ABSTRACTS

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CONTENTS

CENTRAL EUROPEAN NOTATIONAL PRACTICES
OF THE EARLY 15TH CENTURY

Tom R. Ward
University of Illinois

Several theoretical treatises preserve a notational
practice which seems to have been widely known in central
Europe during the first half of the fifteenth century.
Although these treatises have been published individually
over the last 100 years, their origins and interrelation-
ships have not been sufficiently explored. More important,
the existence of a specific musical repertory notated
according to the system presented by these treatises has
gone unnoticed. Finally, the pieces provided as examples
of notation or musical forms in the treatises have not been
thoroughly investigated.

On the basis of sources and internal evidence the
treatises can be shown to contain a late fourteenth- and
early fifteenth-century tradition known in Prague, and
possibly in Vienna as well. The specific pieces of music
cited in the treatises occur in manuscripts of German or
central European origin, and in some cases the particular
version of the piece only survives in these sources.

The music which uses this notational system appears in
the oldest layers of Munich, Bayerische Staatsbibliothek MS.
lat. 14274. The genres and styles represented are rather
broad, possibly indicating that music in general, not just of
a single type or style, was expressed in this system by a
particular group of musicians. Evidence of repertory and
scribes indicates that this manuscript may have been copied,
at least in part, in Vienna or its environs. Thus, portions
of the book serve as the practical analog to the theoretical
sources. This relationship, along with other available evi-
dence, provides possible answers about the origin of Munich
14274 and a clearer picture of the musical environment in
which it was copied.

THE MUSIC AND MUSICIANS
OF ANNE DE BRETAGNE (1477-1514)

Stephen Bonime
New York, N.Y.

As the last ruler of an independent Brittany and twice-
crowned queen of France, Anne de Bretagne gave generous
support to musicians and other artists. At least six com-
posers returned the favor in the form of eight musical pieces:
two rondeaux based on her motto, one anonymous and the other
by Hilaire Daleo (Turleron); a motet by Agricola praising her
faithfulness to Louis XII, her second royal husband, during

his grave illness; motets by Févin and Mouton on her mother-hood; and three laments on her death--one by Moulu, and two settings of Quis dabit oculis by Festa and Mouton.

Anne employed a contingent of instrumentalists and maintained her own music chapel distinct from the Chapelle Royale of her husbands. It included the singer and composer Pietrequin Bonnel, the prestigious organist Pierre Mouton, and Jean Mouton as maistre de chapelle.

This paper focuses on the musical compositions and manu-scripts written for Anne de Bretagne, the musicians she patronized, and the music performed for her three ceremonial passages through Paris--both coronation entrées and her funeral. The compositions for Anne have already attracted the attention of many musicologists, but the rest of the information for the paper derives from recent research in the libraries and archives of Paris and Nantes.

A LOST GUIDE TO TINCTORIS' TEACHINGS RECOVERED

Bonnie J. Blackburn
Chicago, Illinois

In his Practica musicae of 1497, Franchinus Gafurius refers to a magistralis motetus, a "pedagogical motet," by Johannes Tinctoris that shows the proper way to notate modus by means of pauses. The motet, Difficiles alios delectat pangere cantus ("He takes delight in composing other difficult songs"), was widely known, as is demonstrated in the Spataro Correspondence (Rome, Biblioteca Apostolica Vaticana, MS. Vat. lat. 5318). There it is discussed by Giovanni Spataro, Giovanni del Lago, and the organist Giovanni da Legge in letters to Pietro Aaron and Lorenzo Gazio. It served as a model for the solution of knotty problems of mensural usage, imperfection, alteration, coloration, and proportions. Although the work must then have been about fifty years old, musicians and theorists were still keenly interested in it.

The motet does not appear in Tinctoris' Opera omnia, nor is it found among the examples in his treatises. For four hundred years it lay dormant among the musical examples of an early 16th-century manuscript, Perugia, Biblioteca Comunale Augusta, M. 1013. The three-voice motet is longer and far more complicated than any of the illustrations in Tinctoris' treatises. Tinctoris composed it as a practical example of his teachings, especially as expounded in his four tracts on note values, imperfection, alteration, and proportions, and provided it with meticulous marginal annotations.

THE FROTTOLA AND THE UNWRITTEN TRADITION:
IMPROVISORS AND FROTTOLISTS AT NORTH ITALIAN COURTS

William Prizer
University of California, Santa Barbara

The problem of the "unwritten tradition" in fifteenth-century Italy has drawn the attention of many scholars, but principally that of Nino Pirrotta, who both defined the problem and pointed toward a solution. Pirrotta has called the unwritten tradition "a sea of colors and sound" standing between the "island" of Trecento music and the "mainland" of written masterworks which the Italians produced from the sixteenth century onwards. On the basis of literary sources, documents, and paintings, as well as musical sources, it is possible to demonstrate that the frottola of Mantua and other North Italian courts began as a direct outgrowth of this previously improvised tradition.

This paper will show that the practice of playing the lute polyphonically, an apparent characteristic of frottola performance, was known in Mantua by 1470 and must have been used by the improvisors. Two letters written by a Mantuan student of the great Ferrarese improvisor Pietrobono, which list the works the master lutenist taught him, represent a particularly important discovery in this regard. With only one exception, these works can be found in the frottola repertory, linking inextricably the improvised practice with the frottola.

Having established the early frottola as the notated record of the previously unwritten tradition, this study attempts to describe the style of the later improvisors, not only through documents and paintings, but also through an examination of the approximately thirty anonymous settings of the strambotti of the poet-improvisor Serafino dall'Aquila in North Italian sources of 1490 to 1500. By combining contemporary descriptions of Serafino's performances with the stylistic characteristics of these strambotti, it may be possible to see something of the style and actual musical content of the works of the later improvisors.

MUSICAL THEATER IN 18TH-CENTURY FRANCE, November 6, 3:00 p.m.

OPERA-COMIQUE IN TRANSITION:
EGIDIO DUNI'S LE PEINTRE AMOUREUX DE SON MODELE

Kent M. Smith
Cornell University

In one of two substantial nineteenth-century articles on Egidio Duni, Arthur Pougin described the composer as "le créateur véritable de l'opéra-comique." Since then, Duni's role in the development of eighteenth-century opéra-comique

has been acknowledged in many encyclopedic works on music.
Nevertheless, Duni is the only important opéra-comique com-
poser of his time who has not been the object of a major
scholarly study during this century. This paper traces the
evolution of the opéra-comique at the Parisian fair theaters
and the Théâtre Italien from 1753 to 1761. The traditional
vaudeville comédie, in which new French texts were adapted
to popular French tunes (vaudeville timbres), gave way to
the pasticcio opéra-comique with parodie ariettes, in which
new French texts were added to popular Italian arias imported
by the Bouffons. This pasticcio opéra-comique was replaced
in turn by the comédie melée d'ariettes, in which French texts
received original musical settings by French and Italian com-
posers, including Duni, Laruette, Gibert, Philidor, Monsigny
and Grétry. Each of these stages of development will be
illustrated through an example from Duni's Le peintre amoureux
de son modèle (1757), a hybrid, transitional work in which all
three approaches coexist.

FRANZ BECK'S MELODRAMA PANDORE:
THE MANNHEIM TRADITION ENCOUNTERS ROUSSEAU

Donald H. Foster
Cincinnati Conservatory

For nearly fifty years (ca. 1761-1809) the Mannheimer
Franz Beck lived in Bordeaux, where as conductor of the city's
opera orchestra his attention shifted largely from the
symphony to theater music. Of his few remaining theatrical
scores, the single melodrama Pandore (1789) was his only
stage work to be published and the only one to receive its
first performance in Paris. It is a rare example--perhaps
the only remaining one--of the French melodrama which falls
between the first of the genre, Rousseau's Pygmalion (1770),
and nineteenth-century examples. These two works resemble
each other in so many ways that the one is likely to have
been modelled on the other. But whereas Pygmalion is by a
musical dilettante, Pandore is clearly the work of a skilled
symphonist. Beck's overture, of symphonic proportions and
design, contains features typical of the Sturm und Drang style
of his symphonies. The sixteen instrumental movements inter-
polated in the drama itself reveal a theatrical as well as a
symphonic mind at work. These movements, like those in
Pygmalion but in contrast to Georg Benda's melodramas of the
same period, never coincide with the spoken text, but are
designed to accompany action. A few thematic connections
exist between the interludes and the overture, and both tonal
and dramatic logic are evident in the overall form. Pandore
sheds light both on Beck's symphonic style in later life,
after he had ceased to compose symphonies, and on his abilities
as a theater composer.

SEDAINE, GRÉTRY, AND THE COMPOSITION OF OPÉRAS-COMIQUES

James B. Kopp
University of Pennsylvania

André Modeste Grétry set eight opéra-comique librettos by Michel Jean Sedaine in the period 1773 to 1793, including the famous Richard Coeur de Lion. Grétry remarked in his Mémoires that the situations Sedaine introduces are so "imperious" that Sedaine "forces the musician to take up new forms in order to render his original characters." Sedaine, through his stage directions, consistently made demands on Grétry that exceeded those presented by typical opéra-comique librettos of the time, and the collaborative efforts of the two stand somewhat apart from the usual "comedy mingled with ariettes" of the mid-eighteenth century.

This study focuses on five contexts in which the effects of Sedaine's stage directions on Grétry's musical settings are especially clear or well-documented: the overture and introduction, the entr'actes, the ritournelles of the arias, the vocal portions of the arias, and from one number to another. A new flexibility of aria structure (Raoul Barbe-bleu), the sophisticated use of a recurring motive (Richard Coeur de Lion), and dramatically effective uses of the overture (Le Magnifique, Aucassin et Nicolette, Richard Coeur de Lion), entr'acte (Magnifique, Richard, Raoul, Guillaume Tell), and ritournelle (Magnifique)--all these "new forms" are shown to owe their original conceptions to Sedaine's "imperious situations." Sedaine's tendency toward ambitious stage directions is related to dramatic precepts of Diderot ("De la poésie dramatique") and Beaumarchais (Eugénie, "Essai sur le genre dramatique sérieux").

THE FIRST FRENCH VERSION OF MOZART'S MARRIAGE OF FIGARO

Sherwood Dudley
University of California, Santa Cruz

The first French performance of Mozart's Marriage of Figaro--given at the Paris Opéra on March 20, 1793, at the height of the Revolution--was presented as an opéra-comique, with the recitatives replaced by some of the original dialogue of Beaumarchais. This production has attracted the attention of more literary historians than musicologists because some scholars have believed that Beaumarchais himself wrote the French verses to the set numbers. The present paper shows such a contention to be highly doubtful.

This paper addresses the following major aspects of the subject: 1) delineation of the events leading up to the production, concentrating on Beaumarchais's role as artistic supervisor; 2) description of how Beaumarchais first turned the Da Ponte-Mozart Figaro into a five-act opéra-comique, which included most of the play's dialogue, almost all of

Mozart's music, two entr'actes and an extended ballet in the marriage scene (with interpolated arias whose music came from Don Giovanni and Così fan tutte); 3) reconstruction of the way in which Beaumarchais reduced this long, cumbersome version into a four-act opéra-comique, cutting extensive portions of his dialogue and entire musical numbers, sometimes in a surprising way; 4) brief commentary on the dramatic implications of Beaumarchais's changes in dialogue.

BEETHOVEN: MENDELSSOHN, November 6, 3:00 p.m.

THE STRUCTURE OF THE "DIABELLI" VARIATIONS
AND ITS EVOLUTION

William Kinderman
University of California, Berkeley

Beethoven's sketches and drafts for the "Diabelli" Variations, Op. 120, shed new light on the genesis and organization of this, his greatest set of variations. Reconstruction and analysis of material from the Wittgenstein Sketchbook and a set of loose drafts used contemporaneously with it reveal that a plan for the whole set, comprising twenty-three variations, was finished by 1819. This source study thus necessitates a revision in the previously accepted chronology for the composition of Op. 120, and also provides the basis for an analytical study of the Variations. When Beethoven returned to the composition of Op. 120 at the end of 1822 and during the first months of 1823, he introduced innovations in form not evident in the earlier drafts, producing a perceptible demarcation in style between certain of the variations. This paper will also explore the issues of large-scale form and linear connections between successive variations in the set. Analysis of the entire work based on the idea of variation groupings, such as have been proposed by numerous writers, will be shown to rest on an inadequate methodological foundation. An assessment will be made of the relationship between the analysis of compositional principles in the finished work and Beethoven's sketches and drafts for Op. 120 as documents preserving a creative process.

BEETHOVEN'S DIABELLI VARIATIONS:
PERFORMANCE IMPLICATIONS IN THE SKETCHES

Judith K. Radell
University of Illinois

Studies of Beethoven's sketches have generally been directed toward an understanding of the compositional process. This paper examines the implications of the revisions in the sketches and drafts of the Thirty-three Variations on a Waltz by A. Diabelli, Op. 120, for the performance of the work.

Following a brief discussion of the chronological problems and their solution, the paper will demonstrate that an understanding of the growth of the work from early sketches to autograph can lead to interpretive decisions affecting significant details of dynamics, rhythm and texture. Moreover, certain kinds of revisions--sectional expansions and contractions, for instance--may have implications for the performer's communication of the larger structure of individual variations.

MENDELSSOHN'S STUDY OF CHORALE

R. Larry Todd
Duke University

At the age of ten Felix Mendelssohn-Bartholdy undertook a regular course of compositional instruction under Carl Friedrich Zelter in Berlin. A workbook containing Mendelssohn's exercises from 1819-1821 survives in the Margaret Deneke Mendelssohn Collection at Oxford. Well over a hundred pages in length, this manuscript is organized into distinct sections devoted to figured bass, chorale, invertible counterpoint, canon, and fugue. The manuscript also contains several unpublished pieces by Mendelssohn, some of which probably represent his earliest surviving compositions. The workbook demonstrates convincingly that Mendelssohn's training had its roots in eighteenth-century theory--specifically, in the work of important Berlin musicians such as Kirnberger and Marpurg, who were devoted admirers of the teaching and music of J. S. Bach. As such, Mendelssohn's workbook is an important though unrecognized source, offering important information about Mendelssohn's development and about the preservation and revival of the Bach tradition in the nineteenth century as well.

A sizeable portion of the workbook is filled with chorale exercises, including studies in unembellished and embellished four-part chorale style, chorale exercises in which the given chorale melody is assigned to voices other than the soprano, and exercises that appear to have been freely composed. Six such chorales are set to texts that may now be identified from the Geistliche Oden und Lieder of C. F. Gellert (1758), whose poetry inspired numerous settings by J. A. Hiller, C. P. E. Bach, Haydn, Beethoven, and Loewe. Mendelssohn's exercises reveal in detail his youthful attempt to master the Bachian chorale style, and explain in no small way the composer's lifelong attraction to the chorale, which would figure prominently not only in Mendelssohn's cantatas, oratorios, and other sacred works, but also in secular compositions such as the Reformation Symphony or the second piano trio.

THE ROMANTIC MENDELSSOHN:
THE COMPOSITION OF DIE ERSTE WALPURGISNACHT

Douglass Seaton
Florida State University

Among the works of Felix Mendelssohn, Op. 60, the setting
for chorus, soloists, and orchestra of Goethe's Die erste
Walpurgisnacht, is probably the most Romantic both in con-
ception and style. The present study re-examines the work in
the light of contemporary musical and prose documents.

Fortunately, numerous letters survive which deal with the
composition of Walpurgisnacht. Some of these deal very spe-
cifically with the composer's artistic and technical problems,
a rare occurrence in Mendelssohn's correspondence. In addition,
though one major autograph source is missing, enough of the
sketch and draft material has been preserved to permit a
thorough overview of the compositional growth of the piece.

The present paper first outlines the compositional chro-
nology of Op. 60, from its conception in 1830 to its completion
in 1843. It also comments on the implications of the artistic
conception, the growth of the piece, and its style, for a
reconsideration of the image of Mendelssohn as a "classicistic"
nineteenth-century composer.

STUDY SESSION: THE FUTURE OF DEBUSSY RESEARCH,

November 6, 3:00 p.m.

DEBUSSY IN 1980

François Lesure
Bibliothèque nationale

[No abstract available]

THE SOURCES OF DOUZE ETUDES

William J. Peterson
Pomona College

The study of available manuscripts pertaining to Douze
Etudes gives only a partial view of Debussy's compositional
process because many sources still remain in private col-
lections, often beyond reach of the scholar. The number of
accessible folios, though not large, includes short sketches
for études I, IV, VII, X, and XII, one complete draft (a
presentation copy of "pour les Sixtes"), one collection of
folios for an étude "pour les Arpèges composés" which was
never published, and the fair copy used by Durand for the
1916 print.

A comparison of the manuscript of the unpublished "pour les Arpèges composés" with étude XI (also titled "pour les Arpèges composés") sheds some light on Debussy's compositional process. I will argue first that Debussy, in writing étude XI, had occasion to profit from his work on the unpublished piece, and secondly that étude XI brings into focus a classicizing aspect of the composer which the unpublished piece in its present form does not reveal.

TOWARD A DESCRIPTIVE GRAMMAR OF DEBUSSY'S MUSIC

Arthur B. Wenk
University of Pittsburgh

In recent years stylistic analysis in music has moved from the isolation of individual elements of a composer's language to a more systematic formal description of that language, modelled on current developments in linguistics. A descriptive grammar of Debussy's music goes beyond the identification of special scales, parallel chords progressions, pedal points, and the like, to "parse" the entire musical structure.

The test of such a grammar is that it be not only descriptive but also generative. If Debussy's language can be well described--if one can identify not only the elements of Debussy's vocabulary but also the grammatical rules governing their interaction--it should be possible to program a computer to simulate Debussy's style, in much the way that counterpoint students are taught to simulate Palestrina's style. The validity of the descriptive grammar is tested by its ability to produce examples of Debussy-like musical statements, to a tolerable level of acceptance. Several such examples of computer-generated simulations will be presented, in addition to an outline of Debussy's grammar.

REPORT ON THE ACTIVITIES OF THE GROUPE DE RECHERCHES EN SEMIOLOGIE MUSICALE

Jean-Jacques Nattiez
Université de Montréal

Why musical semiotics? The problem of style and its various methods of description. Debussy's style in musicological writings.

The semiotical project in 1974. From taxonomic analysis and Ruwetian methods to seriation and Molino's theory of semiotics. Specificity of the work done by Marcelle Guertin. Similar researches on the virginalists by Elisabeth Morin.

Positive and negative aspects of our research in its present state. Unresolved problems. An outlook on the future.

DEBUSSY'S PRELUDES FOR PIANO: A QUESTION OF STYLE

Marcelle Guertin
Université de Montréal

The structural logic underlying the majority of Debussian themes emerges clearly from a general formal model that we can propose on the basis of an analysis of all the themes of both books of Debussy's Piano Preludes. This model is essentially based on the concepts of distribution and function, applied to paradigmatically segmented units. After segmenting each theme into melodico-rhythmic units, we have studied the relationships between these units, examining the processes which ensure a continuity from one unit to the next, and guarantee homogeneity throughout the theme.

Paradigmatization was already informative: because paradigms are inevitably reduced to a single equivalence axis, it becomes obvious that each unit derives from the preceding one(s). It seems that Debussy indeed elaborates his themes with astonishing economy of means and he uses the principle of repetition as a basis of construction. Several questions arise: 1) where in a theme do these different types of repetitions occur? 2) to which kinds of units are they applied? 3) in which order are they used?

Serialization of all the themes shows that most of them follow the same patterns of organization. Thus, it becomes possible to elicit rules and a general formal model, representative of the more typical Debussy themes. Our model reflects two levels of analysis: at a first level, there is a specific model for the exposition of the themes, as first heard in each prelude. The second level illustrates the evolution of the structure of a theme throughout the piece.

DEBUSSY AND THE PRE-RAPHAELITES

Richard L. Smith
London University

[No abstract available]

ITALIANATE CHANT, November 7, 9:00 a.m.

A NEW SOURCE FOR OLD BENEVENTAN CHANT

John Boe
University of Arizona

More than forty years ago Dom Hesbert catalogued the chief remnants from the Old Beneventan liturgy--namely, melodies for the propers of eighteen masses preserved as

alternatives to Gregorian melodies, and parts of two other masses from an older source. A new source for six pieces from the Old Beneventan liturgy has recently come to light: an early eleventh-century manuscript now in the Biblioteca Apostolica Vaticana. In addition to five Old Beneventan melodies previously known complete from only one other source, this collection of monastic liturgical items contains one new melody. The chants appear near the end of a section of the manuscript devoted to the maundy or foot-washing ceremony, where they are suggested as alternatives "secundum ambrosiano" to a Gregorian series of antiphons. The importance of a second and superior reading for the five melodies previously known only from MS. Benevento VI. 40 hardly needs stressing. Different successions of neumes are sometimes used in the two manuscripts to record the same notes, suggesting that neither manuscript could have been copied directly from the other; but both versions record the same melodic tradition from the monastery of Santa Sophia in Benevento. The agreement of the two manuscripts with regard to the five pieces common to both makes it likely that the sixth piece, Gloriosus confessor Domini Benedictus, found only in the new source, was also employed as an offertory or communion in a lost Old Beneventan mass for St. Benedict.

A PERSPECTIVE OF THE SOUTHERN ITALIAN SEQUENCE: THE SECOND TONARY OF THE MS MONTECASSINO 318

Lance W. Brunner
University of Kentucky

The manuscript Montecassino, Archivio 318 provides a wealth of information for the study of the sequence. In addition to theoretical treatises, it contains two large tonaries. The sequences contained therein offer a unique perspective of the genre in Southern Italy, both with respect to repertory and tonal organization.

The 119 pieces comprise the largest collection of sequences found in any single Italian manuscript. From this collection one can analyze the regional make-up of the repertory based on the origins of the texts. Several pieces appear to be unica. A number of others are found here that were previously known only in manuscripts north of the Alps. The presence of these pieces in Southern Italy raises questions about their origin and the cross-pollination between cultural centers of different regions. The variety of pieces designated sequences in the collection--several prosulas and tropes as well as sequences--suggests how broadly the genre was defined by the compiler of the tonary.

The arrangement of the pieces according to mode raises several questions concerning tonal organization. Which melodies are included? On what bases are they assigned to specific modes? How are the melodies arranged within each mode? Are sequence melodies with a number of texts entered only once? Or are there entries for each text? Why are certain pieces commonly found in most Southern Italian manuscripts omitted from the tonary?

ITALIAN TROPE REPERTORIES

Alejandro E. Planchart
University of California, Santa Barbara

The traditional view of the Italian contribution to the development of the trope repertories, expressed by Clemens Blume in Vols. 47 and 49 of the Analecta hymnica and reflected in most of the literature until recently, is that tropes were essentially foreign to Italy and that those works found in Italian manuscripts are probably imports from the north and relatively late.

This view was colored by two factors: first, the actual absence of independent Tropers from most Italian centers; and second, Blume's own despair over the texts of the repertory of the south Italian and Beneventan sources, which could have pointed him toward an understanding of the Italian repertories as part of an independent tradition. The mixture of extreme refinement of expression and a curiously corrupt latinity so defeated Blume's efforts to come to terms with the Beneventan tropes that he simply ignored all Beneventan sources for his edition of the Proper tropes in Vol. 49 of the Analecta.

Recent work on trope repertories has revealed not only in Benevento, but also in several north Italian centers, a core of works that seem to be native to Italy. These pieces, even if they evolved in imitation of northern models, show several distinct stylistic traits usually absent from the tropes of the north. These traits permit a differentiation between a general north Italian style, closer in many respects to the imported repertories, and a south Italian style showing characteristics simply not found in any of the other European repertories.

I hope to show how the Italian styles may have evolved, since we have manuscripts that reflect virtually every possible stage. In addition, I will describe in some detail what appears to be most characteristic of the central and south Italian tropes, which are the most individual of the local Italian repertories.

A COMPARATIVE STUDY OF PLAIN-CHANT

Hendrik Van der Werf
Eastman School of Music

Detailed comparison of a good number of melodies in Roman, Ambrosian, and various "dialects" of Gregorian chant reveals several important similarities, which clearly point to a relationship between the repertories in general, although certain melodies may belong to only one of them. At the same time, the differences among the repertories make it seem very unlikely that any of the extant repertories was the parent of the other extant ones. Instead, it seems most likely that they had a common ancestor and that each repertory acquired its own characteristics in the course of a development which may well have taken several centuries.

THE FRANCO-FLEMISH CHANSON:
A STYLISTIC OR GEOGRAPHICAL DESIGNATION?

Kristine K. Forney
University of California, Long Beach

The Franco-Flemish chanson has received widely-varying
scholarly interpretations. It has been described, on the one
hand, as "a Flemish interlude" between the two French schools
of the century, and on the other, as "a brief intermezzo" in
the development of the chanson from Josquin to Lassus.
Lawrence Bernstein has questioned the validity of this rigid
geographic dichotomy in chanson history, established nearly
fifty years ago by Denes Bartha. Bernstein convincingly
appraises the chanson published in Paris by Pierre Attaingnant
as an international repertory representing a "confluence of
currents." While works of Franco-Flemish composers were
certainly published in Paris prior to the establishment of
music printing firms in the Low Countries, the interrelation-
ship of chanson publications between the two geographic
locations after 1542, when Antwerp assumed a competitive
position as a music publishing center, remains to be explored.

Between 1543 and 1560 Tielman Susato was responsible for
the publication of twenty-two books of chansons which have
received little attention from modern scholars. Indeed, in
characterizing Northern chanson style, one speaks principally
of the works of Thomas Crecquillon, Jacobus Clemens and
Nicolas Gombert. This paper investigates the elements which
define the Franco-Flemish chanson style of numerous lesser-
known masters, as well as that of those composers mentioned
above. As a reciprocal view of the genre from Antwerp to
Paris, this study will attempt to isolate geographic centers
of composition and cross-currents of influence between the
two publishing centers.

THE MUSIC MANUSCRIPTS OF THE HERWART LIBRARY:
THE USE OF PALEOGRAPHICAL EVIDENCE
TO DEFINE AND REUNITE A RENAISSANCE COLLECTION

JoAnn Taricani
University of Pennsylvania

The library of the Herwart family in Renaissance Augsburg
contained approximately twenty manuscripts of Franco-Netherland-
ish music, compiled for the most part in the 1540's and 1550's.
A study of the paleographical features of these manuscripts
yields a set of common physical characteristics, useful not
only in defining the nature of these sources, but also in
identifying other manuscripts of obscure origin that must have
originated in the Herwart library. That the library served as
the point of origin rather than merely as a collection point
for the manuscripts may be ascertained by codicological and

paleographical evidence, which clearly shows that the sources were actually written at or near the Herwart library.

In addition to the evidence of watermark and scribal concordances, the method of compilation of several of the manuscripts also displays a direct connection to the printed sources in the Herwart library, one of the great repositories of sixteenth-century music. Some of the printed anthologies from the library can be shown to have served as exemplars for the various manuscripts, inasmuch as distinct clusters of works in the codices were drawn directly from analogous groups in the printed sources. These manuscripts include Munich, Bayerische Staatsbibl. Mus. Mss. 1501 and 1508, among others. Five other manuscripts at the Bayerische Staatsbibliothek can also be associated with the Herwart collection on the basis of concordant handwriting, watermarks, and other similarities such as the method of compilation.

Thus, a study of the paleographical characteristics of the manuscripts shows that the Herwart collection is essentially a homogeneous one, and that its common characteristics serve as important aids in identifying other manuscripts which may have originated at the Herwart library.

NOTES ON THE ORIGIN OF THE "PARISIAN" CHANSON

Lawrence F. Bernstein
University of Pennsylvania

A study of all the sources of four-voice chansons from 1480 to 1520 suggests that Italian influence played a rather more decisive role in the emergence of the so-called "Parisian" chanson than has heretofore been suspected.

Of the various types of chanson normally associated with the "Parisian" school, the style of one--often called the four-part arrangement--can be traced back to the small genre of descriptive music that was cultivated in Florence and Naples in the last decades of the fifteenth century.

Another type, the more homogeneous chanson favored by Claudin de Sermisy, consists of a combination of French melodic design and homorhythmic texture. French melodies of this sort can be found in Italian sources of the 1480's, and it seems to have been in Naples that such melodic procedures were first combined with the homorhythmic texture we associate with the "Parisian" chanson.

Bibliographical evidence suggests that many chansons thought to have been composed in France at the turn of the century are actually part of the very active production of chansons that was going on in Florence. Indeed, one of the principal chansonniers of the period--a manuscript that is, for the most part, the work of a Northern scribe--can now be shown to have been written in Florence.

A NEW FRENCH CHANSONNIER
OF THE EARLY SIXTEENTH CENTURY

Howard M. Brown
University of Chicago

Manuscripts of secular music prepared in France during
the late fifteenth and early sixteenth centuries have not sur-
vived in large numbers. A newly discovered chansonnier is,
therefore, an important addition to our knowledge of the French
Renaissance. Manuscript 76a of the University Library in
Uppsala has never been cited in the musicological literature,
although its companions, MSS. 76b and 76d, have fairly
recently come to the attention of scholars working in sixteenth-
century music. Evidently assembled in some provincial city of
France by an individual over a number of years--the anthology
has the character of a commonplace book rather than a pre-
sentation copy--MS. 76a is remarkable because it is one of
the very rare sources (along with the second Copenhagen
chansonnier) to include music from an unusually long span of
time; it contains fifteenth-century chansons by Dufay and
Morton as well as chansons written in the sixteenth century
by Févin, Mouton and Ninot le Petit. MS. 76a includes a 'new'
chanson by Agricola that quite surprisingly sets a rondeau
with new music for each line of text except for the refrain,
which is repeated in truncated form. It includes a hitherto
unknown setting of a chanson by Charles d'Orléans and settings
of poetry by some of his close associates, as well as a number
of "topical" chansons celebrating the French king and a hand-
ful of pieces on Latin texts evidently intended for para-
liturgical use. Perhaps most interesting of all, it contains
the draft of a composition--with a number of revisions and
corrections entered into the manuscript--modelled on another
song in the source. This is the only such compositional
draft known to me from such an early date, and it demonstrates
that students were still being taught to compose one line at
a time as late as the sixteenth century, at least in provincial
France.

ITALIAN AND SPANISH KEYBOARD MUSIC, November 7, 9:00 a.m.

MICHELANGELO ROSSI AND HIS TOCCATE E CORRENTI

Alexander Silbiger
University of Wisconsin

The circumstances surrounding the composition and publi-
cation of Michelangelo Rossi's remarkable Toccate e correnti
have remained somewhat enigmatic. Of several surviving edi-
tions only one bears a date: 1657. It is difficult, however,
to accept this violent mannerist music as a product of the
1650's. Careful examination of the engraved title page of
the 1657 edition shows that it was altered and that the publi-
cation date was changed. A review of the composer's life and

works--including some new information regarding the patrons
he served--and a study of the surviving editions leads me to
propose a revised publishing history for this collection,
suggesting that its contents were composed appreciably earlier
than hitherto believed--probably no later than the early
1630's. The revised dating requires a reconsideration of the
position of Rossi's works with respect to the keyboard music
of contemporaries such as Frescobaldi and Froberger. The paper
will also present archival findings regarding Rossi's personal
life, particularly with respect to his residences and family.

NEW LIGHT UPON THE CHIGI MANUSCRIPTS THROUGH
AN INVESTIGATION OF THE AGGIUNTA (1637)
TO THE FIRST BOOK OF TOCCATE BY G. FRESCOBALDI

Etienne Darbellay
Université Laval

The Aggiunta of 1637--an appendix to the First Book of
Frescobaldi toccate--shows very faint traces of modification
in the original engraved pagination. We have been able partly
to reconstruct the pre-engraved pagination, which demonstrates
two facts of utmost interest: 1) In a former musical arrange-
ment, the Aggiunta was primarily intended to replace, in a new
edition of the 2nd Book of Toccate, the two series of Partite
which concluded the original 1627 edition of this book. 2) The
Aggiunta as known today is in fact the end product of a long
series of amendments in both the general and the specific con-
tent. Our investigation enabled us to demonstrate a process
of definite modifying steps particularly in the elaboration of
the Cento Partite over a period of about ten years. This
piece, originally rooted in two distinct series of Partite
(sopra Passacagli in d and Ciaccone in F), in a later stage
contained exactly 100 partite beginning and closing in d,
before being further enlarged to the present and final stage
(ending on e).

In light of these findings, we considered anew the manu-
script fragments contained in the Chigi Codex of Rome. By
comparing them with the printed steps, it can be proved that
the fragments, far from representing later anonymous imitations
based on Frescobaldi's prints, are indeed sketches or copies
of the compositional stages. This throws new light both on
the dating and the Frescobaldian musical paternity of quite
a number of these manuscripts.

STRUCTURE, TEXTURE, TONALITY
IN THE KEYBOARD PIECES OF SANCTA MARIA

Almonte Howell
University of Georgia

It is a common misconception that the short keyboard
pieces in Sancta Maria's Arte de tañer fantasia (Valladolid,
1565), were designated as "fantasias" by the author-composer.
They were simply labelled "Exemplo" (often with further ex-

planations as to what they exemplified). The term "Fantasia" in Sancta Maria's title implied not the composed musical form but the practice of improvising in a quasi-fugal style, a practice toward which the entire treatise is directed. Sancta Maria's pieces may be analyzed in detail with reference to his own discussions of structure, counterpoint, harmonic combinations, modality, and transposition, all of which they illustrate precisely. Sources of his musical style, as he himself indicated, lie in the music of the middle Franco-Flemish composers, particularly Josquin, and in that of Sancta Maria's respected associate Antonio de Cabezón. A number of specific comparisons with these composers may be drawn.

THE EARLIEST MUSIC FOR THE PIANOFORTE IN SPAIN

Linton E. Powell
University of Texas, Arlington

The sonatas of Domenico Scarlatti and Antonio Soler have been widely enjoyed for a number of years, whether performed on harpsichord or piano. Neither Scarlatti, the Italian cembalist and music instructor to Queen Maria Barbara, nor Soler, one of Spain's most talented native composers, was the first to specify the pianoforte in the titles of his works. This important detail first appeared in the works of Sebastian de Albero, followed by Joaquin Montero and Manuel Blasco de Nebra.

Sebastian de Albero (1722-1756), first organist of the Royal Chapel under Fernando VI, contributed to Spanish piano literature Obras para clavicordio o piano forte (c. 1746), one of the earliest 18th-century collections to specify "piano-forte." Joaquin Montero (c. 1764-1815), an organist in Seville, composed Diez Minuetes para Clave y Piano Fuerte in 1764. Manuel Blasco de Nebra (1750-1784), also an organist in Seville, is credited with the first set of sonatas to be published in Spain--Seis Sonatas para Clave y Fuerte Piano, 1780. Later, in 1790, Montero issued a set with the same title, thus affording an excellent comparison of the two composers' styles.

This paper will present a style-critical study of the aforementioned works, with special reference to the influence of Haydn and Scarlatti on the sonatas of Blasco de Nebra and Montero, and will describe Albero's striking technique of modulation.

THE GENESIS OF CHERUBINI'S MEDEE

M. Elizabeth C. Bartlet
University of Chicago

Cherubini's Médée (to a libretto by François Benoît Hoffman) had its première 13 March 1797 in Paris. It is the only French Revolutionary work still performed occasionally today and is generally considered the composer's operatic masterpiece.

Recently discovered archival evidence sheds new light on the complex nature of Parisian theatrical life and its effect on Cherubini's early career, and permits a major reassessment of the opera. Médée was composed, not in 1795-1796 as has been previously assumed, but over a longer period characterized by considerable stylistic change. Only after establishing a sound chronological basis can we turn to the questions of Cherubini's indebtedness to his predecessors and contemporaries, and of his own artistic development during the 1790's. Understandably, in the earliest pieces he adapted models taken from Italian opera seria, modified by experimentation with the heritage of the Gluckian tragédie lyrique. The newer, more intense numbers owe something to the style of his friend, Etienne Méhul, to whom he dedicated the score.

Cherubini was no mere imitator. In the best pieces, his originality in combining expressive vocal writing of great power with an orchestral part that provides a psychological interpretation of the drama set an influential precedent for French and German composers of the nineteenth century.

SCHUBERT'S VADE MECUM

Vivian S. Ramalingam
Decatur, Georgia

This paper sets forth the evidence for Schubert's adoption of C. F. D. Schubart's theories on the relationship between key and Affekt, and the composer's employment of these precepts in his Lieder. Die Schöne Müllerin is examined in detail, and additional support is adduced from other songs as well. In general, wherever the poetic text seems to echo one of Schubart's specific descriptions of an Affekt, Schubert chooses the recommended key, often resulting in otherwise inexplicably remote tonalities.

Exceptions to this procedure were dictated by practical considerations, which can be traced in settings preserved in more than one key. In some cases, Schubert acceded to publishers' or performers' wishes for simpler keys or lower vocal ranges. In Die Schöne Müllerin, the exposition of a complex

large-scale tonal plan led him to depart from Schubert's
theory of Affekt in two of the songs.

The influence of Schubart's Charakteristik der Töne on
Schubert is also felt in the internal modulations of many
songs, and the compositional techniques Schubert developed in
order to effect these modulations colored his work in other
genres. It was truly a vade mecum: "(1) A useful thing that
a person constantly carries with him; (2) A guidebook or ready
reference book."

THE RELATION OF SYNTAX TO DECLAMATION
IN GERMAN LIEDER

Rufus Hallmark, College of the Holy Cross
Ann C. Fehn, Harvard University

The rhythmic declamation in settings of short lines of
lyric poetry follows obvious conventions, which are taken for
granted. Pentameter lines, however, provoke critical dis-
cussion because their incorporation into traditional phrase
structure is not obvious. Yet we have discovered that composers
setting pentameter poetry use patterns of declamation just as
conventional as those employed for the more common, shorter
lines. The two most common patterns, based respectively on
even and compressed declamation, occur widely in English and
German songs and hymns over the last 400 years.

Going beyond the identification of the conventions, we
have tried, in a study of the pentameter lines in Schubert's
Lieder, to ascertain what may have governed the composer's
choice of declamatory patterns. Syntax appears to have played
a verifiable role. The grammatical structure, though not
always allowing one to predict how Schubert will declaim a
given line, emerges statistically as a determining factor.
Moreover, when Schubert's declamation violates the implications
the syntax, a demonstrable musical reason often overrides
the syntactically appropriate choice.

In addition to being an exploratory statistical analysis
of the text-setting in Lieder, the study may also contribute
to our understanding of the song composer's creative process.
The patterns of pentameter declamation and their relation to
verbal syntax may be among the conventions that automatically
dispose a Lied composer's thoughts as he reads a poem, an
acquired habit of mind that does some of the initial work for
the writer of songs.

HECTOR BERLIOZ AND THE 1830 PRIX DE ROME

Peter Bloom
Smith College

Berlioz' victory in the annual competition for composers
sponsored by the Académie des Beaux-Arts of the Institute de
France, coupled with the performances in the fall of 1830 of

the Ouverture de la Tempête and the Symphonie fantastique,
closed the period of his apprenticeship and marked the dawn
of his public, professional career. The overture, and par-
ticularly the symphony, have been studied critically in a
number of recent books and articles. The prize-winning
cantata, however--only the concluding pages of which have
been preserved--has received less detailed attention, though
in his writings Berlioz talks repeatedly about the Rome Prize
and his experiences as contestant and winner.

On the basis of newly discovered archival materials, as
well as newspaper accounts and reviews, this paper will broaden
the picture Berlioz has given us of the 1830 prize competition;
on the basis of the several scores of his competitors (one was
known previously; two more have recently come to light), it
will reconstruct more fully than has heretofore been possible
the cantata, Sardanapale, which was Berlioz' winning entry in
the competition.

THE CHURCH: THE TROPE, November 7, 2:00 p.m.

THE ARCHITECTURAL SETTING OF EARLY CHRISTIAN CHANT

James W. McKinnon
S.U.N.Y., Buffalo

The accumulation of sufficient archeological data on
Christian churches of the first six centuries makes possible
a reconstruction of architectural arrangements for the liturgy.
In turn, a fresh reading of the literary references to liturgi-
cal song at least permits a number of sound generalizations
on its placement within the architectural setting.

During the first three centuries no church architecture
existed as such, only variations on prevailing domestic plans.
There were, accordingly, no special furnishings devoted to
singers, and contrary to general belief, neither an office of
cantor nor a formal practice of psalmody in the Eucharist.
This changed abruptly with the Peace of the Church after 313;
the remarkable proliferation of the Christian basilica
followed, and along with it the flourishing of Christian
psalmody and the establishment of the office of cantor. From
the beginning the basilica demonstrated a standard sanctuary
arrangement to provide for altar and clergy. Within a century
it developed regional variations to provide for singers. We
will examine three distinct types: 1) the Palestinian-
Constantinopolitan solea and ambon, perhaps the most widespread;
2) the rather eccentric east Syrian exedra or bema; and 3)
the Roman dromos or solea. The first two of these were used
for the psalmody of the synaxis, and the third, very possibly,
for the early Roman introit procession.

EARLY INTROIT TROPES

Ellen Reier
University of California, Berkeley

The traditional understanding of Proper tropes, as elaborated by Stäblein, Weiss, and Evans, places the trope in a dependent relationship to its antiphon. Ignoring the historical gap of nearly 300 years between the development of Gregorian Proper and trope, scholars have insisted that the melodic style of the trope is "hardly distinguishable from that of the chant it embellishes" (Evans). According to these scholars, the goal of the trope composer is to imitate the antiphon, and there is a necessary modal connection between trope and antiphon. Where modal anomalies occur, as in the Puer natus tropes, Stäblein provides the explanation that the trope was designed to go with the Old-Roman version of the antiphon; thus, all modal anomalies could be attributed to the hypothetical precedence of Old-Roman chant at St. Gall, and its subsequent replacement by Gregorian.

By sorting out the layers of trope composition, my research shows many more examples of modal anomalies than can be explained by Stäblein's Old-Roman hypothesis. These examples tend to appear in the earlier layers, where tropes in general show many structural and melodic differences with respect to Gregorian style. Reworkings in later layers (especially in the Aquitanian versions used by Weiss) tend to increase the similarities between trope and antiphon.

One example, the trope set Ad aeterne salutis, has its original tonal center on A, with the antiphon ending on G. Antecedent-consequent phrase structure, melodic repetition from one line to the next, and lack of stylistic connection with the antiphon are all features of this early trope. The later Aquitanian version of the trope has been reworked to conform more satisfactorily to the Gregorian antiphon. The modal and stylistic contrasts in the earlier version point to an intent of the trope composer more autonomous and innovative than has previously been recognized.

INTRODUCING THE GLORIA IN EXCELSIS

Thomas F. Kelly
Smith College

Among the various chants included in the medieval compendia called troparia is a group of pieces designed to serve as introductions to the singing of Gloria in excelsis at Mass. Preserved in a great many such manuscripts, mostly of west-Frankish origin, these pieces have sometimes been confused with portions of specific tropes for the Gloria.

Introductions are of three kinds: one group of pieces invites the celebrant to intone the Gloria; another (Cives superni) introduces the choir's et in terra; and a third

group consists of individually-made pieces, based on an
earlier model or borrowed from elsewhere, which serve for a
single feast only.

A full understanding of these pieces requires an under-
standing of the liturgical history of Gloria in excelsis.
Always intoned by the celebrant, the angelic hymn was
originally permitted only to bishops; an exception was made
for Easter, where the celebrant might be only a priest. The
gradual extension of the use of Gloria in excelsis through
the twelfth century gives rise to the variety of Gloria
introductions studied in this paper.

The musical study of these pieces groups them into
families. The study of manuscript placement, repertory, and
rubrics establishes their liturgical function. And additional
liturgical information (from ordines romani, ceremonials, or-
dinals, and the like) shows them to be a part of late-medieval
musical ceremonies to introduce Gloria: ceremonies derived
from an earlier, and not always clearly understood, practice.

QUEM QUAERITIS IN SEPULCHRO AND THE MELODIES
OF THE EASTER PLAY AND THE EASTER PROCESSION

David Bjork
University of Chicago

For many years it was assumed that the medieval resur-
rection ceremony, Visitatio sepulchri, had its origin in a
trope, Quem quaeritis in sepulchro, the three-line exchange
between the three Marys and the Angel standing at the tomb.
But since O. B. Hardison, Jr. called this belief into question
a lively debate has sprung up on the origins of the Easter
play and its relationship to the dialogue that is at its core.

In order to understand the genesis of the Visitatio one
must fall back on stylistic considerations and logic. A
comparison of Quem quaeritis with the tropes to the Easter
Introit, the antiphons and responsories of the Easter pro-
cession, and the chants used for the Visitatio shows how much
it differs from all of them. It is not true, as Smoldon claims,
that Quem quaeritis betrays signs of having been designed to
match the melody of the Introit Resurrexi. It is possible to
show that Quem quaeritis does not resemble tropes native to
the St. Gall repertory, where, for a long time, the piece was
thought to have been written. If one can find comparable
pieces, it is in a few of the longest pieces associated with
the trope repertory, chants which in England and Northern
France were called versus ante officium. These comparable
pieces look as if they were modelled after the Easter dialogue.

STUDIES IN ITALIAN MUSIC, November 7, 2:00 p.m.

LUZZASCHI'S GIFT TO CARDINAL FEDERICO BORROMEO
OF AN AUTOGRAPH MANUSCRIPT OF CIPRIANO DE RORE

Jessie Ann Owens
Villa I Tatti

MS. A.10.sup. of the Biblioteca Ambrosiana in Milan contains three compositions--two motets and one textless fragment --all unique to this source, and a letter by Luzzasco Luzzaschi to his patron, Cardinal Federico Borromeo, authenticating the music as an autograph of Cipriano de Rore. Now bound as a single volume, the music originally existed as five separate partbooks, two bifolios each.

MS. A.10.sup. makes two major contributions to our understanding of compositional process. The first comes from Luzzaschi's letter, in which he describes Rore's normal procedure: to compose first a mente--in his mind--and then to write on a cartella. In his letter Luzzaschi makes it clear that he gave Borromeo both Rore's cartella and the partbooks; only the partbooks have survived. Analysis of the nearly forty autograph changes in the partbooks, ranging from simple correction of copying mistakes to major emendations, reveals that Rore made revisions in complex polyphonic compositions while he was in the process of writing out the individual voices in separate partbooks; furthermore, he made some of the changes without recourse to a score. The manuscript, in providing both a verbal description of the early stages and the musical polishings of the final stage, offers us an intriguing glimpse of Renaissance compositional process.

THE LAMENT OF ARIADNE AND MONTEVERDI'S
VIA NATURALE ALLA IMMITATIONE

Gary Tomlinson
University of Pennsylvania

The early seventeenth-century clergyman and poet Cherubino Ferrari remarked of Claudio Monteverdi's Orfeo (1607) that "the music serves the poetry so fittingly that it cannot be replaced by any better composition." But Monteverdi himself seems not to have shared such unqualified enthusiasm for his first opera; rather he viewed his second opera, L'Arianna--and in particular Ariadne's famous lament, the only passage of the work which has come down to us--as a more perfect union of music and dramatic poetry. I will argue that stylistic weaknesses are evident in the recitative of Orfeo, weaknesses which mirror the poetic inadequacies of the author of the work, Alessandro Striggio; and that Monteverdi's advances in Ariadne's lament spring from his experience of a vastly different poetic style, the concise dramatic idiom of Ottavio Rinuccini.

Monteverdi rarely achieved again the intimate bonding of text and music evident in Ariadne's lament, though it is clear that he continued to view the work--in purely artistic terms, at least--as one of his most successful. The explanation for his turn away from the style of L'Arianna is a complicated one, combining the inability of his later librettists to duplicate Rinuccini's style, his lingering ambivalences to the opera which arose from the adverse circumstances surrounding its creation, and his gradually changing conception of musical expression.

NEW POLYPHONY FROM SIXTEENTH- AND SEVENTEENTH-CENTURY ITALY

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

This paper reports on a newly-discovered, and hitherto undescribed, repository of important sacred polyphonic compositions primarily from the late sixteenth and early seventeenth centuries. Twelve large, bound volumes (and two additional fascicles) at the church of San Lorenzo in Florence contain works by Carpentras, Layolle, Verdelot, Vittoria, Palestrina, Pisano, Asola, Giovanelli, and Marco da Gagliano, as well as others by lesser masters such as Baccusi, Serra, Foggia, Cilandri, Del Turco, Cifra, and Bati. There are, in addition, a large number of works which still lack attributions. The apparently unique works include the missing first eight of the Responses for Holy Week by Bernardo Pisano (lacking in the CMM edition), motets by Marco da Gagliano, his teacher, Luca Bati, and Francesco Corteccia--works which, by themselves, greatly enrich our knowledge of Florentine music through four generations. The manuscripts also offer variant versions of known works which are of particular interest.

NEWLY DISCOVERED TEXTS FOR MUSICAL REPRESENTATIONS IN ROME BEFORE 1632

Margaret Murata
University of California, Irvine

Several new verbal texts for works performed in Rome before 1632 have recently come to light, which give a clearer picture of the size, subjects, and especially of the prevailing concertato style of early Roman musical representations. The earliest discovery is a three-act opera in Latin, presented in 1613 in the Collegio Germanico with music by Ottavio Catalani. Another three-part representation, based on a contemporary Polish military victory, was performed in 1625 in a literary academy. Its author, Giovanni Ciampoli, also wrote the third work to be discussed, Le Vendemmie di Castel Gandolfo, an autumn idyll in four scenes, written between 1624 and 1632.

In considering the musical interludes which Leon Santi wrote for the Seminario Romano and further musical works by Ciampoli, I contrast the Roman solo-choral mode of repre-

sentation all'antico with the more Florentine favole in musica staged in Rome in 1614 (Amor pudico) and 1620 (Aretusa).

THE CLASSICAL PERIOD: NEW DIRECTIONS FOR RESEARCH,

November 7, 2:00 p.m.

THE "RIPIENO CONCERTO" (CONCERTO A 4) AS THE PRINCIPAL EARLY FORM OF THE CONCERT SYMPHONY

Eugene K. Wolf
University of Pennsylvania

The "ripieno concerto" (concerto à 4), a type of "concerto" scored for string orchestra and continuo but generally lacking solo parts, was among the most common orchestral genres of the early eighteenth century. This genre has been treated primarily as a forerunner of the solo concerto (e.g., Schering, Bukofzer, Boyden), or of the string quartet (e.g., Finscher). There is considerable evidence that the ripieno concerto must also be considered the principal early form of the concert symphony. Not only was it intended for the same performers, audiences, and occasions as early concert "symphonies," such as those of G. B. Sammartini from the 1730's, but it shares such characteristics as generally non-imitative texture and regular use of a three-movement cycle ending with a binary, dance-type finale.

Historians' failure to notice such an obvious relationship provides an object lesson in the dangers of uncritical acceptance of earlier ideas about periodization. Clearly, a stratified approach, one distinguishing among repertories, genres, and styles, would have produced a far more historically accurate picture than the traditional "Baroque" vs. "Classical" periodization.

MANUFACTURING A CHRONOLOGY: THE MUSIC OF CARLO D'ORDONEZ

A. Peter Brown
Indiana University

Among the most pressing problems for the student of late- and mid-eighteenth-century music is the establishment of chronologies, a task that first must be undertaken for each individual composer in each geographic area before the collective stylistic development of the era can even be discussed outside the realm of a hypothetical/theoretical construct. The prevailing public approach to chronology (as well as authenticity) has been to view external evidence as the only reliable data. This paper will demonstrate how external evidence is not significantly more reliable than the internal evidence for a composer such as Carlo d'Ordonez (1734-1786), for whose music dated copies are essentially non-existent.

THE BURGTHEATER AS A CENTER
OF VIENNESE OPERATIC AND CONCERT LIFE

Daniel Heartz
University of California, Berkeley

It has been claimed that the opening of the Burgtheater
to the bourgeoisie early in the reign of Maria Theresa (1740-
1780) allowed for the gradual overcoming of the artistic
stagnation represented by the dynastic-glorification operas
cultivated under her father. This change in patronage, it
has been further claimed, opened the way for Gluck and for
subsequent Viennese achievements in music. To the extent
that such claims can be substantiated they suggest a parallel
with social, economic and artistic factors that can be docu-
mented at Paris, ca. 1755-1765, at which time and place a
similar breakthrough to the universal musical style of the
last third of the century occurred. At the Burgtheater the
stage served not only dramatic productions but also the
Academies (concerts) of Gluck, Mozart and many others. The
deployment of concert forces at such Academies, as well as
the interior of the hall and its size can be deduced by com-
bining various kinds of evidence. All these factors have a
bearing on performance practice, and especially on the piano
concertos and other concert music of Mozart's last decade.

THE "NEW" CONCEPT OF MODULATION IN THE 1770'S AND 1780'S:
C. P. E. BACH IN THEORY, CRITICISM AND PRACTICE

Richard Kramer
S.U.N.Y., Stony Brook

The revised edition of Bach's Versuch über die wahre Art
das Clavier zu spielen, II (Leipzig, 1797) transmits an inter-
polated paragraph in the chapter concerning free fantasy. The
paragraph talks about modulation, and it takes as its models
several passages from Bach's own music. Those passages elicited
considerable critical comment well before 1797. The new para-
graph is itself problematic in a number of ways: it disturbs
the tight argument of the original chapter; it asks to be dated,
and to be understood in light of what Bach himself seems to
have taken to be the special new aspects of those works which
he cites here; and it gives a definition of modulation--by
implication, through its exemplars--that is suggestive of a
kind of hierarchic discrimination quite beyond what most later
students of Bach's music have cared to discern in it.

Historians have traditionally understood Bach's music as
antipathetic to the main tendencies of the classical style. In
so doing they fail to acknowledge qualities of his music from
the 1770's and 1780's which touch the deep aspects of
classicism.

November 7, 2:00 p.m.

DEBUSSY'S COMPOSITIONAL PROCEDURE:
EVIDENCE FROM ORCHESTRAL MANUSCRIPTS

Marie Rolf
Eastman School of Music

This study highlights and illustrates Debussy's compo-
sitional methods as observed in his orchestral drafts for three
major orchestral works from near the turn of the century:
Prélude à l'Après-midi d'un faune, the Nocturnes, and La Mer.
Debussy's notational habits are consistent in all three drafts,
which appear to be refined working copies and may possibly have
been the versions from which Debussy created his final or-
chestral scores. The degree to which each draft is complete
varies somewhat from one movement to another. Nevertheless,
certain compositional decisions and procedures are clearly and
consistently evident in all three manuscripts. For example,
Debussy's contrapuntal thinking is revealed in his use of
various-colored inks for various lines, and his concern for
proportion and symmetry is apparent in his idiosyncratic
measure-numbering system. Changes in the manuscripts them-
selves and between the manuscripts and the final published
editions reveal Debussy's insistence on motivic and tonal
unity. It appears that orchestration was often an integral
aspect of a melodic idea from its outset, since detailed com-
ments regarding instrumentation often exist next to the
earliest appearance of a melodic germ. Certain instrumental
doublings and subtle rhythmic variants that are characteristic
of Debussy's orchestral style rarely appear explicitly in the
drafts, yet they are consistently realized in the full scores.
Finally, at least in the case of La Mer, it is possible to
resolve a conflicting date between the draft and the fair
copy, and to establish an order of composition among its
three movements.

RICHARD STRAUSS'S PRE-SKETCH PLAN
FOR DEUTSCHE MOTETTE, OP. 62

Charlotte E. Erwin
University of Southern California

Richard Strauss made a practice of jotting short musical
ideas directly into a text as a preliminary to sketching.
Evidence of this practice appears in the composer's sketchbooks
which contain drafts of texts with marginal glosses, in anno-
tated volumes of poetry in his library, and in the manuscript
and typescript drafts of Hofmannsthal's opera librettos now
in the Strauss archive in Garmisch. Although a complete survey
of all of Strauss's compositional manuscripts has not yet been
undertaken, enough evidence exists to suggest strongly that
these pre-sketch formulations should be considered the normal
first stage in his compositional process.

Strauss frequently admitted that he required a text to stimulate the flow of musical ideas. In order to see precisely what sort of initial response a text could evoke, we will examine in detail an annotated copy of a poem by Rückert, "Die Schöpfung ist zur Ruh' gegangen," which came to form the basis of Deutsche Motette, op. 62, composed in 1913. Strauss's annotations, in the case of Deutsche Motette principally indications of key, represent conceptions that are realized with surprising consistency in his finished work. Therefore it is possible to hypothesize that the text-generated formulations represent a species of planning, particularly in the area of tonal relations, which is fundamental to his compositional method. Furthermore, they show how closely and in what way Strauss's musical language and sense of structure are bound to extra-musical stimuli.

EARLY INFLUENCES ON SCHOENBERG'S MUSIC: SEVEN SONGS FROM THE SCHOENBERG-NACHOD COLLECTION

Philip Russom
Yale University

The Arnold Schoenberg-Hans Nachod collection of correspondence and sources which surfaced in 1964 presents an excellent source for determining early influences on the young Schoenberg. Many of the compositions in this collection are mere fragments, but among the completed works are seven songs for solo voice and piano composed around 1895, but never published.

Schoenberg's music experienced an extraordinary evolution, but motivic relationships and semi-contrapuntal harmonic movements are common to all stages of his development. Schoenberg's earliest compositional efforts were modeled on the various prototypes with which he was familiar. The seven early songs are strongly reminiscent of Schubert, Schumann and Brahms. They also exhibit Schoenberg's careful voice-leading and his interest in motivic combinations.

SCHOENBERG'S SKETCHES AND HIS COMPOSITIONAL METHODS

Martha M. MacLean
Yale University

The recent opening of the extraordinarily complete archives and library of the Arnold Schoenberg Institute in Los Angeles makes possible a better understanding both of the composer's 12-tone method and also of his process of composition. The Institute has attempted to catalogue the sketches in chronological order, but because Schoenberg dated only a few of them, many questions remain. Some of these questions concern sketches that Schoenberg prepared for private lessons or classes to illustrate completed compositions, but which may be difficult to distinguish from sketches made in the process of composition. The sketches not only shed significant new light on Schoenberg's theoretical writings, which were incomplete and cryptic by

design, but they also represent our best evidence to correct a long-standing misapprehension of his method and misinterpretation of his music.

The paper will focus primarily upon Schoenberg's compositional process as it is revealed in the problematical relationship between first drafts and sketches. Contrary to what one might expect, Schoenberg does not appear to have refined and elaborated his ideas in sketches and tables before proceeding to make a first draft. Many first drafts show the composition at various stages of completion, as though Schoenberg used drafts and sketches simultaneously. The evidence for his compositional process rests primarily upon the original notation and lay-out of the sketches and drafts, features easily lost in transcription.

WEBERN'S OP. 10: AN EARLY VERSION

Edward Murray
Cornell University

Webern's Five Pieces for Orchestra, op. 10, exist in a preliminary version to which the composer originally assigned the opus number 6. The manuscript is now at the Morgan Library in New York City. This work includes the pieces eventually numbered as II, III and V in op. 10, as well as a song, "O Sanftes Glüh'n der Berge," using the same instrumental forces, which Webern never published. Comparing early and final versions, we find that pitches are substantially the same, but that considerable differences exist with respect to articulation, orchestration and dynamics. Thus "Opus 6" seems to lie somewhere between a sketch and a finished work. The paper will consider the nature of Webern's revisions, and will discuss the relationship between "O Sanftes Glüh'n der Berge" and its instrumental companion pieces in "op. 6."

STUDIES IN THE ENGLISH RENAISSANCE, November 8, 9:00 a.m.

ROYAL 8.G.VII: STRAWBERRY LEAVES,
SINGLE ARCH, AND WRONG-WAY-LIONS

Frank Tirro
Yale University

London, British Library, MS. Royal 8.G.VII is a well-known parchment choirbook of continental polyphony once owned by Henry VIII and Catherine of Aragon. Modern researchers have made all the music available in transcription and have delved into the questions of donors, recipients, scribes, illuminators, repertoire, manuscript families, and physical characteristics of the manuscript itself. Although much is agreed upon, I shall show that questions of date, provenance, and original ownership have not been satisfactorily answered,

that obvious but misleading clues have trapped many into
assuming that this choirbook was prepared in the Ghent-Bruges
atelier, possibly at the request of Charles V, for Henry VIII
and Catherine sometime before 1533, a date most recently
narrowed to the years 1516-1522. I shall demonstrate, how-
ever, that the manuscript is of a slightly earlier origin,
that Henry and Catherine were not the intended recipients,
that it may have been illuminated in England, and that it
probably came not from the Empire but from France.

SQUARES

Margaret Bent
Brandeis University

Three masses in the mid-sixteenth century Gyffard part-
books are described there as "upon the square." Some of their
cantus firmi occur elsewhere as monophonic tenors. These
tenors can be shown to derive from different polyphonic com-
positions, dating from the late fourteenth century onwards,
and are assumed to be the "squares" on which the later com-
positions are based. Other compositions on these or on
similarly-derived cantus prius facti, hence, are also presumed
to be compositions on squares. The term also has a career in
archival documents denoting material or techniques for singing,
teaching, composition and copying. The pioneering study of
this phenomenon was Hugh Baillie, "Squares," Acta Musicologica
XXXII (1960). This paper will show how a growing network of
concordances and references permits the term to be extended
beyond Baillie's findings in time, place and repertory, while
attempting to show that it should perhaps not be applied to
closely analogous procedures originating outside England.

A NEW DISCOVERY ABOUT BYRD'S MASSES

Philip Brett
University of California, Berkeley

Recent scholarship has only begun to uncover the extent
of Byrd's use of other composers' works to shape his own in
one way or another. To name a few instances, Tallis appears
to have been an important influence on some of the Anglican
works, the elder Ferrabosco on some of the earlier motets,
and Redford on the development of Byrd's keyboard style. It
has always been supposed that the three settings of the Mass
were entirely independent and free of any kind of external
reference. This paper describes the author's discovery of a
model for the Four-Part Mass, the first of the three to be
published and probably the first to be composed. It then
goes on to discuss the nature and implications of Byrd's
musical references to the work of his greatest English pre-
decessor, John Taverner.

CONFLICTING TEXTS FOR BYRD'S VERSE SERVICE

Craig Monson
Yale University

William Byrd's Verse Service represents the earliest sur-
viving attempt to set the Anglican service in the verse idiom,
combining soloists and chorus, a form which grew increasingly
important during the seventeenth century. Our understanding
and appreciation of the work are severely hampered by the fact
that the sources are late, incomplete, and unreliable. The
organ part, which is an essential part of the piece, survives
in two different versions, copied some fifty years apart and
offering drastically different accompaniments to the solo
sections. The later source also incorporates different vocal
parts for some verses.

An examination of the earlier accompaniment, which previous
editors rejected as too simple for Byrd, reveals that it is less
implausible than one might first suppose, and has much in common
with Byrd's earliest, little known psalm settings for solo voice
and consort. It may represent Byrd's original conception of
the Service. An analysis of the later, more complicated version
indicates that it represents Byrd's own rethinking of the
earlier text, similar to his revisions of various consort songs,
anthems, and motets from the 1580's.

Both versions are likely to reflect Byrd's intentions, but
in a form that offers only an approximation of the work as Byrd
performed it. Although it is clearly impossible to read back-
wards from the scanty remains to Byrd's own originals, a filling
out of the short-hand MS versions, following the example of
Byrd's fuller viol accompaniments, may take us several steps
closer to what the composer first had in mind.

SPECIAL STUDIES, November 8, 9:00 a.m.

THE DICKINSON COLLECTION
OF CLARA AND ROBERT SCHUMANN MATERIALS: A REPORT

Jurgen Thym and Ralph P. Locke
Eastman School of Music

The Dickinson Collection, formed over a span of some
twenty-five years by Mrs. June M. Dickinson and her late
husband Edward, contains original manuscripts, early printed
editions, autograph letters, and personal items of several
important musicians of the past, most notably Clara and
Robert Schumann.

This collection, inaccessible to the public and to
scholars for many years, consists primarily of letters and
scores which two Schumann grandsons were forced to sell dur-
ing the difficult years following World War II. The

Dickinsons, through tireless correspondence with scholars and Schumann relatives, were able to acquire bundles of manuscripts and scores in exchange for gifts of money and much-needed food. To these priceless documents they added others (purchased from dealers) and a veritable library of supporting materials necessary for study and analysis of the original sources.

Chief among the Collection's treasures are the autograph manuscripts of three Robert Schumann works, some of which preserve sketches and early versions of passages which the composer later refined for publication. In particular, we now know that a vocal trio, Ländliches Lied, Op. 27, no. 2, began life as a beautiful and substantially different duet. Of major importance also are the 286 Clara Schumann letters, mostly unpublished, which chart her activities as pianist, teacher, and promoter of her husband's music. The earliest letters allow us to trace Robert's premature decline into madness and death; the latest fill out the story of Clara's unflagging activity until her own death in 1896. Other important items which have appeared in the course of the recent cataloguing include 15 letters of Robert Schumann (mostly unpublished), a fascinating set of letters by Clara's father Friedrich Wieck, and unpublished pieces by Mendelssohn's devoted friend Ignaz Moscheles and by Clara Schumann herself.

A MAJOR ADDITION TO THE SCHOENBERG COLLECTION AT THE LIBRARY OF CONGRESS

Bryan Simms
University of Southern California

At his death in 1951 Arnold Schoenberg left his collected correspondence to the Library of Congress. This bequest of over 10,000 pages of letters to Schoenberg and extensive drafts and carbon copies of his own correspondence represents an unparalleled source of biographical information about this composer and his circle. The size of the collection reflects Schoenberg's broad range of interests and connections with the musicians of his time and also his fastidious preservation of written documents and records. Its scope makes it a major source of information on all aspects of music and musicians in the first half of the twentieth century.

The transferral of the correspondence from Schoenberg's heirs to the Library of Congress has been carried out over several decades. The copies and drafts of Schoenberg's own letters together with the voluminous correspondence addressed to Schoenberg from Berg and Webern and a smattering of other letters were conveyed in the 1960's to the Library to form what is now called the "Arnold Schoenberg Collection."

This collection was completed in 1980 by the donation of the remaining letters from other correspondents, including large numbers from Erwin Stein, Rudolf Kolisch, Carl Engel, Alexander von Zemlinsky, and Emil Hertzka. This addition more than doubles the size of the collection and, for the first time, makes widely available the majority of letters written to the composer by correspondents other than Berg and Webern.

The letters clarify Schoenberg's relation to musicians inside and outside of his circle, and document his dealings with publishers, performers, and the musical public. Especially informative is the group of letters from representatives of Schoenberg's Viennese publisher, Universal Edition.

BREITKOPF'S CATALOGS AND MANUSCRIPT COPIES

George R. Hill
Baruch College, C.U.N.Y.

Beginning in 1761, Johann Gottlob Immanuel Breitkopf issued a number of thematic and non-thematic sale catalogs which offered copies (largely in manuscript) of a considerable body of contemporaneous music. The significance of these catalogs in terms of the breadth and depth of their coverage has long been known, but there has been no systematic effort to document Breitkopf's influence by tracing manuscripts listed as available in the catalogs. The dispersal of the remnants of the manuscript collection by mail auction in 1836 and the destruction of the Breitkopf & Härtel buildings in Leipzig during World War II have increased the complexity of this undertaking.

This paper reports the results of several lines of research. Partly through the use of Jan LaRue's union thematic catalogs, it has been possible to locate two types of Breitkopf manuscripts: source manuscripts and copies made by the firm. A number of source manuscripts (from which copies would have been made) have been traced to the Archive of the Gesellschaft der Musikfreunde in Wien. Manuscripts in other libraries share physical characteristics, including typical formats, distinctive markings on covers, and watermarks. From these types of evidence, correlations have been made and a group of Breitkopf copies has been identified.

DATA MANAGEMENT AND RECORDINGS OF EARLY MUSIC

David Crawford
University of Michigan

Musicologists who look to the computer for assistance have usually expected to face the difficult choice of learning programming languages or hiring a programmer. For many musicological chores, however, this dilemma no longer exists. General purpose systems for information storage and retrieval have gained widespread use in industry, business, and some academic disciplines. If such systems are well designed, users may need little or no knowledge of computing. These convenient systems are significant because much musicological work, whether computerized or not, has been contingent upon data processing.

The healthy growth of early music performance has created an unwieldy problem for those who try to be well-informed about recordings. A practical discography for early music

poses some difficulties which require help from a computer: 1) reports need to be revised expediently and cheaply to account for new releases; 2) usefulness is directly proportional to flexible capabilities for cross-indexing; and 3) an album of early music is a potential menagerie of up to 40 or so different pieces, juxtaposing different titles, composers, eras, genres, performers, performance qualities, and media. Practical descriptions may need to include a large amount of information.

An experimental system for early music discography has been created. The file presently contains information on about 4000 recorded performances of music composed between about 1390 and 1555. An analysis of that information identifies trends, some of them felicitous and others regrettable, in recordings issued since 1960.

MUSICA SPECULATIVA, November 8, 9:00 a.m.

THE REVIVAL OF SPECULATIVE MUSIC

Joscelyn Godwin
Colgate University

Speculative music has taken two directions in the past hundred years. The first is historical, and began with the work of Albert Freiherr von Thimus (Das harmonikale Symbolik des Altertums, 1859) who showed the great extent to which the harmonic series and its mathematics were known and valued in ancient civilizations. Marius Schneider, using an utterly different approach (El origen musical de los animales--simboles en la mitologia y la escultura antiguas, 1946), reconstructed a hypothetical basis for the whole of megalithic culture on musical lines and traced its successors in folklore and medieval architecture. Ernest McClain (The Myth of Invariance, 1976) also posits a musico-mathematical model at the very center of archaic thought.

The second direction is not historical but immediate and empirical, concerning itself with the actual connections of music and the phenomenal world, using each to explain the other. Hans Kayser, an admirer of von Thimus and an avowed neo-Pythagorean, applied a universal theory of harmonics to natural and artistic phenomena (Lehrbuch der Harmonik, 1950). In this he was close, though not allied, to Anny von Lange (Mensch, Musik und Kosmos, 1956) and other followers of Rudolf Steiner who continue to explore the relations of sound, matter, mathematics and the psyche.

The ideas of all these writers are complex and forbidding to those unfamiliar with comparative religion and occult philosophy. This paper explains some of them and attempts a synthesis of the separate approaches with a view to further avenues of research.

SONG-PATHS IN PINDAR

Charles W. Warren
Eisenhower College

Poetic ascent on "paths of song" is a prominent image in Pindar, who climbed the celestial mountains in a chariot to sing the stories of the gods and the deeds of heroes emblazoned there. The muses guided the poet-singer along these cosmic song-paths; in various guises they sang and danced the music of the heavens over Helicon, Olympus, and Parnassus, commanding "the steep paths of wisdom"; as siren-planets they made mantic music at Delphi, providing a tonal framework for sacred song and a celestial tone-road for the "wise singer." It is clear from a study of Pindar's musical imagery that these song-paths were hymns which served as a divine foundation for lyric elaboration.

Poetic passage between earth and heaven on paths of song is found in literary and iconographic sources as early as Homer, and has parallels in shamanistic techniques. In terms of this pristine metaphor, we can account for the transfer from earth to heaven of various images that formed the mytho-poeic basis of Greek cosmology, in particular the music of the heavens. We can affirm that the legendary Olympus was indeed the "inventor" of Greek musical theory, and that as late as Pindar, at least, there was no impenetrable boundary between physical and metaphysical music.

EARLY ALTERNATIVES TO THE PYTHAGOREAN TUNING SYSTEM

Jan W. Herlinger
Duke University

The so-called "Pythagorean" tuning system survived in the Latin West more tenaciously than any other remnant of Greek music theory. It was the foundation of music in the Middle Ages and, despite its sharp major thirds and impure triads, its lack of enharmonic equivalence for sharps and flats, and the complexity of its arithmetic relationships, it persisted as the standard throughout the Renaissance.

As early as the beginning of the fourteenth century, however, suggestions for more or less serious modifications of Pythagorean tuning or alternatives to it make their appearance in music theory; they multiply in the course of the next three hundred years. In 1317-18, Marchetto divides the whole tone into fifths; Gostaltus Francigena (1375) and Johannes Ciconia (c. 1410) divide it into thirds; Gaffurio (1480), Wollick (1501), Aaron (1516), and Lusitano (1553) divide it into ninths; and an anonymous writer of the late fifteenth century even proposes division into thirty-four parts. The use of hexachords built on notes other than C, F, and G burgeons during the fourteenth and fifteenth centuries. In 1413 Prosdocimus expands the scale to seventeen notes--seven naturals, five sharps, and five flats not enharmonically equivalent to them--though at about the same time an organ tuner

describes the placement of _fa_ on each of the twelve chromatic degrees in a manner that presupposes enharmonic equivalence and, perhaps, equal temperament.

This paper will examine the implications of these various systems, illustrating their advantages and disadvantages when applied to appropriate repertories.

FRANCHINO GAFFURIO AS A MUSICAL HUMANIST

Claude V. Palisca
Yale University

It is well known that Gaffurio procured translations by Francesco Burana and Niccolo Leoniceno of the musical treatises of Aristides Quintilianus, Bacchius, Ptolemy, Bryennius, and the Anonymous of Bellerman. A number of footnote references in the translations of works of Gaffurio by Irwin Young and Clement Miller note certain debts of Gaffurio to these ancient authors. However, no reasoned assessment of the importance of his reading of the ancient sources in redirecting and trans- forming his musical thought has been undertaken.

In this paper I wish to summarize my conclusions from a study of the utilization of the ancient treatises in Gaffurio's most important speculative works, the Theorica musice (1492) and De harmonia instrumentorum musicorum (1518). In addition I want to show how two manuscripts of the De harmonia not previously discussed in the literature throw some light on its genesis and its relationship to the Greek theorists.

The areas in which the classical sources affected Gaffurio's thought were, for example, the organization and scope of the field of theory, definitions, modal theory, the question of tuning, and the rationalization of musical practice.

BRAHMS: WAGNER, November 8, 9:00 a.m.

BETWEEN VIENNA AND WEIMAR:
FORMAL AND THEMATIC PROCEDURES IN EARLY BRAHMS

Walter M. Frisch
University of California, Berkeley

Commentators from Joachim to Geiringer have detected Lisztian qualities in Brahms's instrumental works of 1852-54. Tovey stressed a different aspect, Brahms's early "mastery of classical technique." But what gives these compositions (the three Piano Sonatas and the original version of the B-major Trio, op. 8) a special fascination for the historian and critic is their unique mixture of Lisztian and Beethovenian procedures.

The first movement of the Third Piano Sonata, op. 5 in
F minor, represents just such a hybrid of aesthetics and com-
positional techniques. Brahms's clearly articulated sonata
form and his motivic economy suggest late classical principles.
But a comparison with Beethoven's Appassionata Sonata, its most
famous F-minor predecessor and probably a rough model for
Brahms, shows how op. 5 deviates from Beethovenian methods.
Beethoven projects his basic motive (D-flat - C) onto the large-
scale formal and harmonic structure of his first movement.
Brahms eschews such motivic expansion, preferring instead to
present his basic idea in a succession of wondrous trans-
formations, a series of widely divergent moods.

Brahms's techniques recall those of another important
piano sonata he heard during the summer of 1853, Liszt's B-
minor (composed 1852-53). Although Brahms is reported to
have dozed off during Liszt's performance at Weimar, I suggest
that he listened attentively to the Sonata's dazzling and in-
genious thematic transformations, and that they remained in
his ear when he composed op. 5 a few months later. Liszt
tends to change utterly the character, but retain the pitch
content, of his themes. In the F-minor Sonata Brahms adopted
but rationalized, or classicized, these compositional techniques.

SKETCHES FOR DIE SCHWESTERN, OP. 61 NO. 1

George S. Bozarth
University of Washington

The secrets of Johannes Brahms's process of musical com-
position are, for the most part, well-kept. The discovery of
a new series of sketches, such as those for Die Schwestern,
op. 61 no. 1, is therefore an event of note, especially when
these sketches reveal multiple stages of compositional planning,
as Brahms refines melodic and harmonic ideas, adjusts phrase
structure, and seeks a more effective word-tone synthesis
within strophic form. When studied together with entries in
Brahms's pocket calendar books, remarks from his correspondence,
and a newly-discovered song inventory, these sketches also lead
to a new chronology for the composition of this well-known duet.

WAGNER'S SKETCHES FOR THE MEISTERSINGER OVERTURE

Robert Bailey
Eastman School of Music

Wagner made two distinct drafts for each of his operas,
beginning with Siegfried. These drafts are almost the only
surviving materials that provide a basis for a study of Wagner's
compositional procedure. It seems clear that Wagner must have
based his "Preliminary Draft" to a large extent on materials
conceived still earlier. Yet only a scattered handful of work-
sheets and diaries survive to show what some of these initial
musical conceptions were like.

Only one actual sketchbook is extant, and fully half of
it is devoted to the <u>Meistersinger</u> Overture, which thus con-
stitutes the unique exception to the general principle that
the earliest stages of Wagner's work on an opera either were
not written down, or have been lost forever. It is well known
that Wagner composed this overture before he began systematic
setting of his poem to music in the Preliminary Draft. There
is no Preliminary Draft for the Overture, but rather a series
of more elaborate sketches on sheets of the same size and
format in which Wagner worked with the materials from the
sketchbook.

The first appearance of the Overture as a continuous piece
appears in the later second draft in ink, from which Wagner
made his full score before proceeding to the composition of
Act I in the earlier Preliminary Draft. This unusual pro-
cedure provides further evidence that Wagner regarded the
Overture as just that--an <u>overture</u>, and not the customary later
<u>Vorspiel</u>. It is something quite distinct from the opera that
follows, even though its conclusion is dovetailed into the
chorale that initiates the first act. It will be seen also
that Wagner's rationale for the dovetailing in this case is
the fact that the Overture provides a careful and systematic
preparation for the opening phrase of the chorale melody.
This unique set of sketches thus provides new insight into
Wagner's instrumental, or "symphonic," manipulation of thematic
materials.

MUSICAL FORM AND PROCEDURE IN WAGNER'S RING: ON THE APPLICATION OF DRAMA TO MUSIC

Anthony Newcomb
University of California, Berkeley

Though not yet in full maturity, Wagnerian formal analysis
has come of age in the last fifteen years, particularly in the
work of a few German scholars. A summary of these new
approaches to Wagner's musical forms will become a proposed
revision of them, incorporating important matters which they
ignore, and even speculating on why they came to ignore them.

The brief opening scene of the third act of <u>Siegfried</u> will
serve as text for a sample analysis, according to the revised
approaches proposed above. The question as to how complicated
tonal relationships function in late nineteenth-century music,
recently raised in the pages of <u>Nineteenth-Century</u> <u>Music</u> and
<u>Critical Inquiry</u>, will be led across the stage once again.
Recently published sketches and biographical material will
figure in the discussion.

THE SOLO ENTRANCE IN THE FIRST MOVEMENTS
OF MOZART'S PIANO CONCERTOS

Paula L. Sabin
Honolulu, Hawaii

The entrance of the soloist, following the expository
statement by the orchestra, presents a problem unique to the
concerto. For the audience, the anticipated arrival of the
main character is a dramatic moment. In terms of the structure,
however, the solo entry occurs after a high-level accent and on
an exhausted tonic harmony. How can Mozart motivate the en-
trance of the soloist--another tonic statement--after the
lengthy tonic section with its formal close by the orchestra?

Previous studies have discussed the solo entry only in
terms of its thematic material and have therefore failed to
recognize that each of Mozart's concertos, whether the soloist
enters with the tutti head theme or with new material, offers
an individual solution to the problem of the solo entry. I
would like to view the solo entry in terms of its rhythmic
qualities and metric position in the movement as a whole.
Metric analysis will show not only how Mozart dramatizes the
solo entry in the absence of large-scale harmonic or thematic
contrast, but also how Mozart provides continuity and forward
thrust in the movement as a whole through his treatment of
the solo entry.

THE "PIANO CLIMAX" IN MOZART'S PIANO CONCERTOS:
AN OPERATIC GESTURE?

Jane R. Stevens
Yale University

The solo concerto of the eighteenth century has long been
thought to find its model, at least in part, in the late
Baroque da capo aria. The derivation of the early solo con-
certo from the aria has been questioned by John Solie in his
study of Albinoni's concertos (Musical Quarterly LXIII [1977],
31-47); but the precise relationship between operatic aria and
the concerto of the second half of the century has never been
carefully investigated. Perhaps because Mozart wrote the
greatest operas as well as the model concertos of the late
eighteenth century, however, discussions of his concertos
typically attribute various characteristics of their style and
structure to a transfer from an operatic idiom. One particular
gesture, namely the extended, virtuoso solo cadential passage
that typically precedes an orchestral return, has been
specifically associated with the similar gesture in a serious
aria. Denis Forman, labelling this passage a "piano climax,"
traces the device to an operatic origin and finds its first
concerto appearance in the keyboard concertos of J. C. Bach.
But most of the essential structural elements of this cadential

section are already present in the keyboard concertos of the
1740's and 1750's written by C. P. E. Bach, a composer with
no involvement in opera. Furthermore, late Baroque opera
arias, from which Forman believes these German concertos of
mid-century were derived, do not make consistent use of this
cadential gesture. This paper will explore the origins of
the "piano climax" in both vocal and instrumental music as a
step toward a clarification of the relationship between aria
and concerto in the eighteenth century.

TRADITION AND TRANSFORMATION IN THE VARIATIONS
OF HAYDN AND BEETHOVEN

Elaine R. Sisman
University of Michigan

According to eighteenth-century theory and practice, a
set of variations had to retain one or more elements of the
theme unchanged, the particular fixed element developing
chronologically from bass to harmony to melodic outline. Not
until 1825 did any theorist abandon the reliance on constant
elements: in his Traité de Haute Composition Musicale, Anton
Reicha listed permutations of varying the melody, accompaniment
figuration, and chords, including simultaneous change in all
three. He was the first to describe free, modulatory episodes
in a variation set and alternating variations on two themes.
His précis, based on the slow variation movements of Haydn,
applies as well to Beethoven, the only other composer of the
time to employ all of these devices. It thus furnishes us
with a contemporary mechanism for isolating and comparing
Haydn's and Beethoven's variation procedures, especially in
their alternating variations. Haydn drew on C. P. E. Bach and
earlier Viennese models to create structural designs which
Beethoven then adapted with further "permutations," most
notably in the piano trio op. 70 no. 2, the Ninth Symphony,
and the string quartet op. 132. Moreover, the continuity be-
tween Haydn's and Beethoven's strophic variations allows us
to abandon the specious distinction between "ornamental" and
"character" variations, typically used to assert Beethoven's
superiority over Haydn and Mozart, and to focus on the
problem of Beethoven's relationship to the classical style.

NEW LIGHT ON THE ENGLISH TEXT OF THE CREATION

Nicholas Temperley
University of Illinois

There has been much discussion of the status of the English
text for Haydn's Creation. One source has been neglected: the
printed English librettos associated with the rival London per-
formances of The Creation, given under the direction of John
Ashley and Johann Peter Salomon in the spring of 1800. These
librettos were independently compiled from the English text in
Haydn's printed full score, but they both differ from that
source in details which cannot be explained as errors. Some
of these variant readings correspond to passages in Gottfried

van Swieten's original German text which had been eliminated
by the time the full score appeared. Others are found de-
leted in an early MS copy of the score. It follows that both
Ashley and Salomon must have had access to an earlier source
of the text, and by a process of elimination we may conclude
that this source was the original English libretto, now lost.

Detailed consideration of these textual variants reveals
much that is new about the nature of van Swieten's contribution.
It confirms that van Swieten and Haydn intended from the first
that the music should fit both the German and the English
texts, which should have equal authority. Moreover there are
places in the oratorio where the music seems, in one way or
another, to fit the English text better than the German. Two
of these are so striking that it is hard to believe that the
composer did not have the English text, as well as the German,
in mind.

This evidence leads to the conclusion that the English
text published by Haydn in 1800 is more appropriate than any
other, either English or German, for performances of The
Creation to English-speaking audiences. Whatever its literary
shortcomings, the composer's clear intentions confer an
authenticity that is beyond argument.

ON BEETHOVEN'S CREATIVE PROCESS:
A TWO-PART INVENTION

Maynard Solomon
New York, N.Y.

We can no longer accept the only detailed contemporary
description of Beethoven's creative process. The passage from
Louis Schlösser's "Persönliche Erinnerungen an Beethoven,"
which he claimed to have taken down verbatim from Beethoven
in 1823, is actually a careful rewrite of a passage in
Mozart's "Letter to Baron von . . . ," first published in 1815
in AMZ and later shown to have been an invention of Friedrich
Rochlitz. Rochlitz's and Schlösser's passages derive from
one of the central notions of Romantic aesthetics, namely,
that the artist creates his masterworks as a silkworm pro-
duces silk--automatically, spontaneously and effortlessly.

Careful scrutiny of Schlösser's "Erinnerungen" shows it
to be a patchwork assembled from the published literature on
Beethoven. There is an extensive pattern of fabrication in
Rochlitz's many contributions to the Mozart literature,
though it seems probable that there is a significant residue
of authentic material as well. Rochlitz's Beethoven remi-
niscences appear to be wholly or almost wholly fabricated,
however. It is even possible that he and Beethoven never met.

BAROQUE PERFORMANCE PRACTICES, November 8, 2:00 p.m.

FOLK FIDDLING IN SWEDEN: ORNAMENTATION AND
IRREGULAR RHYTHM AND THEIR RELATION
TO 17TH-CENTURY FRENCH KEYBOARD MUSIC

Sven Hansell
University of Iowa

This paper will point out the complete futility of
studying transcriptions of polkas and other instrumental folk
dances transcribed in the 1920's, '30's, and to a great extent
even in the most recent past. The evidence of bowing patterns
taken in conjunction with "visual print-out recordings" (of
early twentieth-century recordings) made by electronic equip-
ment provide clues suggesting that fiddlers of certain dis-
tricts of Sweden continue to cultivate a performance practice
that parallels styles of playing probably known about three
hundred years ago. The up-beat character of ornaments, the
slurring of weak-to-strong beats, the differing lengths of
beats as well as measures and other rhythmic details pose
musical questions answered by observations of folk dancers'
steps and other physical movements. Similarities between the
playing techniques required by Swedish Låtar and those to which
late seventeenth-century clavecin music readily submits, and
about which seventeenth-century treatises speak, recommend a
fairly free handling of much music in dance meters for the
seventeenth-century French harpsichord. The playing of orna-
ments before the beat, the slurring of notes weak to strong
(both with and without ornaments), the pairing of notes that
might be likened to notes inégales, will be analyzed and
compared.

THE IMPROVISED WOODWIND PRELUDE IN FRANCE, 1670-1740

James M. Keller
Yale University

An examination of literary, musical, theoretical, and
didactic sources from the period 1670-1740 sheds light on the
pervasive practice of French prelude improvisation on "melody
instruments." Because most of the preserved preludes are
specifically for flute, recorder, or oboe, I call the genre
"improvised woodwind prelude." Sources suggest, however, that
the practice was common to string instruments as well, and at
least one refers to preludes being sung. The central source
for a study of the genre is Hotteterre-le-Romain's curiously
neglected treatise L'Art de Préluder (1719), which not only
provides the most extensive and articulate commentary on the
theory of preluding, but also presents more than a hundred
notated examples of model preludes, many of estimable musical
quality. Other important treatises include those of
Freillon-Ponchein (1700), Corrette (ca. 1735), Montéclair
(1736), and Hotteterre's Musette tutor (1737). The prelude,
though improvised, was not without method. At first little

more than a "warm-up" exercise for the performer, the prelude
eventually became linked to the piece it preceded in both key
and character. French musicians stressed the importance of
modulation as a means of achieving tonal variety and lengthen-
ing the improvisation. A prelude was normally extemporized
before the playing of a sonata or suite; evidence suggests
that in some instances improvised preludes replaced preludes
written and published by a composer. Duo-improvisations were
not unknown; in fact, Hotteterre and Corrette provide examples
of two-voiced preludes. After mid-century, the genre declined,
giving way to the comparatively inelegant virtuosic style
common in England, and serving a chiefly didactic role.

BASSES AND BASSE CONTINUE
IN THE FRENCH OPERA ORCHESTRA, 1700-1760

Mary Cyr
McGill University

During the first quarter of the eighteenth century, several
types of bass instrument, all known as basses de violons,
served together in the French opera orchestra. Although the
term basse de violon became synonymous with violoncelle by the
middle of the eighteenth century, it had originally represented
several instruments of different sizes and tunings belonging
to the violin family. Musical as well as iconographical evi-
dence suggests that two basses de violons in particular, a
large four-string instrument tuned from B flat, and a five-
string instrument, were more frequently used in the opera
orchestra than has been thought previously.

The double bass, another member of the continuo section,
was introduced in France about 1700, and probably became a
regular member of the orchestra some twenty years later.
Throughout Rameau's career, the favored pair of string instru-
ments for the continuo remains the violoncello and double bass;
both instruments belong to the petit choeur of the opera or-
chestra. Although little mention of the double bass can be
found in the manuscript and printed scores of Rameau's works,
we do possess a valuable record of its use in the orchestral
parts, many of which served for performances during the
composer's lifetime. These parts, together with Corrette's
advice to the player in his Méthodes pour apprendre à jouer
de la contrebasse, allow us to formulate some new principles
by which the modern player can begin to reconstruct his own
double bass parts. The unique harmonic and rhythmic support
lent by the double bass in the French opera orchestra bears
little resemblance to its usual position as a mere doubling
instrument in most Baroque orchestras today.

THE PARDESSUS DE VIOLE AND ITS LITERATURE

Robert A. Green
Northern Illinois University

The pardessus de viole is the smallest member of the viol family, tuned a fourth higher than the treble viol. This instrument became popular in France about 1720 and remained in use until about 1780. About fifteen solo or duo publications consisting of sets of sonatas or pièces for the pardessus are extant, and approximately forty other publications list the instrument as an alternate possibility. Much of this music is of high quality and substantial technical difficulty.

The purpose of this paper is to discuss the distinctive stylistic features of the solo and duo music as well as the nature of the influences from the literature of the basse de viole and the violin. During the sixty years of its popularity the pardessus was adapted to changes in musical taste by alterations in tuning and construction. These alterations will be discussed in relation to the music.

The pardessus has received a "bad press" from historians of musical instruments. The most prevalent of these views consider the instrument as (1) an attempt to develop a member of the viol family which could compete with the violin, and (2) an amateur instrument holding the same position as the hurdy-gurdy and musette. For the most part, these generalizations can be traced to a superficial reading of Michel Corrette's Méthode for the instrument. A more careful consideration of Michel Corrette's writings, other written testimony, and the music reveals the inaccuracies as well as the element of truth which these statements contain.

THE LENGTH OF BASS NOTES IN J. S. BACH'S
SECCO RECITATIVES

Laurence Dreyfus
Columbia University

An outstanding issue of Baroque performance practice concerns the execution of bass notes in secco recitative accompaniments. Is the usual notation of sustained whole and half notes to be played as written or should it be rendered according to a convention substituting quarter notes and rests for the long values? Various writers assert that J. S. Bach subscribed to one or the other practice or conclude that he lacked a consistent method. A survey of eighteenth-century theoretical literature reveals that contemporary writers never posed the question in the form of long versus short performance, a controversy which did not surface until around 1810. Rather, the convention of "shortened accompaniment" emerges as the prevailing practice in Northern Europe throughout the eighteenth century. A systematic survey of the original performance parts to J. S. Bach's vocal works uncovered evidence in the form of cues and consistent short notation which confirms that Bach

not only adhered to mainstream practice in its orthodox form
but was also particularly concerned that secco practice secure
the clarification needed to distinguish it from the
accompagnato style.

ARS NOVA TOPICS, November 8, 2:00 p.m.

MUSICAL INTERPOLATIONS IN THIRTEENTH- AND FOURTEENTH-
CENTURY FRENCH NARRATIVES

Maria V. Fowler
University of Chicago

Le Roman de Fauvel is a long satirical poem into which
more than 150 pieces of music are interpolated in one manu-
script. A search for predecessors of Fauvel has yielded a
large list of related narrative/lyric romans, previously un-
known to most musicologists. Several of the textual roman
manuscripts preserve musical notation, and while others do
not, it is clear from portions of the narrative verse that
the chansons inserted are to be performed with music. The
musical pieces are largely monophonic trouvère chansons and
dance songs or refrains.

A catalogue of the romances is presented and the reper-
tory of pieces contained within them is surveyed. The
musical interpolations contained in one romance, Guillaume
de Dole, are examined in detail to provide some insight into
the editorial and analytical problems encountered in this
repertory. Archival and internal evidence for the oral
recitation (and perhaps dramatization) of the romances is
likewise discussed.

TEXT SETTING AND IMITATION IN THE ARS NOVA
AND ARS SUBTILIOR

Virginia Newes
Brandeis University

Although several writers have made passing reference to
the sporadic and apparently arbitrary appearance of imitation
in the period from ca. 1320 to 1420, no investigation has yet
explained the underlying reasons for its inclusion in a
generally non-imitative texture. This paper reviews the
sacred and secular repertories from France, Italy, England,
and Germany to determine the degree to which free imitation,
as opposed to strict canon, may be linked to the formal or
expressive delineation of the text.

Evidence of an awareness by both composers and scribes
of the structural and expressive functions of imitation is
documented in 1) the assignment of single words or phrases of
text to otherwise textless parts at points of imitation;

2) imitations which mark the beginnings or ends of text lines, or emphasize internal rhymes; 3) imitations in added triplum or contratenor parts; 4) syllabically declaimed dialoguing imitations as precedents for more developed text-generated motives.

While strict canon frequently resulted in a diffusion of textual clarity, free imitation could provide a rhythmic and melodic profile for words or phrases. Ample documentation exists for the general lack of concern with questions of text underlay in this period. Nevertheless, examples of text-related imitation, though not numerous, demonstrate that a tendency towards clarification of the texture was present in French as well as in Italian and English music throughout the fourteenth century, representing an important counter-current to the rhythmic complexity and textural obscurity of the Ars subtilior.

MANUSCRIPT PANCIATICHI 26: A PALEOGRAPHICAL STUDY WITH OBSERVATIONS ON THE TRANSMISSION OF TRECENTO SECULAR POLYPHONY

John Nadas
New York University

Any study of the transmission of Italian fourteenth-century polyphony must draw its conclusions from an examination of the relationship between variant readings of the compositions, the role of scribal intent in creating these differences and, ultimately, the nature of the manuscripts themselves. Extensive study of MS. Panciatichi 26 (Fn26), one of the principal sources of the repertory, has led to significant questioning of some earlier scholarly writings.

Although the generally tight, compressed spine of the modern binding would seem to make collation hopeless, the regular gathering structure (however complex internally) can nevertheless be revealed through careful analysis of prick-marks, ruling of bifolia, sewing holes, watermarks and scribal identifications. Further study of additions and erasures, together with scribal hands and editorial emendations (the latter in both red and black inks), confirms an earlier determination to maintain a firm division between the French and Italian repertories. Decisions on notational practices and the significance of scribal tastes and habits now rest on close paleographical observation. It is clear from an examination of readings in Fn26 that a satisfactory classification of Trecento notations, with an aim to placing individual manuscripts, fascicles, or compositions in specific--even though hypothetical--relationships with each other, cannot be accomplished without a thorough consideration of the sources themselves.

DATING CICONIA'S SECULAR WORKS

Anne Hallmark
New England Conservatory

While many of the motets of Johannes Ciconia can be placed within the Paduan period after 1400 largely because of specific textual references, the dating of his secular works has no such certainty. Suzanne Clercx, presuming that Ciconia lived c. 1335-1411, spread the composition of the secular works from the 1360's up to his death. New archival evidence argues against Clercx's proposed life span for the composer, and suggests that he died relatively young. Against the backdrop of this evidence, a revised chronology for Ciconia's secular works will be explored. On the basis of stylistic comparisons, manuscript dating and some revised interpretations of text references and allusions to heraldry, this paper will attempt to establish closer datings for Ciconia's secular works, specifically arguing for their composition within the years c. 1390-1412.

SOME COMPOSITIONAL ASPECTS OF DUFAY'S ISORHYTHMIC MOTETS

John Graziano
City College, C.U.N.Y.

Although it is well known that Dufay's isorhythmic motet, Nuper rosarum flores, utilizes the compositional technique of melodic variation, it has not generally been recognized that Dufay utilized melodic variation in many of his other iso-rhythmic motets as well.

This paper surveys the variety and extent of the melodic variation technique as exhibited in Dufay's various motets. Through selected examples, the technique is traced from its inception in the earlier motets through its subtle use in the later examples. In addition, the frequency of melodic variation in Dufay's music is compared to its occurrence in the music of his contemporaries. Finally, the question of the role of melodic variation in determining the outcome or shape of the isorhythmic motet is explored.

AMS/CMS ALTERNATIVE CAREERS, November 8, 2:00 p.m.

[No abstracts available]

ITALIAN MUSICAL INSTITUTIONS, November 9, 9:00 a.m.

A LOOK AT THE PAPAL CHAPEL OF THE LATE FIFTEENTH
AND EARLY SIXTEENTH CENTURIES

Richard Sherr
Smith College

Few would deny that the papal chapel constituted one of
the most important musical organizations of late fifteenth-
and early sixteenth-century Europe. Until now scholars have
concentrated primarily upon the individual singers and com-
posers who at various times were members of the group. This
paper proposes a look at the papal chapel and its singers as
an institution within the highly complex papal court. Infor-
mation about the make-up and general function of the chapel
can be derived in particular from its constitutions (the most
complete dated 1545, though interesting earlier documents also
survive), and some insight into the singers' way of life can
be drawn from various records of the Vatican bureaucracy. The
diaries of the papal masters of ceremonies even make it possi-
ble to learn something about the participation of the singers
in papal ceremonies, and about the extent to which they per-
formed the polyphony that graced the shelves of their ever-
expanding library of music. All this should help to put the
organization to which Josquin belonged into better perspective
and aid comparison with other important musical centers, such
as Cambrai and Ferrara.

THE COMPAGNIA DEI MUSICI DI ROMA, 1584-1604

William Summers
Seattle University

The final two decades of the sixteenth century in Rome
stand as a watershed in the history of Roman Catholic church
music. Not only did Palestrina and his contemporaries reach
a pinnacle in vocal polyphony, but the seeds for the Roman
response to the counter-reformation were sown as well. The
one organization which apparently admitted, and in fact sup-
ported, the individuals responsible for these diverse musical
currents, was the Compagnia dei Musici di Roma. Though
founded late (1584) by comparison with other academies such
as the one in Verona (1543), this society of musicians, com-
posers and performers served a singular and important role
for Roman musicians.

Because no systematic account of this society has been
made, this paper discusses: 1) the founding of the society,
specifically through the role taken by individuals such as
Marenzio, Anerio, Palestrina and Roy, 2) the structure of the
Campagnia as seen through the original statutes, and 3) the
make-up of the membership during its first twenty years.
Special attention is given to the activities and privileges
of the fraternity, such as concerts, joint compositions and

publications, and the licensing of music printing and private schools of music in Rome. Finally, the paper assesses the role the "company" played in serving as a forum for this musical activity, and estimates the impact of membership (or non-membership) on the careers of musicians, particularly in relationship to the securing of major musical positions in Rome, Naples and Florence.

THE EMERGENCE OF WOMEN COMPOSERS
BETWEEN 1566 AND 1700

Jane M. Bowers
Portland State University

In 1566 the first published compositions by a woman composer appeared in Venice. By the end of the sixteenth century other women had witnessed the printing of their musical works and had earned reputations as composers. During the seventeenth century the number of women composers increased, and by 1700 more women in Italy had emerged as composers than in any previous period of Western music history.

Between 1566 and 1700 women in Italy composed in greater numbers and in a greater variety of genres than their female predecessors in earlier eras. But the nature of women's compositional activities differed strikingly from those of men during the same period. Far fewer women composed; most women wrote fewer compositions; women composers belonged to different social classes; women exhibited different composing patterns, and tended to write in a more limited number of musical genres.

This paper will compare and contrast the compositional activities of Italian women with those of men during this period. It will illustrate, on the one hand, the nature of women's achievements and analyze the changes in music-making and in society which contributed to the emergence of women composers, and, on the other hand, it will demonstrate how the sharp divisions between the sexes in Italian society hindered women's exposure to the advances made during that period, and prevented them from achieving what their male counterparts achieved.

THEATRICAL DANCE AT MILAN, 1740-1770,
AND THE DEVELOPMENT OF PANTOMIME BALLET

Kathleen K. Hansell
University of California, Berkeley

Although independent entr'acte ballets formed an important part of theatrical entertainments during the eighteenth century in all centers of Italian opera, there is little secondary source material concerning them. Contemporary accounts and critical treatises on the Italian theater make clear that by the 1760's ballets were even more highly esteemed than the operas themselves.

Evidence from primary sources pertaining to practices at Milan's Regio Ducal Teatro provides the kind of factual information needed to show how the ballet assumed such prominence. Opera librettos and printed ballet programs for all productions between 1740 and 1770, account books and other manuscript documents, newspapers, letters and other descriptive sources, and a few musical scores supply basic details concerning the choreographers and the composers of ballet music, the position, numbers and categories of ballets, the dance companies and the dancers' technique, and the scenes, machines and scenarios for the dances at Milan.

The Milanese sources confirm that the most important of these developments, the rise of pantomime ballet, cannot be attributed solely to the noted choreographers Noverre and Angiolini and their work at Stuttgart and Vienna. An indigenous Italian style of pantomime, modified by trends from abroad, was already the Milanese preference by the 1760's.

ANCIENT AND MEDIEVAL TOPICS, November 9, 9:00 a.m.

FORM IN THE RITUAL THEATER MUSIC OF ANCIENT INDIA

Lewis Rowell
Indiana University

The Sanskrit drama of Gupta India (4th-7th centuries A.D.) was preceded by an elaborate dedicatory ritual of music and dance. Seven large formal structures, the gītakas, were authorized for this purpose and described in detail in two of the earliest monuments of Indian musical speculation: the Nātyaśāstra, ascribed to the legendary Bharata, and the Dattilam--both dated not later than the fifth century A.D. These appear to be the oldest musical structures that are substantially independent of the influence of prosody. The presentation will focus upon the formal principles apparent in these works, many reflecting typically Indian cultural pre- ferences and contrasting sharply with temporal organization in the ancient West.

The descriptions of the forms are remarkably detailed, including precise beat patterns (both silent and sounding), physical gestures, sectionalization, cadences, mnemonic aids, and various performance alternatives. The music--like most ancient musics--manifests what we might term four rhythmic "laws," those of alternation, recurring accent, intensifi- cation, and cadence rigidity. The distinctive formal features are: 1) vocable (sol-fa) incipits as substitutes for be- ginnings of sections, 2) final repetition as a tactic of closure, 3) end accent with suffixed beats as structural markers, 4) equilibrium of controlling gesture patterns, 5) palindromes, 6) modular design, 7) formal inflation via interpolated beats, 8) increasing frequency of sounding beats as a guide to the passage of time, and 9) hierarchical structure characterized by the appearance of similar patterns on the several levels, thus uniting macro- and micro-structure.

THE A-P SYSTEM OF LETTER NOTATION

Alma C. Browne
University of Illinois

Of the many different letter notations developed during the Middle Ages, that which employed the first fifteen letters (a-p) of the Latin alphabet is the most pervasive, for it is found in both theoretical and practical sources. The a-p letter-series first appeared in Boethius' De institutione musica and recurred in the musical treatises of certain Carolingian theorists. In the eleventh and twelfth centuries, the letters served a more practical purpose: they notated over 200 musical items found in thirty-three sources.

After a brief summary of the historical development, the paper will survey the practical sources and the notated repertory and will then focus on the notational features of the system itself.

Twenty of the manuscripts containing compositions recorded by the a-p system derive from Cluniac monasteries in Normandy, which were reformed in the early eleventh century by William of Volpiano. Another seven codices can be linked to other Cluniac reformers or Cluniac establishments. The majority of pieces are from Offices for Saints, tropes, hymns, and sequences. About a third are unica.

The a-p system is more complex than the other alphabetic notations because it employs special signs in conjunction with the letters. Some signs are the equivalent of certain neume forms and others are unique.

MUSIC AND THE ELDERS OF THE APOCALYPSE IN MEDIEVAL ART

Catherine Parsoneault
North Texas State University

The twenty-four Elders of the Apocalypse, holding their harps and vials of incense, are frequently included in twelfth-century sculptural representations of the Last Judgment. By the twelfth century their "harps"--more often depicted as contemporaneous stringed instruments--were so firmly established as a part of the visual tradition that they are rarely absent from portrayals of the Elders. Emile Mâle has asserted that the earliest sculpture of this type (the tympanum of the Abbey Church of St.-Pierre in Moissac) is derived directly from an illuminated manuscript similar to the eleventh-century Saint-Sever copy of the eighth-century Commentary on Revelations by Beatus of Liébana. In the illuminations the Elders do not always appear as musicians, but it is evident that the visual tradition did exist earlier than the eleventh century.

This paper offers a preliminary explanation of the practical and aesthetic considerations which may have led artists to include musical instruments in their illustrations. Art historians have already pointed to the Romanesque

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sculptures as examples of the increased secularization (humanization) of sacred art in the twelfth century. The role of the instruments as attributes distinguishing the Elders from the crowd is, with some reservation, justifiable. The correlation of certain symbolic implications of these illuminations with Beatus' text has not been noted, however; neither the symbolic intent nor the philosophical precedents for the widespread adoption of this musical subject have been investigated fully. The paper traces this subject through early medieval sources and discusses the possibility of a philosophical basis, embodied in the Boethian view of the function of music within the Quadrivium, for ascribing a symbolic role to the musician-Elders.

TEXTUAL CRITICISM AND JOHN OF GARLAND'S DE MENSURABILI MUSICA: A QUESTION OF AUTHORSHIP

Bob R. Antley
St. Olaf College

There are essentially two different versions of the so-called De mensurabili musica of John of Garland, preserved in three manuscript sources. Only the version of Jerome of Moravia (P) is complete and it is the only version which carries any inscription of authorship. The anonymous and incomplete versions in the Brugges and Vatican sources (B & V) at one time were considered to be later abridgments of John's original treatise. More recently, however, both Erich Reimer and Rudolf Rasch have concluded that P contains later additions and substitutions made by Jerome and that John's original treatise is best represented in B and V. This has resulted in a number of questionable readings for crucial passages in Reimer's critical edition and eliminated the evidence that the author of the treatise was the English arts master of the same name.

In this study the arguments of Rasch and Reimer are re-examined and their conclusions are called into question. Techniques of modern textual criticism are employed and a new stemma is offered in which P is shown to have been based on the archetype while B and V, sharing conjunctive errors, are shown to have been derived from a common hypoarchetype which contained readings of secondary origin. The author indicates redundancies and inconsistencies in B and V and suggests that their exemplar was an anonymous, contaminated version in which an anonymous short tract on discant was substituted for John's initial chapter on modal theory.

AN UNKNOWN FOUR-VOICE HOCKET ON THE IN SECULUM TENOR

Peter Jeffrey
Princeton University

A previously unnoticed flyleaf in an Austrian manuscript includes the only known In Seculum piece with four hocketing parts. Transcription of the complete piece is difficult, but

three of the parts can be reconstructed completely, and the rhythm of the fourth part can be inferred from the repetitious hocketing pattern of the portions that remain.

The piece was originally composed as two independent two-part hockets, which easily interlock to form the four-part hocket. No other known four-part hocket is constructed in this way. Perhaps this kind of structure was typical of the "hoketus contraduplex," a genre mentioned--but not described--by Jacobus of Liège. If that were so, the newly-discovered hocket would be the unique example of this genre.

Peculiarities of notation and script make it difficult to decide whether the fragment belongs to the thirteenth or the fourteenth century. New evidence regarding the performance practice of hockets is provided by the peculiar underlay of the words "In seculum." The fact that some of the syllables have been erased and rewritten under different notes gives the impression that this text was to be sung. That would be the first direct evidence that the hockets were not necessarily "instrumental motets," as some writers have called them, but vocal music.

STUDIES IN AMERICAN MUSIC, November 9, 9:00 a.m.

THE DRUM TABLATURE TRADITION IN AMERICAN MILITARY MUSIC
OF THE EARLY NINETEENTH CENTURY

Harrison Powley
Brigham Young University

Because improvisatory performance traditions were governed by rote-learning methods, there are few surviving examples of notated percussion music prior to the publication in the United States of several early nineteenth-century drum instructors. These methods preserve many elements of older European practices recorded in such diverse sources as Arbeau's Orchésographie (1588), Pistofilo's Il torneo (1621), English and Scottish military records, and the Philidor music manuscripts from the late seventeenth and early eighteenth centuries. The tutors of Ashworth (1812) and Lovering (1818) and to a lesser extent those of Robbins (1805), Hazeltine (1810), Rumrille and Holton (1817), Robinson (1818), and Goodale (1819) illustrate many practices strongly linked with the British military drumming tradition, i.e., onomatopoetic words describing the various rudiments and beats, the tablature notation, and the specific beats of the Camp Duty.

The tablature notation and descriptive words were developed to make the beats easier for the drummer boys to learn. The tablatures indicate, usually by means of note stems (up for left, down for right), which hand is to play each stroke. Note-values represent dynamic shadings, specific strokes, or beats, not exact durations. A few tutors print verbal instructions which experienced drummers could easily follow, e.g., "a seven

and three double flams." In each instance, however, the precise rhythmic patterns depend on fitting the proper melody to the drum part. The tablature sources seem to preserve in part some elements of the improvisational style of American Revolutionary military music. The tablature system persists in drum tutors until the period of the Civil War when traditional notation becomes the norm for written drum parts.

CHARLES WAKEFIELD CADMAN'S FIRST "INDIAN" OPERA, "DAOMA"

Harry D. Perison
Pennsylvania State University

Charles Wakefield Cadman's first success and fame came in 1909 with the publication of Four American Indian Songs, Opus 45. During the next decade he produced all of his major "Indian" compositions in an attempt to promote the establishment of a distinctively American nationalist school of composition, and in the process earned for himself the label "Indianist"--a label he later came to regret. Among his "Indianist" works are two of his five operas: "Daoma" (1912; rev. 1930) and The Robin Woman (1918; rev. 1927), both with librettos by Nelle Richmond Eberhart. The Robin Woman (also known by its sub-title, Shanewis) is well known to students of American opera, but "Daoma," Cadman's only full-length opera, remains a relatively unknown work.

"Daoma" (retitled "The Land of the Misty Water," and later revised under the title "Ramala"), represents Cadman's "Indianism" at its height. Its libretto was based on a Siouan legend provided by the American Indian ethnologist Francis La Flesche, and it used as its principal melodic material Indian melodies chosen both for programmatic suitability and compatibility with Cadman's method of adapting and harmonizing such melodies--a process he termed "idealization." With its considerable length, its elaborate orchestration, and its system of leading motives, "Daoma" was his most complex and ambitious work, but, despite his persistent efforts, it remains unperformed and unpublished.

This paper will include an account of the genesis of the opera, a description of the several manuscript copies, identification of some of the melodies and their sources, and illustrations of Cadman's method of using these melodies in the opera.

NARCISSA, BY MARY CARR MOORE: A SINGULAR CONTRIBUTION TO AMERICAN OPERA

Cynthia S. Richardson
Bellingham, Washington

Narcissa, the second of ten operas by Mary Carr Moore (1873-1957), is distinctive in several respects and represents the first grand opera composed, scored, and conducted by an American woman. Originally entitled The Cost of Empire,

Narcissa is an ambitious four-act historical drama based on the lives of Marcus and Narcissa Whitman, missionaries to the Pacific Northwest, whose work among the Indians ended tragically in a massacre in 1847. The composer's mother, Sarah Pratt Carr, wrote the libretto, which admirably summarizes a complex series of events involving a number of colorful historical figures.

The opera had its premiere in Seattle in 1912; later performances in San Francisco (1925) and Los Angeles (1945) were also conducted by the composer. A piano-vocal score was published by M. Witmark in 1912, and a manuscript of the full score is at UCLA. In addition, scrapbooks of clippings and programs assembled by the composer provide a wealth of supplemental information and chronicle the performance history of the work.

The presentation will include a plot synopsis indicating significant alterations of historical fact made for dramatic purposes. The composer's extensive use of leitmotifs will be outlined, and her incorporation of Indian themes and rhythms discussed. The critical reception of Narcissa over a span of 33 years will be reviewed, and recorded examples will be used to illustrate the musical character of the opera.

LOUIS GRUENBERG'S AMERICAN MUSICAL IDIOM

Robert F. Nisbett
Colorado State University

Louis Gruenberg (1884-1964) was a Russian-born American composer, brought to the United States when only a year old. He received his early training from his father and as a piano student at the National Conservatory of Music in New York. Gruenberg later studied in Europe with Ferruccio Busoni. His association with Busoni brought him into contact with many important composers including Arnold Schoenberg and Edgard Varèse.

When Gruenberg returned to the United States he sought to create an American musical style. His varied background included a Broadway musical in collaboration with the violinist Eddy Brown. In the 1920's Gruenberg was among the founders of the American Music Guild and The League of Composers. He was one of the first American composers to gain recognition in the United States and Europe through his use of jazz and the Negro spiritual.

In 1925 The Daniel Jazz was performed at the International Society for Contemporary Music Festival at Venice and received acclaim as an outstanding work in an American idiom. The opera Emperor Jones received one of the greatest receptions afforded an American opera at its performance by the Metropolitan Opera Company in 1933. Jascha Heifetz commissioned a Violin Concerto, first performed with the Philadelphia Orchestra in 1944. Late in life Gruenberg became a successful composer of film music.

A discussion of musical traits in eight selected compositions will show how Gruenberg achieved his American style.

These works are: <u>Four Indiscretions</u> Op. 20 for string quartet, <u>The Daniel Jazz</u> Op. 21 for voice and chamber ensemble, <u>Animals and Insects</u> Op. 22 for voice, <u>Jazzberries</u> Op. 25 for piano, <u>Jazz-Suite</u> Op. 28 for orchestra, <u>Emperor Jones</u> Op. 36 opera in two acts, <u>The Fight for Life</u> a film score, and the <u>Violin Concerto</u> Op. 47.

TWO COLTRANES:
IMITATIVE FORMULAIC OR CREATIVE MOTIVIC IMPROVISATION

Barry Kernfeld
Cornell University

Talented jazz listeners who have focused on John Coltrane's playing during his years with the Miles Davis Sextet (1958-59) offer contradictory assessments of his abilities. Whitney Balliett finds Coltrane's playing "more automatic than inspired," but Zita Carno cautions the listener to "expect only the unexpected." Perhaps there were two Coltranes, who engaged in an artistic struggle extending at least through the 1950's.

Solos are selected from among his sextet recordings to test this hypothesis, to illustrate a conflict between imitation and creativity in Coltrane's uses of repetition. In a study of "Jazz At The Plaza," the concept "formula," borrowed from the Milman Parry-Albert Lord theory of oral poetry, proves helpful. Coltrane's melodic repetitions are bracketed in transcriptions and then reorganized into tables of responses to particular structural locations within a 12-bar blues progression; this stock of formulas is limited, and he tends to use these formulas in an inflexible manner. In contrast, his "So What" improvisation develops the opening statement through clear, logical, continuous variations based on motivic transformation.

These examples are representative of many Coltrane improvisations. Surveying Coltrane's career from 1955 to 1964, one traces the development and eventual resolution of this conflict between imitative formulaic responses and creative motivic work.

<u>BAROQUE TOPICS</u>, November 9, 9:00 a.m.

RECITATIVE AND ARIA IN <u>DIDO AND AENEAS</u>

Ellen T. Harris
University of Chicago

Purcell's <u>Dido and Aeneas</u> is most often studied as an anomaly--a unique happening in the history of the English baroque. Because it represents the "only" English opera, its foreign quality is emphasized and its supposed debt to French or Italian influence is debated. These attitudes are problematic, however, and based on a terminological difficulty; for

there was no "opera" in seventeenth-century England, regardless
of how operatic English music became. Dido and Aeneas clearly
derives from its English musical antecedents. Its song forms
already appear in the early years of the century in late
Elizabethan and Jacobean dramas and masques, and are still found
in the works of Lawes, Locke and Blow. The currently-held dis-
tinction between recitative and aria in Dido, as given in many
modern editions, stems from manuscript sources copied almost a
century after the first performance and reflects the contempo-
rary, not the original, usage. By analyzing Dido's English
antecedents it is possible to reasses our opinions on the struc-
ture of this work, especially with regard to the 'missing
numbers' at the end of 'Act II', and to see Dido as the cul-
mination of an older English tradition.

A SOURCE FOR THE EIGHTEENTH-CENTURY FRENCH CANTATA IN
PROVENCE: MS. 1182 OF THE
BIBLIOTHEQUE DU MUSEE CALVET IN AVIGNON

James R. Anthony
University of Arizona

The Recueil d'airs françois et italiens avec simphonie in
the Bibliothèque du Musée Calvet in Avignon (MS. 1182) is a
166-page manuscript in quarto copied by J[ean] Fr[ançois]
Romieu sometime after 1737. It has been known for years as
the only source for a "cantate françoise de M. Charpentier"
(Coulez, coulez charmans ruisseaux). Stylistic and chrono-
logical considerations suggest, however, that the composer was
not the well-known Marc-Antoine Charpentier.

The manuscript is an important and little-known source
for cantatas from an eighteenth-century school of Provençal
composers to which a certain "M. Charpentier" surely belonged.
Included in the source are three cantatas in addition to
Charpentier's Coulez, coulez charmans ruisseaux as well as
cantatas by Clérambault and Bernier. Two cantatas (Le jugement
de Paris and Le mauvais ménage) are by a S^T Reboul about whom
nothing is known. A third cantata designated as "Cantate
patoise" by the copyist is by M. Malet, "Maître de musique de
Saint-Pierre [Avignon]".

Le jugement de Paris and the "cantate patoise" are scored
for soprano and continuo and each contains three airs and three
recitatives. Coulez, coulez charmans ruisseaux for tenor, two
violins and continuo, is a type of rondo cantata. Le mauvais
ménage, a rare example of a comic cantata, is scored for
soprano (Nicole), tenor (Colin) and an accompaniment of two
bass viols, basse de violon, bassoon and harpsichord.

These cantatas receive no mention in the standard litera-
ture on the French cantata. Their relationship to the main-
stream of the French cantata repertory will be discussed and
taped examples performed.

THE ROSKILDE PASSION AND ITS SUPPRESSION

Audrey E. Davidson
Western Michigan University

The history of German Passion music, culminating in the Passions of Schütz and Bach, is well known. Less recognized is the fact that development of Passion music for Good Friday was a North European phenomenon involving a wider geographical area. Of particular interest are the Scandinavian Passions, especially the St. John Passion performed at Roskilde Cathedral in Denmark until its suppression in 1736. The unique, late seventeenth-century manuscript of this work, which I am editing for publication, is especially significant because it is a performing copy containing indications for the insertion of hymns, arias, and instrumental interludes. This paper will describe the musical structure of the composition and its text, as well as the evidence concerning its performance. Attention will also be given to its place within the context of North European Passion music. The paper will conclude with the documentation of the controversy which led to the suppression of the St. John Passion at Roskilde Cathedral by a pietist king of Denmark.

KEY STRUCTURE AND TONAL ALLEGORY IN J. S. BACH'S ST. MATTHEW PASSION

Eric Chafe
S.U.N.Y., Stony Brook

The question of key structure has never been satisfactorily answered for either of Bach's two surviving Passions. Although partial solutions have been proposed, no meaningful rationale has been found that accounts for either the keys used or their overall arrangement in the two works. Influential writers such as Bukofzer have denied the existence of any large-scale key structure at all in the Bach Passions.

This study will show that a false premise has thwarted earlier attempts to explain the tonal plans of Bach's Passions: the belief that key structure must involve a single key as tonic, to which others are related as dominant, subdominant, relative major, etc. A more historically-oriented approach to the question, through the writings of German baroque theorists, discloses a tonal plan for each of the Bach Passions, one that covers each Passion as a whole. The St. John Passion then becomes a "chiastic" or "cruciform" plan of symmetrically-organized sharp- and flat-key "scenes". The St. Matthew Passion makes a significant departure from this "visual" type of ground plan, treating the blocks of sharp and flat keys as cantus durus and cantus mollis, respectively, and evokes many of the associations encompassed by the ancient terms, including that of the two canti as genere, a short-lived interpretation of German theory in the

early eighteenth century. The key structure of the St. Matthew Passion also derives from the cross: the sharp keys as cantus durum aut cruciatum (Janowka), the sharp sign as "Kreuz," and the Parrhesia of rhetoric (cross relations). The tonal allegory of the St. John Passion deals with the symmetry of the cross, that of the St. Matthew Passion with its "quality" or proprietas.

LECTURE-DEMONSTRATION, November 7, 12:00 noon.

VOCAL ORNAMENTATION IN ROSSINI

Philip Gossett, The University of Chicago
Ellen Harris, The University of Chicago

For the performance of Italian opera from the first half of the nineteenth century, the proper use of added vocal ornamentation remains a pressing and disputed issue. There are two main schools: those who believe that Rossini by 1816 notated vocal lines precisely as he wished them performed, hence no ornamentation is necessary in his operas or those of his followers, and those who believe added ornamentation remains appropriate and is based on authentic contemporary practice. Among the latter, further points of dispute are: how precisely should ornamentation be added; is it appropriate for Italian operas only, or also for French operas by Italian composers; how long did the practice continue, through Bellini, Donizetti, even Verdi? These questions have been further exacerbated recently by well-meaning conductors who have embraced the concept of a critical edition, but interpreted it to mean that any alterations to the printed text are heretical.

Much new evidence has emerged in the past few years concerning Rossini's own attitudes, both from his years as an active operatic composer in the 1820's, after his supposed rejection of added ornamentation, and from his retirement in the 1850's and 1860's. These include many unknown sheets of vocal variants prepared by Rossini for individual singers, including the famous Giuditta Pasta. In this presentation we shall analyze the documentation and demonstrate how Rossini ornamented his own music. Explicit models can be constructed for Rossini's methods of applying ornamentation, and these methods will assist modern singers in preparing ornamentation suited to their individual requirements.

INDEX OF AUTHORS

S.M.T. PAPERS

Edited by Jonathan W. Bernard, Yale University

THURSDAY, NOVEMBER 6

3:00 p.m.   ASPECTS OF THEORY PEDAGOGY

SIGHT SINGING IN RELATION TO THE TOTAL THEORY PROGRAM

Roger E. Foltz
University of Nebraska, Omaha

Sight singing as an academic discipline has a heritage
that extends over a period of centuries. While much has been
written on the topic, sight singing has often been given short
shrift in theory programs. This status has resulted from a
confusion among theorists as well as non-theorists as to the
actual function of sight singing. Certainly, all musicians
agree that such study can provide benefits in terms of aural
perception and sight reading skills. Some theorists, however,
are not altogether certain why such a discipline is placed
within the theory curriculum. They would like to integrate
sight singing into courses such as analysis, counterpoint, or
orchestration, and to use sight singing in a manner compatible
with theoretical approaches and concepts developed in recent
years.   Therefore, the primary purpose of this paper is to
suggest techniques and attitudes reflecting current theo-
retical trends, not only for the sight-singing classroom, but
for other courses in the traditional college-level theory
curriculum as well.

MUSICAL IMAGES AS MUSICAL THOUGHTS:
THE CONTRIBUTION OF METAPHOR TO ANALYSIS

Marion A. Guck
The University of Michigan

This paper reports on a study regarding the uses of
metaphor in understanding the structure of musical compositions.
The study was based on a game in which participants character-
ized a brief segment from a piece (Chopin, B minor Prelude,
Op. 28/6, m. 11-12) metaphorically and then described features
of the piece that evoked the metaphors used. Responses given
by an undergraduate analysis class while playing this game are
summarized in order to illustrate the development of a meta-
phoric image and to demonstrate how this image is useful in
constructing interesting analyses. The image favored by this
group was that of a person inhaling deeply; participants re-
lated features of various domains of the piece's structure,
as they interact at m. 11-12, to this image. Comparison of
responses of this group to those of two other groups indicate
regularities which occur in the image-making and technical
analysis.   This study suggests that both metaphoric and tech-
nical modes of expression contribute to the understanding of
pieces and deserve attention in the analytical process.

ANALYSIS AND PERFORMANCE

Bruce B. Campbell
Eastman School of Music

Although many practicing musicians emphasize the importance of music theory in their training, their application of it usually consists simply of naming musical phenomena. The music analyst goes much further in attempting to discover the processes which control musical discourse. The performer's goal, similar to the analyst's, is to render the score in a unified and convincing way. Nevertheless, the gap widens between performers and theorists as analysis becomes more sophisticated.

Basic training in music theory overemphasizes the vertical factor, possibly the least significant element to the individuality of a work. Formal analysis stresses mere classification rather than a specific work's response to prototypical principles. These approaches are static, directly opposed to the performer's active concerns of gesture, phrasing, and climax. Used to develop real musical comprehension, however, harmony and counterpoint can become powerful tools. The relevance of theory for the performer lies in its re-integration with actual compositions.

In this paper the value of "applied" analysis is demonstrated. First, seemingly straightforward passages are considered which, upon closer scrutiny, reveal several interpretive possibilities. Second, excerpts which at first appear ambiguous are made clear by analysis. Third, general conclusions are drawn based upon rate of harmonic change, macrorhythm, and form.

THE PERCEPTION OF MUSICAL FORM

Mary Wennerstrom
Indiana University

For several centuries, organic formal structure has been important in Western art music. Musical perception of such structure depends more upon recognition of the dynamic processes at work than upon comparison of the composition with an abstract model. Formal perception depends upon aural ability to recognize those elements (timbre, dynamics, rhythm, etc.) which are important to the structure, the patterns formed by the individual elements, and the ways in which these patterns interrelate.

Several questions are pedagogically useful: (1) What are the most important elements? (2) Given one element, what pattern emerges over time? (3) What are the points of congruence and non-congruence between superimposed patterns of elements? (4) What are the formal processes at work in various parts of the composition? These questions are appropriate to a wide range of music and can be applied at all levels of

analysis, from the simplest to the most sophisticated. Tech-
niques for organizing a discussion of form include considering
the text (in vocal compositions), providing a time line on
which some events (e.g. melodic ideas, rhythmic patterns, key
areas) are given, and helping the student create a graphic
representation of the interlocking pattern of elements.

FRIDAY, NOVEMBER 7

9:00 a.m. TOPICS IN TONAL MUSIC

TONAL IMPLICATIONS OF THE DIATONIC SET

Richmond Browne
The University of Michigan

Some parts of the intricate structure of tonal music are
examined in the diatonic set. Facts about the interval content
of the set and the interval context of each subset have
implications for tonal operations, the most basic of which are
pattern matching and position finding.

The unique multiplicity property of the set's interval
content has a direct bearing upon tonal operations involving
rarity and ubiquity: the production of sequences by literal
and non-literal imitation, the generation of non-diatonic
tones, and the hierarchization of transposition levels in
categories of "relatedness." The matching of intrinsically
incommensurable quantities is seen as a fundamental resource.

The interval contexts of individual pitches, when dis-
played completely, define and differentiate between them as
scale degrees. This allows a comparison of functions and a
discussion of role transference. Subsets occur in varying
multiplicity, and identical subsets are differentiated by their
respective complements. The interval content of the "voice
leading" between any two subsets can be stated.

MODELS OF UNDERLYING TONAL STRUCTURE: HOW ABSTRACT SHOULD THEY BE, AND HOW SHOULD THEY BE ABSTRACT?

William E. Benjamin
The University of British Columbia

This paper begins with a comprehensive survey of the
senses in which a notated model of fundamental activity in a
piece of music may be distant from the score of that piece.
The extent to which a model absorbs an important rhythmic

property of the musical surface to which it corresponds deter-
mines its distance from the latter in one of these senses, and
each such potential for reflection of the surface in the model
is analogously determinative. Once the space defined by these
various dimensions of distance has been outlined, a highly
restricted sub-space is suggested as optimal for tonal music;
in other words, high degrees of abstraction are advocated along
some dimensions, low degrees along others. From this point of
view, a critical look is taken at Schenker's high-level
reductions and related constructions by more recent contributors
A new conception of harmonic process is put forward which is
thought to be of use in the construction of models which are
optimally abstract, and analytical illustrations are offered
by way of clarifying and validating this conception.

9:00 a.m. TIMBRE

THE COLOR OF SOUND: A THEORETICAL STUDY IN MUSICAL TIMBRE

A. Wayne Slawson
University of Pittsburgh

When mechanical or acoustic energy excites a sounding
object or cavity, a characteristic shape is imposed on the
spectrum of the excitation. When we hear sounds, we detect
or infer that characteristic shape--called the spectrum en-
velope--in the process of identifying the source of the
sound. We can define a family of attributes or dimensions
called sound color both as a psychoacoustic correlate of the
spectrum envelope and as an element of music. This aspect of
"steady-state" timbre has dimensions that we may call laxness,
compactness, acuteness, and smallness. In electronic music,
color is usually manipulated by settings of band pass or
"resonance" filters. Certain passages in well-known electronic
works suggest that their composers have structured color
according to at least two of the postulated dimensions. We
may define transformations of sound color that are analogous
to, but clearly distinct from, operations on pitch and pitch
classes. A sound color may be "transposed" with respect to
each of the dimensions. "Inversions" in compactness and
acuteness are defined with reference to the point of maximal
laxness as the axis of inversion. Such transformations of a
sequence of sound colors result in perceptually significant
invariances that appear to have musical potential.

TIMBRAL COMPOSITION IN BEETHOVEN'S SYMPHONIES

Robert P. Morgan
University of Chicago

Although Beethoven is not known for colorful instrumenta-
tion or striking orchestral "effect," he was in fact one of
the great innovators in the history of orchestral thinking:

the first composer to develop musical structures that are
almost exclusively timbral in organization. ("Timbre" is used
here in the widest possible sense, encompassing not only
questions of instrumental choice but also such matters as
texture, registration, dynamics, and aspects of rhythm.) A
number of these essentially timbral conceptions in Beethoven
are analyzed, with consideration of the types of formal situ-
ations in which they occur. The latter usually involve
passages where the pitch structure is temporarily "frozen,"
thus allowing--indeed, requiring--the underlying musical
development to be shifted to non-pitched areas. Such passages
occur throughout Beethoven's instrumental works and are often
of considerable length. Moreover, the techniques of timbral
composition found there contribute to the shaping of passages
that are, at least with respect to their pitch structure, more
traditionally organized. Examples are drawn from the First,
Third, Fourth, Sixth, and Ninth Symphonies.

2:00 p.m. LATE 19TH- AND EARLY 20TH-CENTURY MANUSCRIPT STUDIES

(AMS-SMT joint session; see AMS abstracts)

2:00 p.m. ANALYTIC STUDIES OF MUSIC BEFORE 1750

THE MODES IN POLYPHONIC MUSIC ACCORDING TO THEORISTS
FROM THE LATE 15TH TO THE MID-16TH CENTURIES

Benito V. Rivera
North Texas State University

A considerable number of theoretical treatises written
between the late 15th and mid-16th centuries (before Zarlino)
discuss the modes not only in the context of plainchant but
also in that of polyphonic music. Many of these discussions
consist of mere outlines that are sometimes enigmatic, giving
rise to conflicting modern interpretations. The present paper
focuses on the theorists' view of the modal function of each
voice in a polyphonic piece, particularly in the so-called
free imitative style. It examines various interpretations by
modern scholars and presents new arguments for viewing each
vocal part as embodying the same mode as the tenor. Although
early theorists assigned plagal modality to the soprano and
tenor and the corresponding authentic modality to the alto and
bass (or vice versa), making a distinction on the basis of
range, nevertheless there is evidence, some hitherto un-
considered, that at least some if not most of these writers
considered the melodic character of each of the four voices
to be in the same mode (e.g., all in Mode I, or all in Mode
II). The opposite dualistic view, which assigns a simultaneous
authentic and plagal modality to one and the same work, appears
to have been suggested only by Glareanus and Martin Agricola,
and later disseminated by Zarlino and his followers.

PITCH STRUCTURES IN A SELECTED REPERTOIRE
OF EARLY GERMAN CHORALE MELODIES

Edward R. Phillips
University of Ottawa

This paper investigates the melodic organization of a
selected group of chorale melodies by describing their pitch
structures over short and long spans of music. Analysis of
these melodies indicates that the basic principle of melodic
organization is the importance of the third and of the relation-
ships between specific thirds in a chorale. Further, the
contrast between certain thirds is investigated as a specific
case of the principle of opposition between the principal and
contrasting melodic material of a chorale. The transition
from frequent changes of melodic focus between principal and
opposing material to more isolated expressions of opposition
within a central phrase marks the beginning of the applica-
bility of the analytical principles of prolongation and
structural levels. Division of the repertoire into approximate
categories is completed by a group of chorales based on large-
scale descending motions. The conclusion of the paper ex-
plores the implications of the analyses presented for further
study of the development of tonality in the late 16th and 17th
centuries.

FOLLY AND FULFILLMENT;
OR, THE FINAL VERSIONS OF BACH'S INVENTIONS

Elwood Derr
The University of Michigan

In his covering note to the final versions of the
Inventions, dated 1723, Sebastian Bach calls the reader's
attention to the pedagogical intent of the pieces to follow,
laying particular emphasis on their use as instructional works
both for learning musical composition and for learning to play
keyboard instruments in a "cantabile" style. In the primary
versions, composed in or shortly after 1720, the pieces con-
tain numerous errors in composition, ranging from slight to
great misjudgments in structure and detail. These errors are
corrected in the 1723 manuscript, which also shows a signifi-
cant number of other improvements. However, the changes that
Bach undertook in the order of presentation of the pieces in
1723 completely obscure their function as a "graded course"
of models for composition and of exercises for keyboard prac-
tice.

Rationales for the new ordering are explored. Principal
emphasis, however, is placed upon the compositional errors in
the primary versions and their successful correction in the
final versions.

SATURDAY, NOVEMBER 8

9:00 a.m. MUSIC AND COGNITION

THE DEVELOPMENT OF COGNITION IN MUSIC

Mary Louise Serafine
Yale University and The University of Texas, Austin

It is likely that human cognitive or mental processes
provide the basis for musical comprehension. It appears as
well that coherent, continuing traditions develop within
musical cultures and that the young come to adopt the aural
norms of the culture into which they are born. A number of
questions thus arise. What is the nature of musical processes?
How are musical pieces composed and how are they heard? How
do people come to compose and/or hear within a particular
aural tradition?

Two investigative approaches have addressed these
questions. On the one hand, music theory and musicology have
used analytic and historic methodologies to focus on musical
compositions, usually by adults. On the other, psychology
has applied scientific methodology to the observed musical
behaviors of adults and children. Both approaches are relevant
to the investigation of cognition in music. The present paper
reviews contributions from both and presents the outline of a
theory of cognitive development in music that focuses on
fundamental musical processes (e.g., those effecting closure,
transformations, segmentations, and synthesis). A research
paradigm is presented for revealing such processes in subjects
from early childhood through adulthood, and data from pre-
liminary investigations are presented.

COGNITIVE RESEARCH, MUSIC THEORY, EDUCATION:
BOUNDARIES AND BIASES

Group for Experimental Studies in Music and Cognition
Division for Study and Research in Education
Massachusetts Institute of Technology

We examine the relationship between theories--whether
tacit or articulated--and the perceptual data they shape. We
argue that the different meanings attached to such terms as
"group," "phrase," "form," or "harmonic function" influence the
nature of perceptions and the outcomes of experiments in
musical perception. Our models of experimental design are con-
trasted with those described in the current psychological
literature on music. For example, Gestalt principles of visual
organization are often assumed to apply to auditory perception.
Our recent experiments designed to examine this assumption and
related questions of motive or phrase boundaries and boundary
change indicate that Gestalt principles may not be sufficient

to explain the results. Implications of these and other findings for cognitive psychology, music theory, and music education are discussed. Results suggest, for instance, that students' "wrong answers" need to be taken more seriously because they may reflect just the sorts of hearing we consider the most musical.

9:00 a.m. NEW PERSPECTIVES OF 20TH-CENTURY MUSICAL STRUCTURE

SEGMENTATION AND PROCESS IN POST-TONAL MUSIC

Christopher Hasty
Rutgers University

The problem of segmentation in the analysis of musically relevant structural entities represents one of the most serious obstacles to our understanding of much of the post-tonal literature. Although work already done in the theory of set-classes has provided solutions to many aspects of this problem, there remain a number of difficulties still to be confronted: for example, the selection of relatively few pitch-class sets from a great number of possibilities; the treatment of pitch-class relations excluded from a set-class analysis; the relation of other parameters to those of pitch and interval; and the matters of musical development and form.

Addressing these issues, the theory outlined in this paper presents segmentation as the process of structural formation carried out in any of the discrete qualities of the musical object: register, intervallic association, duration, contour, etc. The categories of weak and strong segmentations of the same material are introduced as the basis for understanding the interaction of structures at different levels. In this theoretical approach the attempt is made to treat the surface detail of the composition while introducing a concept of structural levels that captures something of the dynamic, developmental nature of much post-tonal music.

SOME INTERVALLIC ASPECTS OF PITCH-CLASS SET RELATIONS

Alan Chapman
Occidental College

Pitch-class sets are essential to the analysis of non-tonal music. They provide an organized means of classifying harmonic structures (vertical pitch combinations) or other pitch combinations. Evaluation of the structural significance of pitch-class sets in a composition is always based upon the recurrence of certain sets. The present paper shows that interval set recurrence sometimes takes precedence over pitch-class set recurrence.

A pitch-class set name is usually thought of as a desig-
nation for a specific collection of pitches. The present
paper shows that it is often appropriate to think of the set
name as a designation for a specific collection of intervallic
properties. Pitch-class set interval content is considered
as it is expressed in musical contexts rather than as an
abstract quantity (as denoted, for example, by the interval
vector).

The present paper presents a number of basic concepts from
a comprehensive theory of harmonic structures for non-tonal
music. The analytic approach has been successfully applied to
the music of Bartók, Berg, Schoenberg, Scriabin, Ruggles,
Stravinsky, and Webern.

PITCH PRIORITY AND SYMMETRICAL COLLECTIONS: STRAVINSKY'S NOTION OF POLAR ATTRACTION IN A "RUSSIAN" AND A "NEOCLASSIC" WORK

Marianne Kielian
Indiana University

Consideration of the behavior of small pitch-class
collections and their interaction with surrounding collections
provides insights into problems of pitch hierarchy and form
in Stravinsky's Russian work, Three Pieces for String Quartet,
and the second movement of his neoclassic work, Octet for
Winds. Many of Stravinsky's informal remarks on polar at-
traction in his Poetics of Music may be associated with
consistent theoretical descriptions of musical relationships
in these two works.

An essential aspect of Stravinsky's metaphors of single
and multiple poles of attraction is the opposition of or
conflict between different types of pitch constructs. Here
his idea of poles of attraction (pitch polarity) is com-
pared and contrasted to that of pitch polarity (duality).
The essence of pitch polarity is the rivalry between a pair
of pitch or interval classes within different types of pitch
constructs, which may be symmetrical or asymmetrical sets.
The properties of symmetrical sets, particularly four-note
sets, and the ways in which they may be interpreted hierarchi-
cally are examined. The question of the functional equivalence
of pitch classes in symmetrical collections, or sets with
identical interval content, is also considered.

2:00 p.m. BERG AND SCHOENBERG

IDEAS OF INTERVALLIC SYMMETRY IN SCHOENBERG'S SONG, "ICH DARF NICHT DANKEND", OPUS 14, NO. 1

Severine Neff
University of Hawaii at Manoa, Honolulu

Schoenberg's song "Ich darf nicht dankend," Op. 14, No. 1, has become a center of critical attention both be- cause of Schoenberg's own comments about the work and because of its potent chronological position. Previous analyses and descriptions have not dealt with aspects of intervallic symmetry in the piece, though such ideas per- meate the analytic-theoretical writings of Schoenberg. This paper shows how intervallic symmetries influence the structure of "Ich darf nicht dankend" from background levels to voice-leading details.

CANTUS FIRMUS TECHNIQUES IN THE CONCERTOS AND OPERAS OF BERG

Douglass M. Green
The University of Texas at Austin

In Memories and Commentaries, Stravinsky speaks of three neoclassic trends: his own, Hindemith's, and that of Schoenberg's "school." Webern too, in The Path to New Music, refers to the close relationship of the music of his circle to that of both the Netherlanders and the classical composers. This paper examines one aspect of Berg's compositional practice--his use of the cantus firmus--in the hope of dis- covering whether one can find neoclassic tendencies in his works, and if so what relationships these bear, if any, to the neoclassicism of Stravinsky. Discussion focuses on the sermon parody in Wozzeck, the Adagio of the Chamber Concerto, the two chorales with concertato variations in Lulu, and the chorale with variations which closes the Violin Concerto. The attempt is made to show that Berg's "neoclassicism" is not a throwback to or nostalgia for an earlier practice, but simply the continuation of the Austro-German tradition which he had inherited from his immediate past.

2:00 p.m.   WORKSHOP IN TEACHING SCHENKER ANALYSIS

PREREQUISITES TO THE STUDY OF SCHENKER ANALYSIS

David Beach
Eastman School of Music

The purpose of this paper is twofold: (1) to outline what we must study (or teach) as a prerequisite to Schenker analysis; and (2) to recommend ways to incorporate these studies into our educational system. Regarding the former, Schenker himself stated that we must first study strict (species) counterpoint and harmony (including traditional thoroughbass) before dealing with real composition. Certainly this is true if we are to understand his conception of the relationship of strict to "free" composition, which, in turn, is necessary if we are to learn how to analyze music according to his principles. The latter part of the paper will demonstrate, through examples, the necessity of instruction in strict counterpoint and harmony, and will show how such studies can be incorporated (at various levels) into the typical undergraduate theory curriculum.

SCHENKERIAN THEORY AND THE UNDERGRADUATE CURRICULUM

John Rothgeb
State University of New York, Binghamton

To the extent that the undergraduate music theory curriculum concerns itself with concepts and skills proper to Western tonal art music, the instruction it provides should be influenced by Schenkerian theory. How, exactly, should this theory be taught at the undergraduate level? What are the theory's pedagogical implications, and how do they differ from those of the Rameau tradition, which has so decisively influenced American theory instruction up to the present day?

This paper deals with the various contributions that Schenkerian precepts can make to undergraduate studies at all levels, from the introductory course to such traditional upper-division courses as advanced counterpoint and analysis. We examine the order in which the elements of the theory can most effectively be introduced, and the manner in which students can best be prepared for advanced study. Particular attention is given to some ways in which traditional approaches to the preliminary studies of intervals, chords, and voice leading can be modified so as to lead more convincingly to the higher-order concepts introduced at more advanced levels.

SCHENKERIAN CONCEPTS AND NOTATIONAL PROCEDURES

Steven E. Gilbert
California State University, Fresno

The analytic graph, with its distinctive notational language, is the visual--and therefore visible--component of the Schenkerian approach to musical analysis. It is this visibility which poses a central pedagogical problem: that of keeping pace between notational devices and the concepts underlying them.

This paper approaches the problem from a practical standpoint, with suggestions based on the author's personal experience. The main topics are the relationship between rhythmic and analytic notation, and the manner and order in which notational devices may best be introduced to the student.

SUNDAY, NOVEMBER 9

9:00 a.m.   VARESE

PITCH/REGISTER IN THE MUSIC OF EDGARD VARESE

Jonathan W. Bernard
Yale University

Edgard Varèse has been known since the 1920's as a composer of startlingly original music; one measure of its originality is its resistance to theoretical codification. Varèse's radical departure from traditional models of structure demands an essentially new approach to analysis. This paper presents one such approach.

The paper is in three sections. The first examines certain remarks made by Varèse at one time or another about his music and among these remarks identifies criteria relevant to a formal theory. Foremost among these is Varèse's employment of spatially-oriented terminology; other relevant ideas include his analogy to the process of crystallization. The second section is devoted to formulation of the theory itself. Spatial terminology is translated into symmetrical relationships that displace conventional notions of octave and inversional equivalence in the interest of assigning primary importance to the absolute size of space encompassed by given pitch collections. Register thus assumes equal status with pitch in the articulation of structure. In the third section, the theory is applied to analysis of several extensive excerpts from works of Varèse.

THE HARMONIC WORLD OF VARESE'S INTEGRALES

Sherman Van Solkema
City University of New York, Brooklyn College

The multiple systems of Intégrales serve well as a
paradigm of Varèse's sound world. Varèse's music, in turn,
serves as an important case of a kind of structure, inspired
essentially by Debussy, that evokes an alternative to the
generative-cell ordering principle which, so far, has been
the most studied aspect of 20th-century music. The main
topic here is the inner structure of Varèse's harmonic world.
Interdependencies are acknowledged in the description of a
sound continuum that ranges from highly specific structures
to masses of indefinite pitch and rhythm. Networks of
highly differentiated percussion assist in the production of
non-linear contexts that replace more traditional interval
distributions and their horizontal and vertical functions.
Varèse operates within a large absolute-interval space, the
partitioning of which is governed significantly by symmetric
formations or, more precisely, by symmetries embedded within
asymmetries. Traces of tonality contribute an additional
sense of dimensionality. The sense of fleeting dimensionality
and point orientation clearly is, for Varèse, part of "the
intelligence that is in sounds." It affects the balance of
free symmetric projection within musical space. Close study
of the seven eleven-note chords of Intégrales, in schematic
rhythmic context, and in particular the buildup to these
structural points constitute the main demonstration of the
theory.

9:00 a.m.   ALTERNATIVES FOR CONTEMPORARY ANALYSIS

ANALYTIC METHOD: ITS PURPOSES, PREMISES, PROBLEMS, and POLEMICS

Steven Haflich (moderator)
University of Wisconsin, Milwaukee
Mark Devoto
University of New Hampshire
Roger Kamien
City University of New York, Queens College
Jan LaRue
New York University
Charles J. Smith
University of Connecticut, Storrs

Analysis is not a mature science. Regardless of method,
even tonal analysis is rarely completely satisfying. Con-
temporary attempts to widen its scope diverge greatly, and
many theorists show marked lack of appreciation--or perhaps
only lack of understanding--for methods different from their
own.

Rather than rehashing tired old arguments about which methods are most powerful, this panel focuses directly upon the reasons for disagreement and misunderstanding among music theorists. First, each participant addresses some aspect of Haydn's C-sharp minor piano sonata (Hob. XVI/36), first movement, which best illustrates his own approach. Subsequent comparison highlights the differences between the various systems: with which properties or structural dimensions are they each most concerned? What questions are they intended to answer? What questions do they leave unanswered, or even unasked? Finally, more fundamental issues are considered. What can be said about the underlying process of music analysis? How does this reflect on the contention between proponents of opposing analytic methods? Is some criticism, for instance, only a reaction against limitations fundamental to all methods?

Preoccupation with a single methodology can obscure these essential points. This panel suggests that each methodology, and analysis in general, can only benefit from their exploration.

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