using the PSI approach, and by comments from students and teachers in the second and third year courses of CM.

The final project of each semester of CM requires a student composition. Unedited tapes of recent student compositions will be featured if a tapedeck system is available.

The emphasis of future research will concern the influence of class size on the development of competencies in basic musicianship using a personalized system of instruction.

A COMPUTER-ASSISTED INSTRUCTIONAL PROGRAM FOR BEGINNING MUSIC THEORY STUDENTS

Richard J. Stanislaw

The Problem

A method was needed to diagnose and aid beginning music theory students in a college where the students often had little or no background in theory. A computer program was proposed to meet three objectives: (1) to identify those students who should not continue with Music Theory I but who should instead be enrolled in a pre-theory fundamentals course; (2) to identify those students with a good music theory background and move them quickly through the beginning terminology of theory, briefly reviewing any weak areas; and (3) to identify those students with music theory ability and understanding, but not experience, and to provide for them self-study drills in elementary terminology, factual memorization, and the construction of scales, intervals, key signatures, clefs, and such.

The Program

The program was developed in BASIC because of available facilities at Bloomsburg State College. Students are given a diagnostic test. Next, instructional units (very elementary) are presented, unless the diagnostic test indicates some are unnecessary. Each instructional unit includes a pretest, some main questions, branching into subinstructional units if the main questions are incorrectly answered, and a post test. Scores are filed.

Content includes clefs, time and key signatures, major and minor scales, interval names, and triads.

The Presentation

Sample lists with flow charts will be available as handouts. Content will be outlined. It is possible that computer terminals will be available for participants to actually try the program. If colleagues wish to do so, they may copy the full computer programs (on tape or by telephone) for use by other institutions. Information will be given to those interested in using the programs.

PITCH ORGANIZATION IN DEBUSSY:

Unordered Sets in Three Piano Pieces

Richard S. Parks

Although conventional harmonic (tonal) analysis is possible with most works by Debussy, and a survey of the literature suggests it is the generally accepted approach, fundamental questions, such as identification of generative material and the manipulative procedures to which it is subjected, often elude resolution. Certainly the many (tonally) unconventional

sonorities and shapes which abound in his pieces are not greatly illuminated by such an approach. This presentation seeks to address some of these refractory questions through analyses of three well-known piano pieces, and draws upon aspects of pitch-set theory as a part of the analytical process.

An examination of "Brouillards" (Preludes, Book II) reveals the pervasive presence of certain unordered pitch-sets; a rather small number of 3-note, 4-note, and 7-note combinations recur in a variety of contexts, and may be viewed as germinative in their implications for the unfolding of the piece.

Analyses of "Girl with the Flaxen Hair" (Preludes, Book I) and "Jimbo's Lullaby" (Children's Corner Suite) also reveal a small number of conspicuous pitch-combinations (different for each piece), and it is demonstrated that these provide most of the compositional materials. In both cases, techniques of partitioning and synthesis are employed to produce smaller and larger sets.

The results of these analyses suggest that pitch-class sets and their interval characteristics were central to the nature of Debussy's compositional thinking, and that certain sets especially interested him. Order relations appear to have been of little importance, at least in the pieces examined.

Other studies of works by Debussy, completed and in progress, confirm the findings above, though the compositional details are markedly different for each work. While manipulation of pitch-sets is common to all works examined, and certain "favorite" sets recur from one work to another, each piece represents a very individual conception. Thus Debussy appears to have found in his use of pitch-sets a compositionally fruitful way of proceeding. It is possible that the composer's numerous references to "new harmonies" indicates some conscious awareness of these processes.

THE RHYTHMIC INTERPRETATION OF A TROUVÈRE SONG

Hans Tischler

Problems of performance of trouvère songs: the lack of information derivable from the manuscripts concerning instruments, dynamics, tempo, tone production, accidentals, improvised ornamentation, possible additions to the given melody by accompanying instruments, the metric approach of the poet, and usually the musical rhythm and meter.

Presentation of basic assumptions: inseparability and interdependence of poetry and music. The musical rhythm is sometimes given, showing that it parallels the poetic meter. It does not always follow any of the rhythmic modes consistently, though it is, as should be expected, related to them. Rhythm and meter are, in fact, proved to be basic to trouvère poetry and therefore to its music, proved by rhyme, feminine endings, and anacruses. The distribution of melodic ornaments, the inclusion of portions of or entire trouvère songs in the polyphonic repertory, and repetitions of musical phrases to different text lines confirm the metric rhythm of the music.

Sometimes the poetry can be read in several metric ways, bearing out the general flexibility of the medieval approach. The song chosen as an illustration is a good example of this. The text analysis and melodic analysis lead to a synthesis offering three possible renditions. These will be documented.

Much of what I will say is rather new, and although some scholars have more or less arrived at similar approaches, nobody has ever explained them thoroughly

Bob R. Antley

Contrary to the general belief that the system of rhythmic modes was an invention of Leonin and that the modi ultra mensuram were "unique and original creations of the Notre Dame School," the practice of musicians of measuring time in multiples of three and performing dactyls, anapests, and spondees as six-time measures represents an ancient and continuous practice, dating from the fourth century, B.C. Modal theory has its roots in Aristoxenian rhythmical theory. Transmitted to the medieval world through the works of Martianus Capella and Remigius of Auxerre, Aristoxenian Rhythmics recognizes irrational measures which correspond exactly to the modi ultra mensuram (in-ratio = ultra mensuram).

The failure of modern scholars to recognize the relationship between classical rhythmics and modal theory has resulted not only in an inadequate understanding of the historical basis for medieval musical practices, but also in misleading transcriptions and performances of medieval music. Ignoring the linguistic evidence and John of Garland's definition that modus is "the classification of the tenseness and laxness of sounds in terms of the longness and shortness of time," editors equate the medieval perfection with the modern bar. This practice not only results in faulty text accentuation but it also contradicts the evidence of modal theorists. Downbeat interpretations of the modi cannot be reconciled with the theorists' explanations of perfect and imperfect modes, change of mode, or contrary ordering. Theoretical descriptions and practical examples support the conclusion that stress and quantity are not independent variables but are inextricably bound together.

RHYTHM AND CONSONANCE IN THE ORGANAL POLYPHONY
OF TWELFTH-CENTURY ORGANA

Ernest H. Sanders

The rhythmic behavior of the organal passages of Leoninian organa has been one of the most refractory problems of medieval musicology, notwithstanding Professor Waite's valiant and valuable contributions to the field. In modern scholarship the tendency has been to base solutions on the writings of "theorists," such as Franco and Anonymous IV, whose attitudes towards the rendition of such music were demonstrably conditioned by later developments.

If medieval teacher-reporters are to be consulted, it is advisable to restrict the inquiry to those whose writings belong to earlier chronological strata, i.e., Garlandia, the author of the main part of the Discantus positio vulgaris, and Amerus (Alfredus?), as well as to the only pre-Leoninian writer to remark on the performance of organum, viz., the so-called De-la-Fage Anonymous. A careful reading of the latter as well as of relevant passages in Garlandia's treatise reveals a historical continuum, involving a fresh and, it seems to me, entirely reasonable musicological understanding of the role played by consonance in the rhythmic articulation of organal polyphony. Such a reading of the evidence would allow us to discard the awkward solutions proposed by Apel; it would also enable us to circumvent Reckow's interpretation, who, despite his exemplary scholarly caution, concludes that a crucial sentence in Garlandia's treatise cannot be taken "allzu wörtlich."

The De-la-Fage Anonymous and Garlandia present certain fundamental rules. Notational details that must be considered relevant are revealed by the author of the Discantus positio vulgaris, by the relatively little-known English writer Amerus, and by a careful comparison of concordant versions of Notre-Dame polyphony. The resultant readings would seem to vindicate several traits of Waite's transcription of the Magnus Liber.

Jonathan Glixon

The Venetian Scuole Grandi were confraternities of laymen, chiefly merchants and craftsmen, devoted to the glorification of God, the Madonna, and the Saints, and to the performance of acts of charity. Though they were instituted for religious purposes, and were controlled by the government, they must be considered as separate from both church and state as seats of patronage. The Scuola di San Marco was founded in 1261, and was in continuous existence until its suppression by Napoleon in 1806, but was at its peak in the fifteenth and sixteenth centuries. The significance of the Scuole Grandi in the artistic life of renaissance Venice has long been recognized, but it is only now, through my recently completed archival research, that their significance in the city's musical life can be demonstrated.

Though little or no surviving music can be traced definitely to the Scuola di San Marco (nor indeed to any of the other Scuole or to the church of San Marco) the documents show that music played a large part in their activities. The Scuola di San Marco was the most active musically of the five scuole, and the documents show that the chapel was at times nearly as large as that of the church of San Marco. The documents also reveal a great deal of information on the relationship between the famous chapel of the church of San Marco and that of the scuola of the same name, showing that they occasionally shared musicians. Finally, there is a considerable amount of tantalizing evidence for the use of both voices and instruments in the performance of religious music.

PERFORMANCE PRACTICE IN THE QUATTROCENTO LAUDA: Reflections
from the Non-Musical Documents of the Confraternities of Italy

Cyrilla Barr

Although the quattrocento is a period in which little music for the lauda was preserved, it is, nevertheless, a time marked by an abundance of non-musical documents relating to the life and activities of the lay confraternities who sang them. These "extra-musical" sources conveniently fall into three categories: (1) those dealing with the life-style of the confraternity (consisting mainly of statuti and capitoli); (2) those containing only the texts of the laude (laudarii); and (3) those miscellaneous manuscripts related to actual performance (rituali, inventarii, libri di prestanze etc.). This investigation is concerned primarily with materials of the third classification. From these documents much information can be gleaned to clarify the distinction between laudesi and disciplinati and to understand the specific contributions of each. Furthermore, they underscore the Tuscan tendency toward the lyrical lauda as opposed to the dramatic laude of Umbrian origin. More specifically, they are replete with evidence of responsorial performance, the use of laude in the offices of the disciplinati, the employment of instrumental accompaniment, of paid professional musicians and the dramatization of laude in full costume and with properties.

In spite of the lacuna in musical sources for the period of the quattrocento, there is obvious evidence of an acceleration in lauda-singing activity among the confraternities. It is to be hoped that the examination of such archival materials as these will help to flesh out the bare bones of a repertoire which depended largely upon oral tradition for its preservation, and which so richly reflects the mind of the people for whom it was intended.

INNOCENTS ABROAD: Danish Students of Giovanni Gabrieli

Alis Dickinson and Cecil Adkins

When Christian IV ascended the throne of Denmark in 1588, he dreamed of a Danish empire with Copenhagen as the political and cultural center of northern Europe. He soon turned his attention to the development of a musical establishment which would add a fitting brilliance to his court. Among other bold measures, he determined to send some of the most promising young Danish members of the chapel to Venice for study with Giovanni Gabrieli. From 1599 to 1609 seven Danish students made the pilgrimage to Venice, and at the end of their studies several published collections of madrigals composed under the eye of Gabrieli. Where these works have been mentioned in musicological writings--generally after the most cursory inspection--they have been said to pale beside those of such Gabrieli pupils and associates as Heinrich Schütz and Hans Leo Hassler.

This study surveys surviving records about these Danish musicians, describes their studies in Italy, and summarizes the contributions they made to the Royal Chapel upon their return to Copenhagen. An assessment is made of their works, and recorded examples are used to compare settings of the same text by the Danes and their more famous German counterparts.

THE FUGGER FAMILY AND MUSIC IN RENAISSANCE AUGSBURG

William E. Hettrick

During the sixteenth and early seventeenth centuries, the imperial city of Augsburg in Swabia flourished as a center of trade and culture, owing largely to the wealth and taste of its leading citizens. Chief among these were the Fuggers, whose patronage of the arts placed particular emphasis on music. Members of the Fugger family donated organs to several

Augsburg churches and sponsored musicians of first rank, receiving the dedications of over forty printed collections of music. In keeping with the Renaissance ideal of the enlightened patron, the Fugger family not only supported music financially but also actively participated in it. Both aspects of musical patronage will be discussed in this paper, which will be illustrated by slides and supplemented by lists of pertinent information.

THE LAUREL OF VICTORY: A Context for Rinuccini's Dafne

Barbara R. Hanning

In choosing the Apollo-Daphne myth as the subject of the first opera, La Dafne, Rinuccini evoked in Apollo a spokesman who was well known as a symbol of the artist's power over nature. Furthermore, Rinuccini's subject conforms to a tradition of courtier-created art intended to extol the Medici rulers and attract their patronage.

The iconography of Apollo and the laurel is closely associated with the Medici from the time of Lorenzo the Magnificent, and can be documented through paintings, sculpture, emblems, theater festivals, poetry, and salon decor produced for the Medici court by Botticelli, Pontormo, Vasari, and others. Apollo the dragon-slayer is also related iconographically to both David and Hercules, two quintessentially Florentine heroes, as well as to Cosimo I. However, once Medici power had been consolidated under Cosimo's reign (1537-74), the figure of Apollo the kitharist, the god of culture, emerged prominently at court, on stage as well as in a series of frescoes by Bernardino Poccetti in the Pitti Palace. The triumphant figure of David in this work, which dates from the same year as Da Gagliano's revival of La Dafne in Mantua (1608), shows the influence of the theatrical Apollo as seen in Buontalenti's costume sketches for the 1589 Florentine intermedii.

Thus, while articulating the basic elements of the Apollo-Daphne legend, Rinuccini gave new expression to themes and

images already closely identified with his patrons.

THOMAS BRAY'S Country Dances, 1699

Carol Marsh Rowan

Social dancing in England from the Restoration to the mid-18th century comprised two distinct genres: country dances and court dances. Surviving publications, both musical and choreographic, usually contain one or the other kind almost exclusively. An exception is Thomas Bray's Country Dances published in 1699, which includes music for 38 court and theatre dances as well as music and instructions for performing 20 country dances. Scholars have overlooked this source, probably because only one copy of the book survives and the "short title" conceals the extent of its contents.

Dance music at the turn of the century was normally published with melody only, but Bray includes a bass line for each piece. This is significant, not only historically--within a generation most publishers were making bass lines available--but also choreographically, since the character of the court dance depends in large part on the interplay of choreographic and harmonic rhythm. Choreographies for four of the court dances survive elsewhere (in Feuillet notation) but without the bass lines.

Bray is listed as a dancer in playbills for various theatrical productions of the 1690's; subtitles of some of the dances in his book indicate that he was a colleague of Josias Priest in choreographing Purcell's dance music. The print includes compositions by Purcell and Eccles which are apparently unknown to scholars.

Frayda B. Lindemann

In the second half of the seventeenth century, French musicians elevated two "folk" instruments, the musette and the vielle, to positions of respectability within the body of "art" instruments. Proof of the estimable popularity of the musette and vielle remains in literary evidence to be found in journals, letters and contemporary reports. When combined with treatises written specifically for these two instruments and a large repertoire, both from stage works and from solo and ensemble music, this material constitutes a sizeable body of evidence.

An awakening interest in musical sonorities and orchestral colors, particularly Lully's innovations in orchestration, seems to have stimulated a growing musical interest in these two pastoral instruments. Beginning with the stage works of Lully, musettes and vielles can be found within the regular orchestral body, both as accompanying instruments and as integrated members of the regular orchestra. They continue to be used until the time of Rameau, who included them in many carefully orchestrated stage works.

Between 1672 and 1780, eight treatises or instructional manuals were published for the musette and vielle. These works offer important information about contemporary attitudes, as well as detailed discussions concerning range, tuning, style and repertoire.

The sizeable repertoire of published music for solo and instrumental ensemble is an indication of the popularity of the musette and vielle. Both the French suite and the Italian sonata are represented in this body of music. The appeal of the pastoral mannerisms of these two instruments, specifically the drones, became widespread in Europe, and many composers, among them Couperin, Leclair, Bach and Handel, imitated these mannerisms in pieces written for harpsichord, violin and orchestral ensemble.

RAMEAU AND THE COMÉDIE

R. Peter Wolf

Prior to the 1770's, the appearance of a multi-act comic opera with continuous plot was rare at the Paris Opéra. Full-length comedy was for the most part represented only in the comédie-ballet, new examples of which were rare subsequent to the dissolution of Lully's partnership with Molière.

The only true comédies lyriques staged by the Opéra before 1770 were Rameau's Platée (1749) and his Les Paladins (1760). Platée was acknowledged a masterpiece by almost all. Les Paladins, however, was judged favorably by only the most diehard of Rameau's supporters; it has required a modern revival for this late work to be appreciated for something more than the inferior qualities of its libretto.

Rameau's late interest in comédie is perhaps partly a response to contemporary criticism of the tragédie lyrique. It was also motivated by the desire to deal with human emotions on a more private, less abstract level than was possible in the more traditional operatic genres. The experimentation with musical characterization of individual emotions and situations in Les Paladins is found in the context of tragédie in Rameau's final work, Abaris, ou les Boréades, and although Les Paladins should by no means be seen as an influential antecedent of later trends, it is at least symptomatic of the change from the rococo of the Regency to the classicism of Gluck.

ANOTHER IMPORTANT TREATISE FROM THE COURT OF FREDERICK THE GREAT:

Anleitung zur Singkunst by P.F. Tosi and J.F. Agricola

Ernest Harriss

Tosi's Opinioni (1723) is well-known through the original and the several translations. The C.P.E. Bach Versuch and the

Quantz Versuch are also both very familiar. There is one translation of the Tosi which may deserve to receive more attention than the original. It is the Anleitung zur Singkunst (1757) of J.F. Agricola. The Anleitung also may deserve to be considered equal to or superior to the two mentioned Versuche.

The Tosi original is a tiny book filled with general rules about singing. The Anleitung is nearly four times its length and includes profuse musical illustrations. Tosi was writing at the end of a long career reflecting the values of the 17th century. Agricola is a product of an Enlightened court. His work was done at the time when Frederick's musical establishment was at its strongest. Agricola goes into considerable detail, in extremely long footnotes, giving specific information on Singkunst.

The C.P.E. Bach Versuch is primarily about embellishments and the theory of harmony, as applied in thorough-bass practice. The Quantz is primarily about the flute and flute playing. Both of these are quite important. They contain a great deal of information about the state of music and musical performance at that time. However, from the perspective of mid-18th century musical life, they are of secondary importance. At that time, opera was the important type of music. Singing was much more significant than playing instruments. Anleitung is a treatise on singing. Agricola introduces a wide range of concerns, including what may be the very first substantive essay on what we now call voice science. His insights enable us to gain tremendous knowledge about Singkunst at the Court of Frederick the Great. Hence, the Anleitung is quite important.

SCHUBERT AND SULZER REVISITED: A Recapitulation of the
Events Leading to Schubert's Setting in
Hebrew of Psalm XCII

Elaine Brody

In 1828, the year he composed some of his finest works, Schubert wrote several intensely moving vocal compositions, among them a little known, rarely performed setting of Psalm XCII. Except for his Latin sacred pieces, Schubert's texted works are all in German; yet he set Psalm XCII in the original Hebrew, probably out of deference to Salomon Sulzer, the new young cantor of the Seitenstettengasse Temple. In keeping with the tradition of the synagogue, Schubert wrote an a cappella setting, an antiphonal exchange between individual voices and mixed chorus with a baritone solo for the cantor in the middle section.

Through Seyfried and Drechsler, both of whom had contributed music for the synagogue, Schubert may have been familiar with the Jewish service. His treatment of the verses, while not extraordinarily beautiful, is absolutely correct. Curiously, he chose the Sephardic, not the Ashkenazic, accentuation. Sulzer's vocal facility and the expertise of his choir have been cited by Frances Trollope, Charles Burney, Schumann and Liszt. Schubert, nevertheless, took considerable pains with the music for the Psalm, making certain that the melody and the rhythm would be eminently singable. A striking number of his stylistic features appears in this brief composition.

The relationship of Schubert to the small but thriving Jewish community of Vienna has puzzled many writers. Surely a reexamination is in order.

SCHUBERT'S ARPEGGIONE SONATA: An Unsolved Problem

Karl Geiringer

According to the autograph preserved in Paris, Schubert wrote in November 1824 a Sonata for "arpeggione" and piano-forte. The meaning of the term "arpeggione" is not clear, as it was not used in any other context. It is assumed, however, that Schubert intended the work for the "guitare-violoncell", a bowed instrument of the time. The justification of this assumption is to be examined in the present paper.

First all available information about the "guitare-violoncell" is presented. Contemporary reports about the instrument are quoted, the instrument's indebtedness to other 19th-century and even to 16th-century models analyzed. Examples from V. Schuster's important "Anleitung zur Erlernung des Guitare-Violoncells" are presented and slides of actual instruments preserved in the museums of Leipzig and Salzburg shown.

On the basis of this material the music as well as the autograph of Schubert's Sonata are examined for clues both against and for the "guitare-violoncell" theory. They might bring the problem of one of Schubert's significant chamber music works closer to its solution.

NEW DEVELOPMENTS IN SCHUBERT CHRONOLOGY

Robert Winter

It was only twenty-eight years ago that the great pioneer Otto Erich Deutsch could write of his monumental Schubert catalog: "The present catalogue is the first list of all known and traceable works by Schubert in their chronological order. This order was comparatively easy to achieve because Schubert dated most of his manuscripts." Since that time most

users of this indispensable reference work have shared Deutsch's contagious faith.

Without detracting from his singular accomplishment, we are today in a position to add substantially to Deutsch's comprehensiveness and accuracy. For example, it is clear that his category "Undated Works" (with its implication that Schubert dated the rest, in spite of the apparent disclaimer underneath) should have included almost fifteen percent of the catalog rather than the three percent to which he restricted it. To take only a small period, of 104 manuscript sources for Schubert's works from January 1823 until his death (and this list is not entirely complete), 42 of them are undated. In a number of cases Deutsch was able to forge convincing chronological bonds with another autograph. In the majority of instances, however, we are left with Deutsch's unfailingly intelligent and informed surmises, though all too frequently relieved of any distinction between his and Schubert's contribution.

Our new weaponry consists of a thoroughgoing examination of the musical papers used by Schubert. The results of this scrutiny reveal a composer so rigorous in his habits (not one who uses "whatever is available to him at the moment," as a recent author suggested) that riddles both known and unknown, from 8 Ländler, D. 681, to the Great C-Major Symphony, D. 944, can be buried with appropriate military honors.

RECAPITULATION IN THE EARLY STRING QUARTETS OF FRANZ SCHUBERT

Walter Gray

Between the years 1812 and 1814, the large-scale sonata structure most frequently employed by Franz Schubert was the string quartet, with eight surviving examples and evidence of or fragments for five others, in comparison with ten works for other various ensembles which include sonata forms. This paper will deal with the fifteen movements in sonata form from

the eight surviving early string quartets. In these movements the section in which Schubert most consistently deviates from our concept of "regular" sonata form is the recapitulation. These deviations range from minute to those so major as to suggest experiments directed towards developing a new concept of sonata form, especially in the quartets in which related changes appear in both first and final movements.

This paper will discuss the most telling of the examples of recapitulation irregularities and will attempt to suggest from internal evidence possible explanations as to why Schubert has so written them. It will also trace patterns within the young composer's experiments and compare these to his usual procedures in the later quartets.

The conclusion is inescapable that Schubert's main concern in the early quartets was with formal elements of structure and with the manipulation of thematic material rather than for melodic content as such. It will show that he seems to have been especially troubled by and concerned with literal repetition and will summarize his experiments with the concept of recapitulation as a means of providing variety as much as an emerging individual conception of sonata form.

Prelude to the Afternoon of a Faun AND Jeux:

Debussy's Summer Rites

Laurence D. Berman

It would seem unnecessary to take up again the subject of Debussy's most played and discussed work. But critical action has the habit of inciting critical reaction. I feel obliged to respond to the widespread opinion that the Prelude to the Afternoon of a Faun is the beginning of modern orchestral music. My own view is that the Prelude is more retrospective than prospective in character. For the present purposes, I propose to demonstrate this position from two vantage points: that of Mallarmé's poem which inspired the Prelude, and that of

Jeux, Debussy's final orchestral work written in 1913 for the Diaghilev Ballets Russes.

Invoking Mallarmé is not a means of seeing whether the musical work measures up to the original in richness and power. To my mind, however, parallels between Debussy and Mallarmé are unavoidable, not because of conjunctions in their personal and professional lives, but because of the historical positions they occupy in terms of their respective arts. Both are decided innovators in restructuring artistic syntax; the poem "L'après-midi d'un faune" represents a definitive step in this process; the Prelude, to my mind, does not.

Demonstrating this argument requires examining the poem in some degree of detail, beginning with the basic fact of its almost total inaccessibility on first encounter. The obscurity is intentional, motivated by the idea--perhaps the central one in Mallarmé's thought--that mystery surrounds the true reality of things: art is the sole agent for penetrating to this reality, but even art does this with difficulty. It is therefore right and even necessary that the art work embody feelings of obscurity. Mallarmé accomplishes this in the poem by radical shiftings of thought and time, by regroupings and realignments of traditional imagery. The difficulty of the poem is in its forward movement, alive with discontinuities.

The remainder of the presentation I aim to divide into two parts. The first will attempt to show how Debussy, in his adherence to traditional procedures in the Prelude, does not, by and large, follow the formal signals Mallarmé has indicated in his poem. The second part will present examples of the formal ingenuity of Jeux, whose "play" of changing tempi and open structures I find akin to Mallarmé's treatment.

THE HARMONIC STRUCTURE OF Pelléas et Mélisande

Arthur B. Wenk

In undertaking Pelléas et Mélisande in 1893 Debussy faced a compositional problem for which existing models of opera and music drama offered no immediate solution: finding a suitable musical structure for a play not made expressly for music. Debussy's answer to this problem was a harmonic framework consisting of key areas associated with important events in the drama. Debussy extended these key areas by means of melodic embellishment and connected them by stepwise progressions of the bassline, weakening the bonds of individual chords to a tonic and allowing them to be used expressively rather than functionally. The paper will offer a view of the harmonic framework of the opera and its relationship to Maeterlinck's play, then focus on Act IV, Scene 4, the scene of Pelléas' death, as a compendium of Debussy's methods of harmonic elaboration.

THE FORTUNES AND STRUCTURE OF Khamma

Robert Orledge

The paper traces the chequered career of Debussy's first English ballet from the unusual contract drawn up between the composer and the Canadian dancer Maud Allan in 1910 through to its first orchestral performance in 1924 and its 1947 ballet première. The roles of William Courtney as co-author and of Charles Koechlin as co-orchestrator are mentioned, but the paper concentrates on Miss Allan's desire to perform her ballet on her 1916 tour of the USA and the changes she demanded of Debussy and Durand to both the scoring and the overall conception of Khamma so that she could realize her American dream. Both Maud Allan's and Debussy's attitudes to their "anglo-egyptian ballet" are discussed and Khamma is related

to the artistic careers of its creators.

Lastly, a structural analysis of Khamma is attempted, relating it to Jeux in particular, and assessing the influence that a precise scenario had on Debussy's formal approach to composition. The question of why he was able to lengthen Jeux on request but not Khamma is discussed, as are the effects of exotic subject matter on Debussy's musical techniques in the pre-war period.

PRELIMINARY REMARKS ON DEBUSSY'S WORKING METHOD IN THE OPERAS

Carolyn Abbate

This paper deals mainly with a close examination of a single document--the so-called "Meyer" manuscript of Pelléas et Mélisande--but it grew out of a question posed by the state of the surviving manuscripts for Debussy's last opera, La Chute de la Maison Usher, some of which have only recently come to light. The original problem can be briefly summarized. Besides 19 pages of a developed draft of scene 1 and part of scene 2 of Usher, there are (amongst others) isolated sheets of a draft for the last section of the third and final scene. Does the existence of these sheets necessarily indicate that the piece was nearly complete at Debussy's death in 1918?

To reply with any certainty, one must have a good idea of the degree of elaboration represented by each of the Usher autographs, but there is no full and complete score with which to juxtapose this preliminary material. Thus attempts at an investigation of the problem lead away from Usher and back to consideration of the manuscripts for the two earlier operas, Roderigue et Chimène and Pelléas. It is the latter whose early stages are preserved in unusual quantity. The relationship of its various drafts to one another is described and a revised chronology of their composition proposed. In this context, the rough outlines of a descriptive terminology are also suggested.

It is well-known that Pelléas evolved more or less "out of order" and that the fourth scene of Act IV was actually the first part of the opera to be written out. A cursory glance at the preliminary draft for this scene reveals that it, too, grew backwards by means of successive accretions to a small core of music. How the accretions were made, and what technical means were deployed in their making is a subject addressed as a final pendant to the discussion.

Some very tentative hypotheses on the Usher autographs, and the degree of their apparent completeness vis-à-vis the model of Pelléas, are added as a postscript. Moreover, if an "accretive" evolution is the norm in Debussy's operatic compositions, then the survival of two pages of a draft for the final moments of Usher does not necessarily suggest that the Poe opera was finished. If, on the other hand, this procedure is an anomaly confined to a particular scene of Pelléas, our evaluation of the Usher documents must be modified.

A CHORD FROM Pelléas, ACT V, AND ITS REVERBERATIONS IN
STRAVINSKY, JANÁČEK, BERG, AND OTHERS

William Austin

Debussy found an appropriate chord, with emancipated dissonance, for the unresolved question about Pelléas and Mélisande asked by Golaud. The chord is made memorable by immediate repetition and by recurrence throughout the scene in which Golaud torments himself and his wife on her deathbed. If its relation to the whole opera is understated, so that few commentators have called attention to it as a motive or a structural pillar, yet it seems to have lodged in the minds of some listeners and reappeared in their works at conspicuous points. Such works include Stravinsky's Rite of Spring, Janáček's Katya Kabanova, Berg's Wozzeck, and Orff's Carmina

Burana. To link these works with Debussy's Pelléas, through explicit comparison of the musical and dramatic contexts of the chord, may clarify some broader historical relationships and may especially modify understanding of Pelléas itself.

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